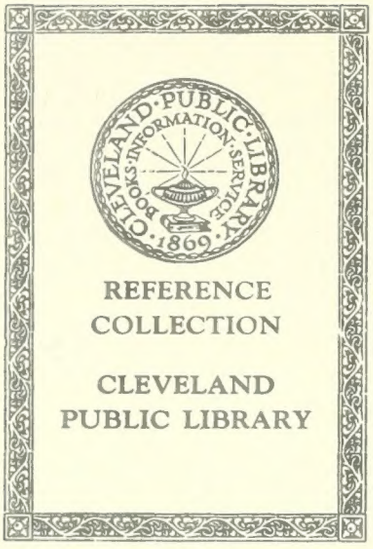
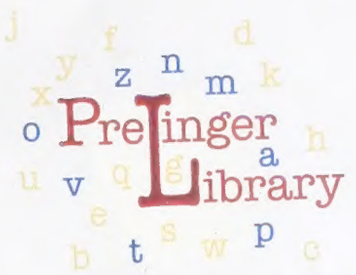


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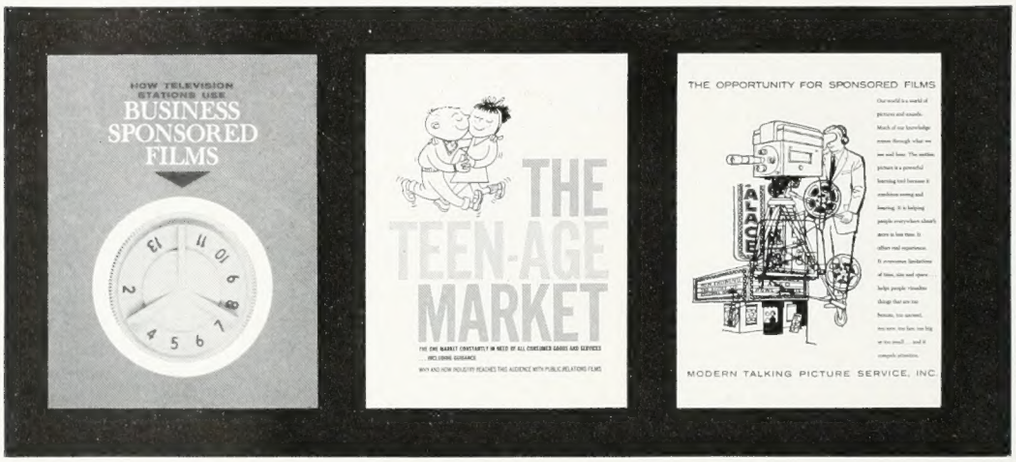
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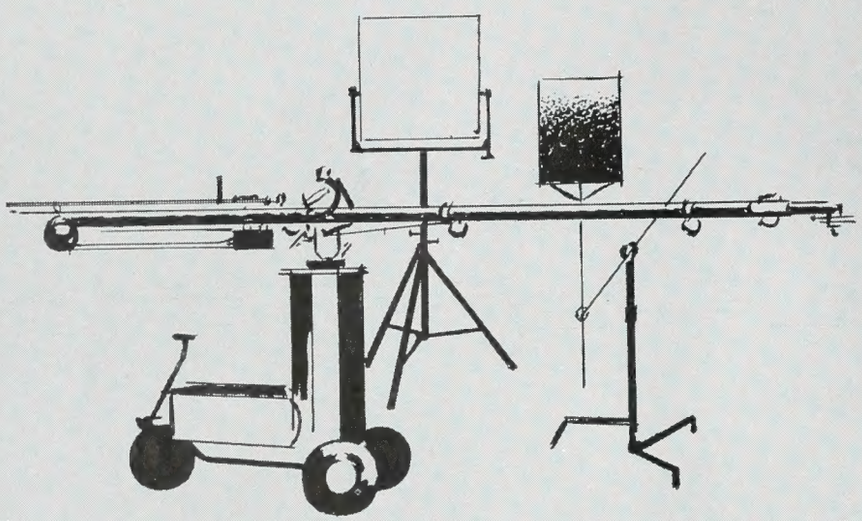
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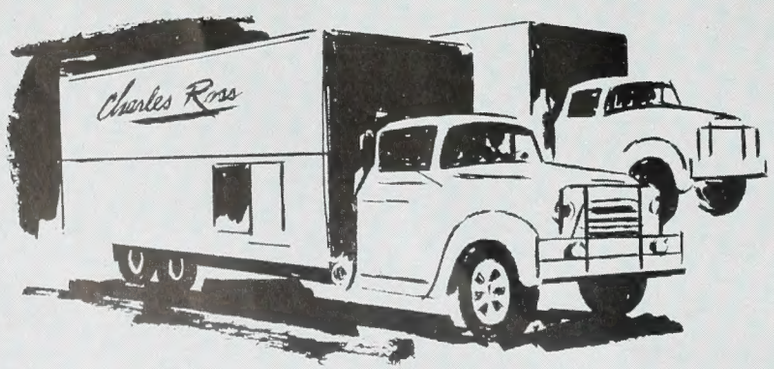
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9th Annual Production Review Features

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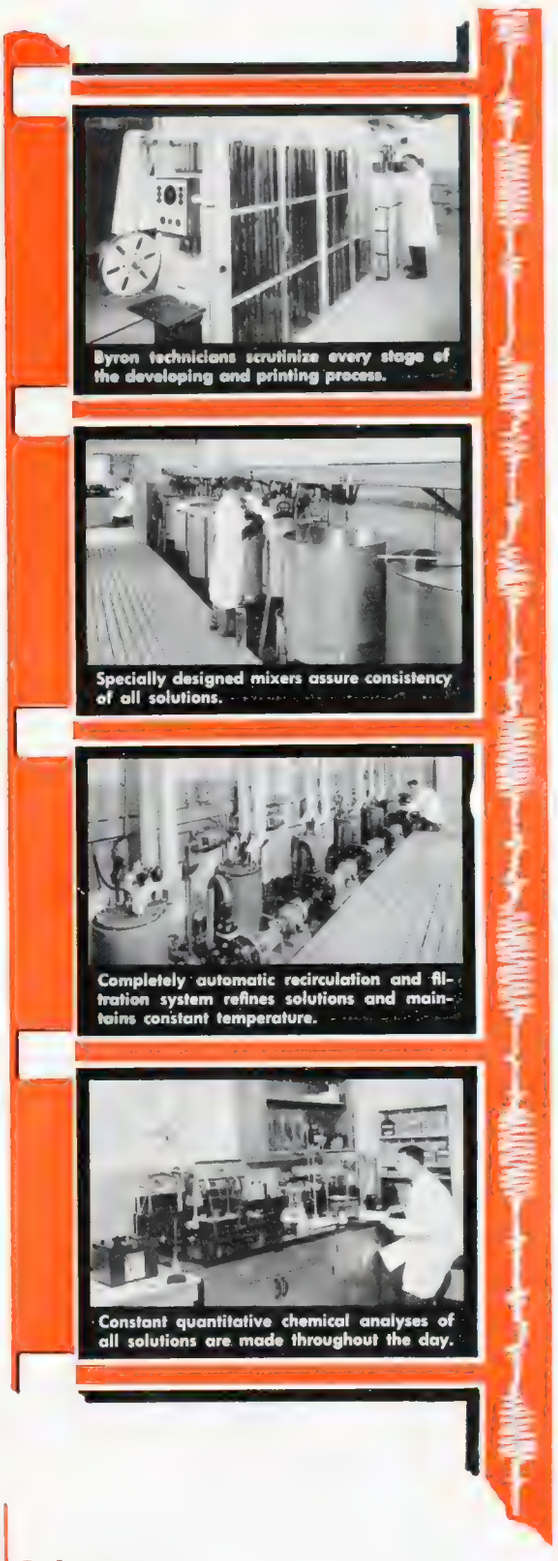
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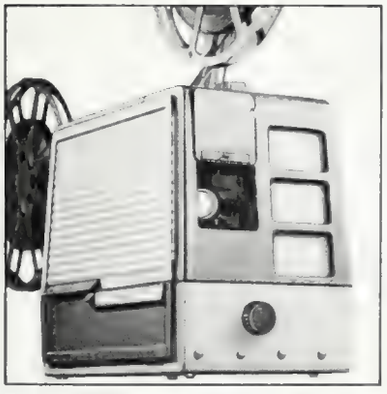
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THE BUSINESS NEWSREEL

Trends and Events That Made News During the Month

Eastman to Spend $61 Million In Improvements This Year

☆ Eastman Kodak Company has announced plans to invest about $61 million in company improvements during 1959. The expenditures will be used for improved facilities at company plants, research laboratories, and offices in Rochester, N.Y., Kingsport, Tenn., Longview, Tex., and at various regional sales divisions and other units.

Included in the 1959 budget is about $33 million for the company's Rochester facilities, including the Kodak Park Works, the Apparatus and Optical Division, Distillation Products Industries division, and administrative headquarters offices.

The company's 1958 budget for capital improvements was about $62 million, approximately 90% of which was expended. During the past five years, Kodak has invested more than a quarter of a billion dollars for additions, replacements, and improvements in its U. S. units.

* * *

Minnesota's Film Producers Elect Polfuss '59 President

☆ The Film Producers Association of Minnesota has announced the election of Ellsworth Polfuss, assistant secretary and production manager, Reid H. Ray Film Industries, Inc., as president. He succeeds William S. Yale, Empire Photosound, Inc.

Cliff Sakry, Promotional Films, Inc., was re-elected secretary of FPA of Minnesota and William Heideman, Anthony Lane Film Studios, Inc., was elected treasurer. Thomas Countryman, Tom Countryman Productions, will serve as association manager with Reid H. Ray.

* * *

SVE Reports 22½% Gain in 4th Quarter Filmstrip Profits

☆ A gain in filmstrip profits of 22½% in the fourth quarter of 1958, topped all gains in previous quarters in 1957 and 1958, according to the president's report for the Society for Visual Education, Inc. (A subsidiary of Graflex, Inc.).

John C. Keenan, president, in issuing the report for SVE, major producer of 35mm filmstrips and 2" x 2" color-slides for churches, schools and industry since 1919, cited the company's decision to concentrate exclusively on filmstrip production and distribution, and several changes effected in each, as being largely responsible for gains in both profits and new customer business, in 1958.

SVE Audio-Visual Equipment is now produced and distributed by Graflex, Inc., Rochester, New York.

* * *

Golden Screen Awards to Be Made by Radiant This Year

☆ Annual Radiant Golden Screen Awards to be presented to the person or persons making the greatest contribution in the field of both still and motion picture projection have been announced by Radiant Manufacturing Corp.

The award will consist of an inscribed Golden Radiant tripod screen and a commemorative certificate. The initial award will be given during 1959 and will cover individuals and accomplishments in both photographic and audio-visual fields.

A panel of outstanding industry figures will act as judges and review the names submitted. Additional information is available from Bernard Pilchen, Marketing Manager, Radiant Manufacturing Corp., P.O. Box 5640, Chicago 80, Illinois.

* * *

Prize Theatre Screen Films From Overseas Now Available

☆ The Theatre-screen Advertising Bureau has announced the availability of prize winning theatre screen commercials selected at the 5th Annual International Advertising Film Festival, Venice, Italy for showing to agency and advertiser groups plus merchandising and advertising clubs.

Most of the winning films were produced for showing in theatres in Europe and Latin America where screen advertising is a major advertising medium. These European advertisements are considerably longer than most American theatre or television commercials and range from one to three minutes in duration.

With "soft sell" as the general format, these award-winning productions feature ballet groups, fantasy sketches, puppets and abstract production plus the use of symphonic-quality music backgrounds for effect.

PARTHENON PICTURES
HOLLYWOOD

(A Reprint)

"What Is a Producer?"

★ The theatrical film Producer's job is to *attract* people — to the ticket offices of the theaters.

But the job of the business-film Producer is to *sway* people — to cause them to learn something, decide something, or feel something—about his client's product, operation, or corporate image. Since this newly implanted "attitude" must endure, his vehicle is not entertainment *per se* but interest; his goal is not applause, but belief. His medium could be print or speech or art; it happens to be film.

True, the film medium has certain unique advantages and the Producer must know how to manipulate its intricate mechanisms to best effect: he must be able to procure the several components of script, cast, photography, edit, score, etc., and shape them into an effective film tool at a feasible cost. But this part of his job is gear-shifting and throttle-pushing; the business-film Producer's *essential* function is to pin down the client's objective and figure out how to fulfill it.

So he is first an Analyst — then a Merchandiser (of skills, products, ideas, concepts and attitudes) — and finally, a Persuader. A Swayer—on film.

—CHARLES PALMER

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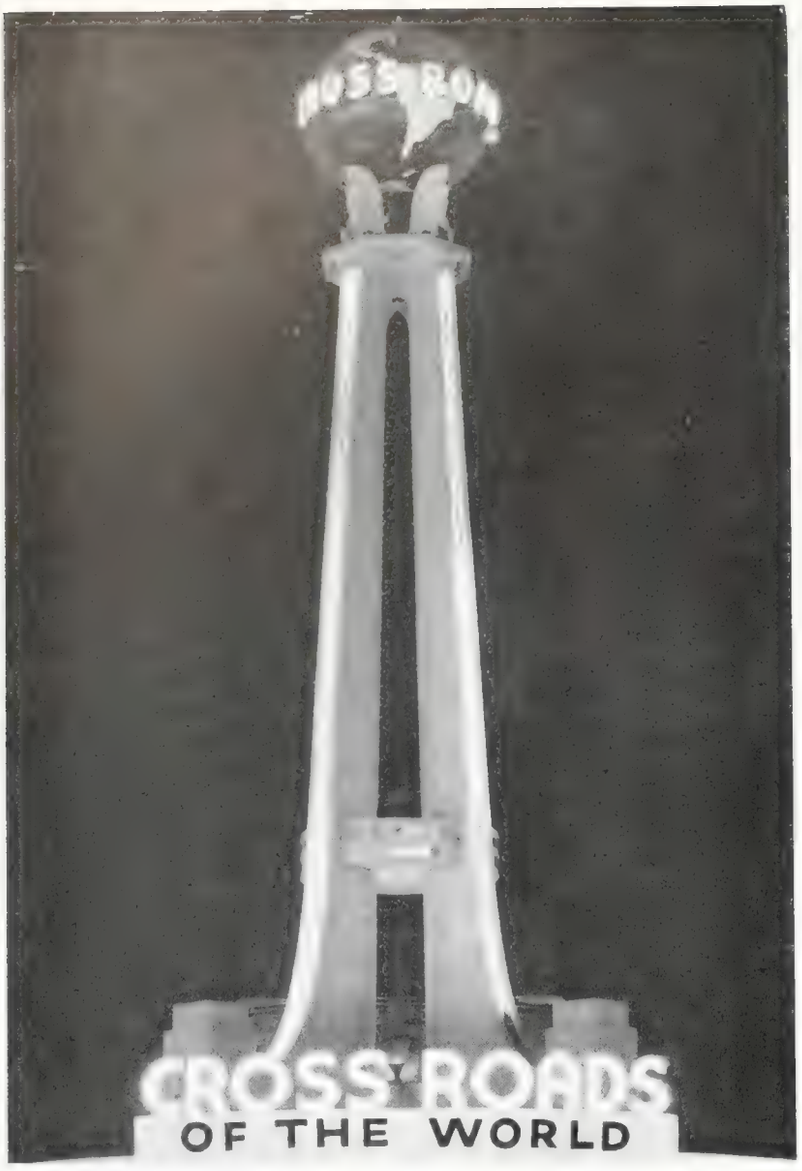
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Educational Film Association Reports Over 400 Motion Picture Titles Entered in American Festival

ENTRIES FOR THE 1959 American Film Festival, scheduled for a New York City opening on April 1st, now total over 400 16mm films and more than 100 35mm filmstrips, according to a report issued by the Educational Film Library Association, sponsors for the event.

Producers and distributors in the several film fields will compete for Blue Ribbon Awards in the thirty-two categories covering the major areas of education and information, art and culture, religion and ethics, business and industry, and health and medicine.

Jurors for each category are being selected for their specialized experience and knowledge, but the screening sessions will be open also to anyone interested in audio-visual education and the use of 16mm films and filmstrips in any field.

Outstanding films in each category will be selected by pre-screening committees for showing at the Festival in New York on April 1-4, 1959. Jurors will view and appraise the films on the first three days of the Festival. Final results will be announced at the Award Banquet on Friday, April 3. The winning films will be screened on Saturday, April 4.

The announced purpose of the American Film Festival is to give recognition to high quality in non-theatrical films and filmstrips and to improve the level of production in the audio-visual field.

In addition to the four days of intensive screening at the Festival, there will be discussion programs in the evenings, as well as informal social gatherings. Full information about the program of the American Film Festival may be obtained from the Educational Film Library Association at 250 West 57 Street, New York 19.

* * *

Orient is Subject of New Travel Film by Swissair Line

☆ A new entry in the field of travel films is *Asia Unlimited* (30 min., color), sponsored by Swissair, the national airline of Switzerland.

Along with scenes of life in Pakistan, India, Thailand, Japan, Hong Kong and Manila, viewers get a short lesson in the sociology of oriental people. Distribution of the film is through Modern Talking Picture Service.

Western NAVA Conference April 9-12 in Victoria, B. C.

Victoria, British Columbia, has been selected as the site for the Western Conference of the National Audio-Visual Association, according to Max H. Rarig, Rarig Motion Picture Co., Seattle, chairman of the conference committee.

The conference meets April 9-12, just prior to the national convention of the Department of A-V Instruction of NEA in Seattle, April 13-16.

A program of speakers and consultants is being drawn from the ranks of both audio-visual industry and a-v consumer groups. The conference is being arranged to allow full opportunity for contacts and discussions between key groups, and between a-v dealers and their suppliers.

Assisting Rarig in setting up the conference are members of the NAVA Western Conference Committee, including P. H. Jaffarian, Audio-Visual Center, Inc., Seattle; Ty Sidener, McCurry-Sidener Co., Sacramento; John Moore, Moore's Motion Picture Service, Portland; John Ellingson, Inland Audio-Visual Co., Spokane; and Peter Allinger, Viewsound Supplies, Vancouver.

* * *

Midwest Photo Specialists To See Special Film Program

A motion picture program reviewing new medical and scientific films will be a highlight of the first Midwestern Sectional Meeting of the Biological Photographic Association April 24-26 at the University of Iowa.

Attending the meeting will be photographic specialists in medicine, dentistry, biology and other sciences representing medical and dental schools, hospitals, research institutions and science centers from Canada and nine midwestern states.

Besides the motion picture program, a salon of color and black-and-white photographs will feature displays of clinical and specimen photography, photomicrography and natural science.

* * *

Heinz Film An Award-Winner

☆ *Little Skiier's Big Day*, sponsored by the H. J. Heinz Co., was one of the award-winners in the 7th International Festival of Mountain and Exploration films held recently in Trento, Italy.



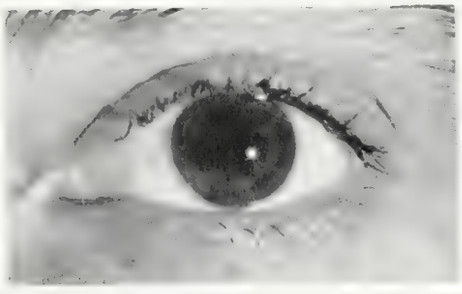
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FREEDOMS FOUNDATION AWARDS

Sponsored by the Freedoms Foundation
Valley Forge, Pennsylvania

Closing Date for Entries: November, 1959

CATEGORIES: Consideration is given to all films produced or released during 1959, which are aimed at building a better understanding of the American Way of Life.

AWARDS: A distinguished jury of State Supreme Court jurists and other eminent citizens selects one film for the top award and approximately 10 others for the George Washington Honor Medal recognition. Awards will be announced at Valley Forge on February 22, 1960.

TO NOMINATE: Nomination forms are available from Freedoms Foundation, Inc., at Valley Forge, Pennsylvania, attn: Dr. Kenneth Wells or W. C. (Tom) Sawyer.

17TH ANNUAL SAFETY FILM CONTEST

Sponsored by The National Committee
on Films For Safety
(Entries Close February, 1960)

ELIGIBLE FILMS: All motion pictures and sound slidefilms produced or released during 1959 whose primary objectives are safety or which have important accident prevention sequences.

CATEGORIES: Motion pictures, theatrical and non-theatrical (16mm) in each of four fields: 1. Occupational. 2. Home. 3. Traffic and Transportation. 4. General. Sound slidefilms are judged separately.

AWARDS: Bronze Plaques will be awarded to top winners in each of the four fields and to top sound slidefilms. Award of Merit Certificates will be given to other films for special reasons of subject treatment, production excellence and/or unusual contribution to safety. At the discretion of the judges, awards may be given separately for "Instruction-teaching" and for "Inspirational" purpose films.

PRESENTATION: Films winning the Bronze Plaque will be shown in October during the National Safety Congress and Exposition in Chicago, Ill. Plaques will be presented at that time to representatives of sponsors of these films by the Committee's chairman. Certificate of Merit winners will receive their awards immediately after the final judging which is in April. All winners will be notified immediately after the final judging.

SPECIAL AWARD: The David S. Beyer Trophy, sponsored by the Liberty Mutual Insurance Company, is awarded annually in special recognition of the best theatrical production on highway traffic safety.

INFORMATION ON AWARDS PROGRAM: Write to William Englander, Secretary, National Committee on Films for Safety, 425 North Michigan Ave., Chicago 11, Ill.

National and International Events Reviewing and Judging Visual Media

SEVENTH ANNUAL AWARDS COMPETITION OF THE NATIONAL VISUAL PRESENTATION ASSOCIATION

☆ Sponsored by the National Visual Presentation Association, Inc., the 1959 Awards and Presentation events are in preparation, although date and entry deadlines have not been announced. The 1958 competition was conducted on the following basis:

SCOPE: Full day of talks and seminars on the production and use of visual presentations, combined with a showing of prize winners in the current competition.

CLASSIFICATIONS: (1) Motion Pictures; (2) Films and Slides, excluding motion pictures; (3) Graphics; visual presentations other than films (binders, flip charts, flannel boards, etc.)

CATEGORIES: (1) Employee Training; (2) Employee Relations; (3) Public Relations-Educational; (4) Sales Training; (5) Sales Promotion; (6) Point of Sale.

AWARDS: First and second place winner in each classification and category. First place winners are invited to make their presentations at a meeting held by the sponsoring or co-sponsoring organization (the 1958 Awards were made at a luncheon meeting of the New York Sales Executives Club).

FOR INFORMATION: Write to M. E. Schack, 19 West 44th Street, New York 36, N.Y., c/o National Visual Presentation Assn., Inc.

AMERICAN FILM FESTIVAL

Sponsored by the Educational
Film Library Association
April 1-4, 1959

☆ The 1959 American Film Festival, sponsored by the Educational Film Library Association, representing school film libraries throughout the U. S., will be held on April 1-4 at the Hotel Statler, New York City.

CATEGORIES: 32 major areas of education and information, art and culture, religion and ethics, business and industry, and health and medicine will be offered for final judging by screening groups during the Festival. Selections will have been made by pre-screening juries for final entries.

AWARDS: Blue Ribbon (certificate) Awards to be presented at banquet, Friday, April 3. Entries closed on January 20, 1959.

SEVENTH ANNUAL CARTOONISTS' FILM FESTIVAL

Sponsored by the Screen Cartoonists Guild

ENTRY INFORMATION: Write to Jerome W. Bowen, business manager, Screen Cartoonists Guild, 2700 No. Cahuenga Blvd., Hollywood 28, California. The festival will take place in the fall of 1959 in September or October.

THE ELEVENTH ANNUAL SCHOLASTIC TEACHER FILM AND FILMSTRIP AWARDS

Sponsored by Scholastic Teacher Magazine
(Program and award dates to be announced)
Entry Deadline: September 1, 1959

BOARD OF JUDGES: Judges are drawn from a panel of 75 outstanding audio-visual education experts—teachers, city and state supervisors, and college teachers. They are nominated by judges on the panel and by Editors of Scholastic Teacher. For impartiality, their names are kept secret. *Chairman:* Mrs. Vera Falconer, Scholastic Teacher Film and Filmstrip Editor, 66 West 87th Street, New York, N.Y.

ELIGIBLE FILMS AND FILMSTRIPS: All films and filmstrips produced for school use (other than college) between September 1, 1958 and September 1, 1959.

AWARD AND CATEGORIES: Certificates are awarded as follows: 10 for sponsored films for grades kindergarten through 12th; 7 for films for grades 3 to 7; 7 for films for grades 7 through 12; 7 for filmstrips for grades 3 to 7; 7 for filmstrips for grades 7 through 12. Films and filmstrips must be suitable for school use and fit into school curriculums for grades 3 through 12. Films produced originally for television have received awards in recent years.

ENTRY INFORMATION: Write Mrs. Vera Falconer, Scholastic Teacher Film and Filmstrip Editor, 66 W. 87th St., New York, N.Y.

SEVENTH ANNUAL COLUMBUS FILM FESTIVAL

Sponsored by
The Film Council of Greater Columbus
Wednesday and Thursday
April 29 and 30, 1959
The Fort Hayes Hotel
Deadline for Entries: March, 1959

FESTIVAL CATEGORIES

Business & Industry: Job Training, Sales Promotion and Training, Industrial Relations, Public Relations and Industrial Safety.

Travel: American and Foreign.

Informational-Educational: Children's Films —Primary, Intermediate, Junior High, Senior High, Geography and History; Science; Miscellaneous; Films for Television; Conservation, Gardening, Home Improvement and Agriculture.

Special Fields: (a) Health, Mental Health; (b) Religion; (c) Cultural Arts: Fine Arts and Music Theatre Arts; (d) Feature Length Films.

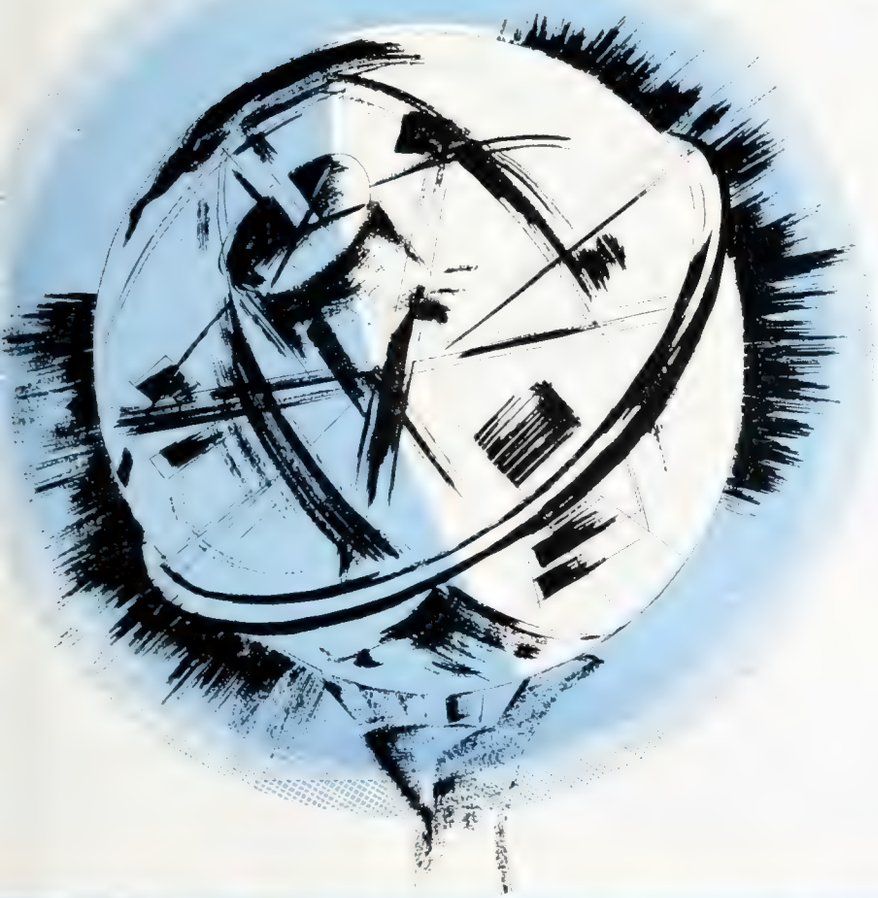
ENTRY: Film producers and sponsors are invited to enter any films they have produced during 1956, 1957 and 1958, provided the films have not been entered previously in the Columbus Film Festival. Entries should be accompanied by 3x5 cards (for preview committees)

[CONTINUED ON PAGE 14 FOLLOWING]

PUBLIC RELATIONS • EDUCATIONAL • TRAINING • MEDICAL • FARM . . . and

Technical pictures don't have to be too technical. Technicians are also *people*. Their worlds are complex ones, but the technical motion pictures they seem to prefer are the ones which are clear, interesting and well executed, as well as being accurate and informative. Put yourself in an audience with upper-case technicians and you couldn't tell a physicist or a biochemist from your neighbor next-door. Technical groups want motion pictures on technical subjects to be, in the first, second and third place, good motion pictures.

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The Gillette Company
McGraw-Hill Book Co.
National Board of Fire Underwriters
National Cancer Institute
National Cotton Council
Port of New York Authority
Schering Corp.
E. R. Squibb & Sons Div.
The Texas Company
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TELEPHONE PLaza 7-0760

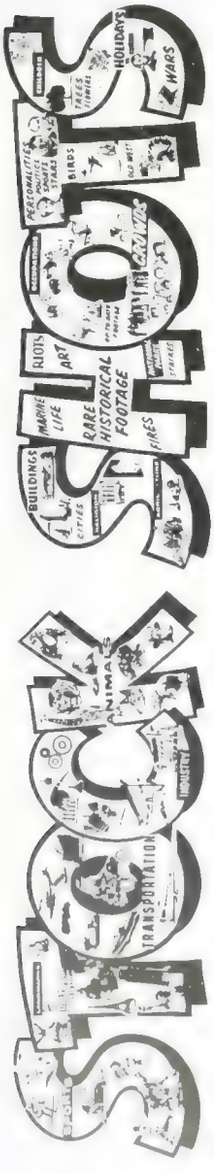
Frank K. Speidell, President · **Herman Roessle,** Vice President · **P. J. Mooney,** Secretary & Treasurer

Producer-Directors: L. S. Bennetts, Alexander Gansell, H. E. Mandell, Harold R. Lipman, Earl Peirce, Erwin Schar

Sales Manager: Sheldon Nemeyer

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ALL CATEGORIES, FOR DOCUMENTARIES, TV LIVE AND FILM PROGRAMS,
FILM SERIES, WESTERNS, COMMERCIALS, FEATURES, EDUCATIONALS

FILM AWARD COMPETITIONS

(CONTINUED FROM PAGE TWELVE)

noting: category entered; color or black and white; running time; brief summary of film's content; type of audience it was made for. Films will be judged by professionals in the various fields. Entry fee per film is $4 for films up to 1500 ft.; $5 for films 1600 ft. or over. Entrant also pays roundtrip postage on films. Companies are invited to send literature for lobby display and poster art.

SCREENING SCHEDULE: Wednesday, April 29. Two screening sessions will be held in the Sapphire Room of the Fort Hayes Hotel. Afternoon screening, 1 to 5 p.m.; evening screening, 7 to 11 p.m., with a refreshment break at 9 p.m.

AWARDS: A special new award, the Chris Statuette, a bronze interpretation 6" high of the Christopher Columbus statue presented to Columbus, Ohio, by the people of Genoa, Italy, in 1955, will be made to the outstanding film in each category, and will be known as "Judge's Choice." It will be given for a film voted best in photography, story value, and technical aspects of production. Chris Certificate Awards, containing a photographic reproduction of the Columbus statue, also will be given to the best films entered in each of the categories. Judging is by professionals in various fields. The Business Film receiving the Chris Statuette also will be shown at the meeting of the Columbus Advertising Club on Friday, May 1. Formal presentation of awards will be made at the Award Banquet April 30.

ENTRY INFORMATION: Contact Daniel F. Prugh, Film Council of Greater Columbus, Memorial Hall, 280 E. Broad St., Columbus 15, Ohio.

FOURTH FILM FESTIVAL OF THE SEATTLE FILM ASSOCIATES

☆ The date for the Fourth Annual Film Festival has not been set. An early Fall date is being considered by the Festival Committee. Sponsoring organization is Seattle Film Associates, of which George Shields (Pacific Telephone & Telegraph Company) is chairman.

FILM FESTIVAL COMMITTEE: Ellen Walsh (Adult Education, Seattle Public Library); Boyd Baldwin (Medical Illustration, University of Washington); Loralee Spillman (Training Film Coordinator, Boeing Airplane Company); Jennie R. King (Pacific Telephone & Telegraph Company).

ENTRY INFORMATION: Write Mrs. Jennie R. King, Chairman, Seattle Film Festival Committee, Pacific Telephone & Telegraph Company, 820 Fairview N., Room 220, Seattle, Washington.

N. Y. ART DIRECTORS' AWARDS

AWARDS ANNUALLY to outstanding television film commercials, selected by jury of New York advertising agency art directors, designers and other jurors.

CERTIFICATES OF MERIT awarded to first, second and honorable mention subjects selected by the jury. For details contact Art Directors' Club headquarters, New York City. Dates to be announced for 1960 competition.

SIXTH ANNUAL INTERNATIONAL ADVERTISING FILM FESTIVAL

Sponsored Jointly by the
International Screen Advertising Services and the
International Screen Publicity Association
Cannes, France
Tuesday through Saturday
June 9-13, 1959

Management Committee: A Joint Executive Committee has full responsibility for all policy matters in relation to the festival. Categories and awards will be planned by these representatives of both sponsoring organizations.

Festival Director: Peter Taylor, 15 Berkeley Street, London, W.1, England.

ENTRY DATA AND DEADLINES: Write the Festival Director in London. Jay Berry, national sales director, Alexander Films, Colorado Springs, Colo. may be contacted for tour information to the 1959 Festival.

CATEGORIES: Awards will be made in 11 categories of theatre commercials and five categories of television commercials. Special awards will include a "Grand Prix du Cinema" and a "Grand Prix de la Television." Details on important changes affecting the number of entries per category, plus categories themselves, will be announced.

JURY: An International Jury will be selected to judge motion pictures entered. Members of the various international and national advertising associations and federations will compose this judging group.

NINTH INTERNATIONAL DISPLAY OF CINEMATOGRAPHY FOR PUBLICITY, INDUSTRY AND TECHNICS USE

Sponsored by the
International Milan Samples Fair, Milan, Italy
September, 1959

CATEGORIES: *Publicity Films;* advertising products, services, etc. *Industrial and Technique Documentary Films;* achievements of industry, manufacturing operations and applications.

ENTRIES: Address requests for information to Dr. M. G. Franci, The Secretary General, Milan Fair, International Display of Cinematography for Publicity, etc., Ente Autonomo Fiere Di Milano—Via Domodossola, Casella Postale 1270, Milano, Italy.

JURIES: The President of the Milan Fair will appoint two different juries to award prizes to films admitted in the Display; one for the Advertising Category and one for the Industrial and Technical Category.

AWARDS: Prizes will be awarded according to the film's purpose. A print of each award winning film will be granted by the entrant to the Fair Archives of prized films.

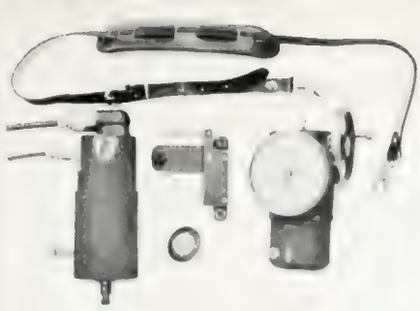
(CONTINUED ON PAGE SIXTEEN)

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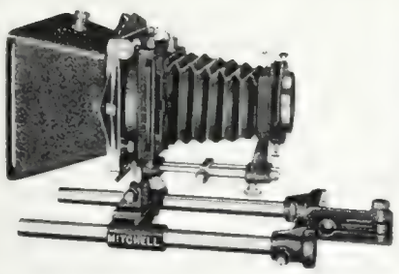
Among many accessories available for 16 mm and 35 mm Mitchell Cameras



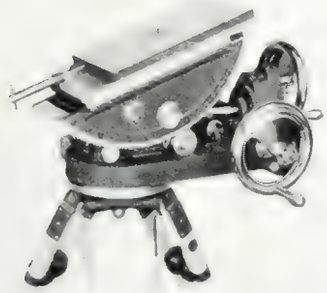
REMOTE CONTROL UNIT



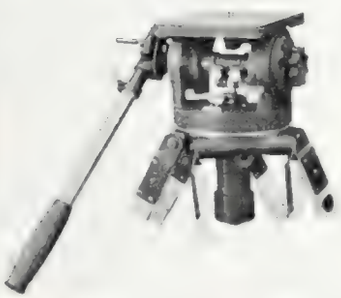
FOLLOW FOCUS ATTACHMENT



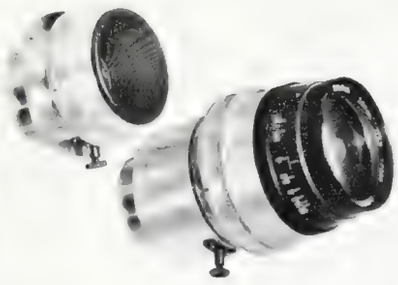
MATTE BOX AND SUNSHADE



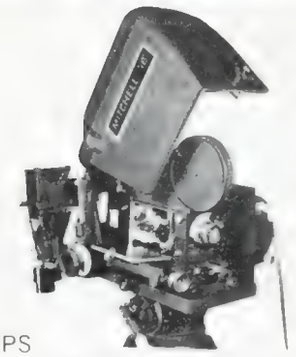
2 SPEED GEAR HEAD



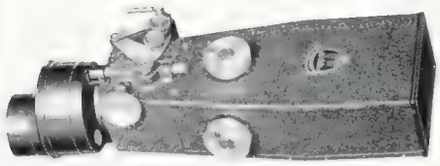
FRICTION TILTHEAD AND TRIPOD



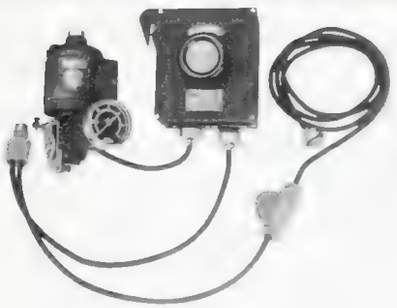
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AWARD COMPETITIONS FOR BUSINESS FILMS

ELEVENTH ANNUAL COMPETITION OF THE CANADIAN FILM AWARDS

Sponsored Jointly by
The Canadian Association for Adult Education,
The Canadian Film Institute,
The Canada Foundation

MANAGEMENT COMMITTEE: Consists of representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada.

Chairman: Charles Topshee.
Manager: Canadian Film Institute, 142 Sparks Street, Ottawa 4, Ontario.

CATEGORIES: A new category has been added for this year's competition. Awards will be given for films produced for TV and filmed TV commercials. Other categories are: *Theatrical*, shorts and features; *Non-Theatrical*, arts and experiment, children's general information, public relations, sales and promotion, training and instruction, travel and recreation. Films released during 1958 are eligible for award. Competition closes February 28, 1959.

AWARDS: *Amateur Trophy* of the Association of Motion Picture Producers and Laboratories of Canada, the *Award for the Canadian Film of the Year*, an *Award of Merit* for each category. No *Honorable Mention* will be offered in this year's competition.

EDINBURGH INTERNATIONAL FILM FESTIVAL

Edinburgh, Scotland
June and July, 1959

ENTRY INFORMATION: Selection of U.S. films for entry in this Festival are being handled by the Committee on International Non-Theatrical Events (CINE), formed for the purpose of coordinating U.S. entries in overseas Film Festivals. For complete entry data and instructions, contact Harold Wigren, Coordinator, Committee on International Non-Theatrical Events, 1201 Sixteenth Street, N.W., Washington 6, D. C.

VENICE INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART

Venice, Italy
September, 1959

CATEGORIES: Four Festivals on Art, Children's, Documentary, and Short Subjects.

ENTRY INFORMATION: Selection of U.S. films for entry in the Venice Festivals are being handled by the Committee on International Non-Theatrical Events (CINE), formed for the purpose of coordinating U.S. entries in overseas Film Festivals. For complete entry data and instructions, contact Harold Wigren, Coordinator, Committee on International Non-Theatrical Events, 1201 Sixteenth Street, N.W., Washington 6, D. C.

FESTIVAL OF FILMS IN THE SERVICE OF INDUSTRY

Harrogate, England
April 21-24, 1959
(Entries closed in January, 1959)

NOTE: Selection of U.S. films for entry in this Festival was the responsibility of the Committee on International Non-Theatrical Events (CINE), formed for the purpose of coordinating U.S. entries in overseas Film Festivals. For information regarding entries in future Festivals, contact Harold Wigren, Coordinator, Committee on International Non-Theatrical Events, 1201 Sixteenth Street, N.W., Washington 6, D. C.

SPECIAL NOTE: Sponsors who submitted films to CINE for the Harrogate Festival also received consideration for showings at Edinburgh and Venice.

VANCOUVER FILM FESTIVAL

Sponsored by the Vancouver Festival Society
Vancouver, B.C., Canada
August 3 to 15, 1959
Deadline for Entries: May 1

FESTIVAL CATEGORIES

Feature Length Fictional Films: Films with a running time of 50 min. or longer, primarily intended for entertainment.

Documentary Films: Fine Arts; Science (Med-

[CONTINUED ON PAGE EIGHTEEN]

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believes that the most successful motion pictures combine the realism of live action with the attention holding values of animation.

These successful films illustrate this concept:

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centennial motion picture produced for the Equitable Life Assurance Society of the U. S. by Roger Wade Productions Inc.

"Security Regained",
produced for the First National City Bank by Roger Wade Productions Inc.

"Song of the Iron Road".
produced for the Associated Railroads of New Jersey by Roger Wade Productions Inc.



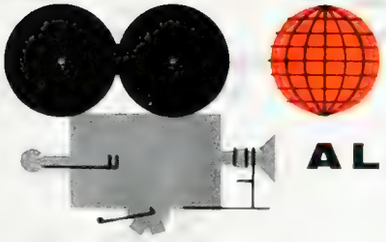
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FILM PRODUCERS ASSOCIATION OF NEW YORK

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FILM AWARDS

(also see pages 12, 14 and 16)

(CONTINUED FROM PRECEDING PAGE)

ical, Nature Study, Agriculture); Industry & Commerce; Religious; Travel; Instructional and Didactic; Health & Welfare; Sociology.

Children's Films: Entertainment; Educational.

Experimental and Avante-Garde: Films of an experimental, abstract or surrealist nature.

Animated Films: All Types.

Note: Films produced for television may be entered in the above categories where appropriate.

QUALIFICATIONS: Films must have been released since January 1, 1957, except Canadian or American films, which must have been released since January 1, 1958. Foreign-language films should have English sub-titles, or be accompanied by synopsis or script in English. All Feature films must have English sub-titles unless specifically excepted. Festival is open equally to 16mm and 35mm films.

ENTRY: Entrants must pay transportation charges and insurance on films, and must meet all customs requirements. Each film must be clearly identified by title, running time, number of reels, point of origin, aspect ratio. Films and publicity material should be addressed to The Vancouver Film Festival.

AWARDS: Plaques will be awarded to winning entries in the Documentary, Children's Experimental and Avante-Garde and Animated films categories. Festival Certificates will be presented to producers of all films selected for showing at the Festival. Additional special certificates of merit may be awarded at the discretion of the judges. Feature length films will not be competitive in the 1959 Festival.

FOR ADDITIONAL INFORMATION: Contact Miss M. G. Talbot, Executive Secretary, Vancouver Film Festival Committee, Rooms 7 and 8, Hotel Vancouver, Vancouver, B. C., Canada.

VANCOUVER FESTIVAL SOCIETY

Film Festival Committee

OFFICE: Rooms 7 and 8, Hotel Vancouver, Vancouver 1, B. C., Canada.

OFFICERS: J. D. Patterson, *chairman;* Miss M. G. Talbot, *executive secretary.*

MEMBERS: J. G. Roberts, R. Pearce, K. Williams, O. H. Borradaile, F. R. Crawley, S. Fox, Miss C. Firth.

PURPOSE: To bring together the best feature and documentary film productions from around the world, in an effort to increase interest in and appreciation of the complex art of filmmaking through the works of outstanding producers and directors; to establish regulations regarding entries and judging of motion pictures submitted for the annual Vancouver Film Festival.

1959 ACTIVITIES: The Vancouver Film Festival of the Vancouver International Festival, August 3 to 15, 1959.

CINE

COMMITTEE ON INTERNATIONAL NON-THEATRICAL EVENTS

(Coordinating U.S. Entries in Overseas Film Festivals)

Business and Industry Subcommittee

OFFICE (of the Coordinator): 1201 Sixteenth Street, N.W., Washington 6, D. C.

OFFICERS: Stanley McIntosh (Motion Picture Association of America), *chairman;* James Barker (Capital Film Laboratories, Inc.), *vice-chairman;* Ralph L. Hoy (Aluminum Company of America), *vice-chairman;* Dr. Harold Wigren (Department of Audio-Visual Instruction, National Education Association), *coordinator.*

OTHER MEMBERS: Eyre Branch (Standard Oil Company of New Jersey); Dr. Kenneth Christianson (Educational Television and Radio Center); O. H. Coelln (Business Screen Magazine); Ralph Creer (American Medical Association); John Flory (Eastman Kodak Company); Dr. Anna Hyer (D.A.V.I., National Education Association); Miss Emily Jones (Educational Film Library Association); Rev. Donald Kliphardt (National Council of Churches of Christ in U.S.A.); Very Rev. Msgr. McCormack (Supt., Baltimore Parochial Schools); Frank Neusbaum (Pennsylvania State University); Willis H. Pratt, Jr. (American Telephone & Telegraph Company); Reid H. Ray (Reid H. Ray Film Industries, Inc.); Frank S. Rollins, Jr. (E. R. Squibb & Sons); Dr. Zalmen Slesinger (American Association for Jewish Education); Dr. Don Williams (Syracuse University).

PURPOSE: CINE is a committee of individuals acting in the public interest on behalf of the U. S. non-theatrical film industry to simplify and to improve the selection process for sending motion pictures to foreign film festivals.

1959 ACTIVITIES: CINE has been asked by festival authorities and has agreed to coordinate entries for the following three film festivals in 1959: (1) Festival of Films in the Service of Industry, Harrogate, England, April 21-24, 1959; (2) Edinburgh International Film Festival, Edinburgh, Scotland, June and July, 1959; (3) Venice International Exhibition of Cinematographic Art, Venice, Italy, September, 1959.

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National & International Organizations of Film Producers and Laboratories

AMERICAN ASSOCIATION OF FILM PRODUCERS, INC.

OFFICE: 7064 Sheridan Road, Chicago 26, Illinois. Address: Executive Secretary.

OFFICERS: Mercer Francisco (Francisco Films), *president;* James Kellock (Wilding Picture Productions, Inc.), *vice-president;* Mervin LaRue (Mervin LaRue, Inc.), *treasurer.* Lawrence Mominee (Atlas Film Corporation); Frank Balkin (Reid H. Ray Film Industries); Charles Beeland (Charles Beeland Films), *directors-at-large.*

PURPOSE: By mutual cooperation to educate business, government and institutional groups to the advantages and values of films and related audio-visual aids; to foster and promote continued ethical relationships in all matters between producers and clients; to advance the creative and technical arts and crafts of this specialized industry in which member companies serve.

PUBLICATIONS: A news-letter for all member companies is being initiated as part of a reactivated 1959 program; cooperation with civic groups under way; a Code of Ethics adopted by the organization is universally recognized as setting high standards within the industry and among its clientele.

MEMBER COMPANIES: Atlas Film Corporation; Beeland Films; Cinecraft Productions; Condor Films; Francisco Films; Mervin W. LaRue, Inc.; Producers Film Studios; Reid H. Ray Film Industries; Sarra, Inc.; Wilding Picture Productions.

MEETINGS: Monthly meetings are planned during 1959.

INTERNATIONAL SCREEN PUBLICITY ASSOCIATION

OFFICE: 11 Hill Street, London, W. 1, England. CONTACT: Lionel Gale, *general secretary.*

OFFICERS: Jean Mineur (France), *president;* Friedrich-Georg Amberg (Germany), Gerard Holdsworth (Great Britain), Massimo Momigliano (Italy), *vice-presidents.*

MEMBERS: Chas. E. Blanks Pty. Ltd. (Australia); Belgique Cine Publicite (Belgium); The Cyrenaica Cinema Co. (Cyrenaica); Bergenholz Film (Denmark); Soumi-Filmi Oy (Finland); Jean Mineur Publicite (France); Deutsche ISPA Arbeitsgemeinschaft (Germany); Rank Screen Services Ltd. (Great Britain); Cefima-Film (Holland); United Film Makers (India); Organizzazione Pubblicitaria Schermo, S.P.A. (Italy); Ellaby de Mexico (Mexico, Colombia, Venezuela); Smafilm S/A (Norway); AB Svensk Filmindustri (Sweden); Central-Film (Switzerland); Filmlets (S.A.) Ltd. (Union of South Africa, British East Africa, Portuguese East Africa, Rhodesia and Nyasaland, South-West Africa).

PURPOSE: To develop members' business in foreign countries and in their own countries, and to exchange information, ideas, film scripts, publications and all other matters of interest to members. To represent and promote interest and advancement of members both in their own countries and abroad.

MEETINGS: Executive Committee meetings held quarterly. 1959 Annual General Meeting in September in Munich, Germany.

1959 ACTIVITIES: The 6th International Advertising Film Festival, June 9-13, Cannes, France. (Joint sponsor with International Screen Advertising Services).

FILM PRODUCERS ASSOCIATION OF NEW YORK, INC.

OFFICE: 39 Broadway, New York 6, N. Y. (WHitehall 3-7376).

EXECUTIVE SECRETARY: To be announced.

PUBLIC RELATIONS: Wallace A. Ross, 15 East 48th Street, New York 17, N. Y. (Plaza 1-1920).

OFFICERS: Nathan Zucker (Dynamic Films, Inc.), *president;* Lee Blair (Film Graphics, Inc.), *executive vice-president;* Judd Pollack (MPO Productions, Inc.), *first vice-president;* Robert Crane (Color Service, Inc.), *second vice-president* representing associate member companies; Henry Strauss (Henry Strauss & Co., Inc.) *secretary;* Edward J. Lamm (Pathescope Company of America, Inc.), *treasurer.*

DIRECTORS: Above officers and Stephen Elliot, (Elliot, Unger & Elliot, Inc.); Robert L. Lawrence (Robert Lawrence Productions, Inc.); Walter Lowendahl (Transfilm, Inc.); Peter J. Mooney (Audio Productions, Inc.); David I. Pincus (Caravel Films, Inc.); F. C. Wood, Jr. (Sound Masters, Inc.).

PAST PRESIDENTS: Peter J. Mooney (Audio-Productions, Inc.); Walter Lowendahl (Transfilm, Inc.); Leslie Roush (Leslie Roush Productions, Inc.); Robert L. Lawrence (Robert Lawrence Productions, Inc.); Harold E. Wondsel (Wondsel, Carlisle & Dunphy, Inc.).

MEMBERS (As of Feb. 1, 1959): Audio Productions, Inc.; John Bransby Productions, Ltd.; Caravel Films, Inc.; Craven Film Corp.; Dynamic Films, Inc.; Peter Elgar Productions, Inc.; Elliot, Unger & Elliot, Inc.; Filmways, Inc.; Fordel Films, Inc.; William J. Ganz Co., Inc.; Gerald Productions, Inc.; Gray-O'Reilly Studio, Klaeger Film Productions, Inc.; Robert Lawrence Productions, Inc.; MPO Productions, Inc.; Owen Murphy Productions, Inc.; National Screen Service Corp.; Pathescope Company of America, Inc.; Robert Yarnall Richie Productions, Inc.; Sarra, Inc.; Fletcher Smith Studios, Inc.; Sound Masters, Inc.; Henry Strauss & Co., Inc.; Bill Sturm Studios, Inc.; TV and Film Graphics, Inc.; Transfilm, Inc.; Van Praag Productions, Inc.; VPI Productions, Inc.; Roger Wade Productions, Inc.; Wondsel, Carlisle & Dunphy, Inc.

PURPOSE: At monthly meetings and through active committees, this organization works to advance the motion picture production industry in all its branches; to establish and maintain a high standard of ethics among producers, their employees, their suppliers and their clients; to distribute accurate information with regard to technical improvements; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

ASSOCIATES: In 1958 the organization voted to open its ranks to Associate Members from other segments of the motion picture industry with whom the future of film production is identified, reserving the privilege of a vote on matters pertinent to producers alone.

ASSOCIATE MEMBERS: The Animation Equipment Corp.; E. J. Barnes & Co., Inc.; The Camera Mart, Inc.; Camera Equipment Co., Inc.; Cineffects, Inc.; Color Service Co.; Consolidated Film Industries; Du Art Film Labs, Inc.; Eastern Effects, Inc.; Florman & Babb, Inc.; Gold Medal Studios, Inc.; Mecca Film Labs, Inc.; Movielab Film Laboratories, Inc.; Pathe Laboratories, Inc.; Precision Film Laboratories; Preview Theatre, Inc.; Production Center, Inc.; Reeves Sound Studios, Inc.; S.O.S. Cinema Supply Corp.; Termini Videotape Service, Titra Film Labs, Inc.

1959 ACTIVITIES: Events ahead are to include a Showcase of TV Commercials and Techniques for advertising agencies and their clients; a speakers bureau; screenings for members and clients of outstanding film productions, both theatrical and non-theatrical; open meetings on important film developments; stabilization of industry-wide labor relations through a permanent labor relations committee; and a campaign for the authentic recognition of achievements in the industrial film field.

FILM PRODUCERS ASSOCIATION OF MINNESOTA

OFFICERS: Ellsworth Polsfuss (Reid H. Ray Film Industries), *president;* Cliff Sakry (Promotional Films, Inc.), *secretary;* William Heideman (Anthony Lane Film Studios, Inc), *treasurer;* Tom Countryman (Thos. Countryman Film Productions), *manager;* Reid H. Ray (Reid H. Ray Film Industries), *manager,* 2-year term; Ralph Perry (Film Productions Co.), *manager,* 1-year term.

MEMBERS: Anthony Lane Film Studios; Continental Films; Thos. Countryman Film Productions; Empire Photosound, Inc.; Film Productions Co.; George Ryan Films, Inc.; Griffith B. Wren Films, Inc.; Promotional Films, Inc.; Reid H. Ray Film Industries, Inc.

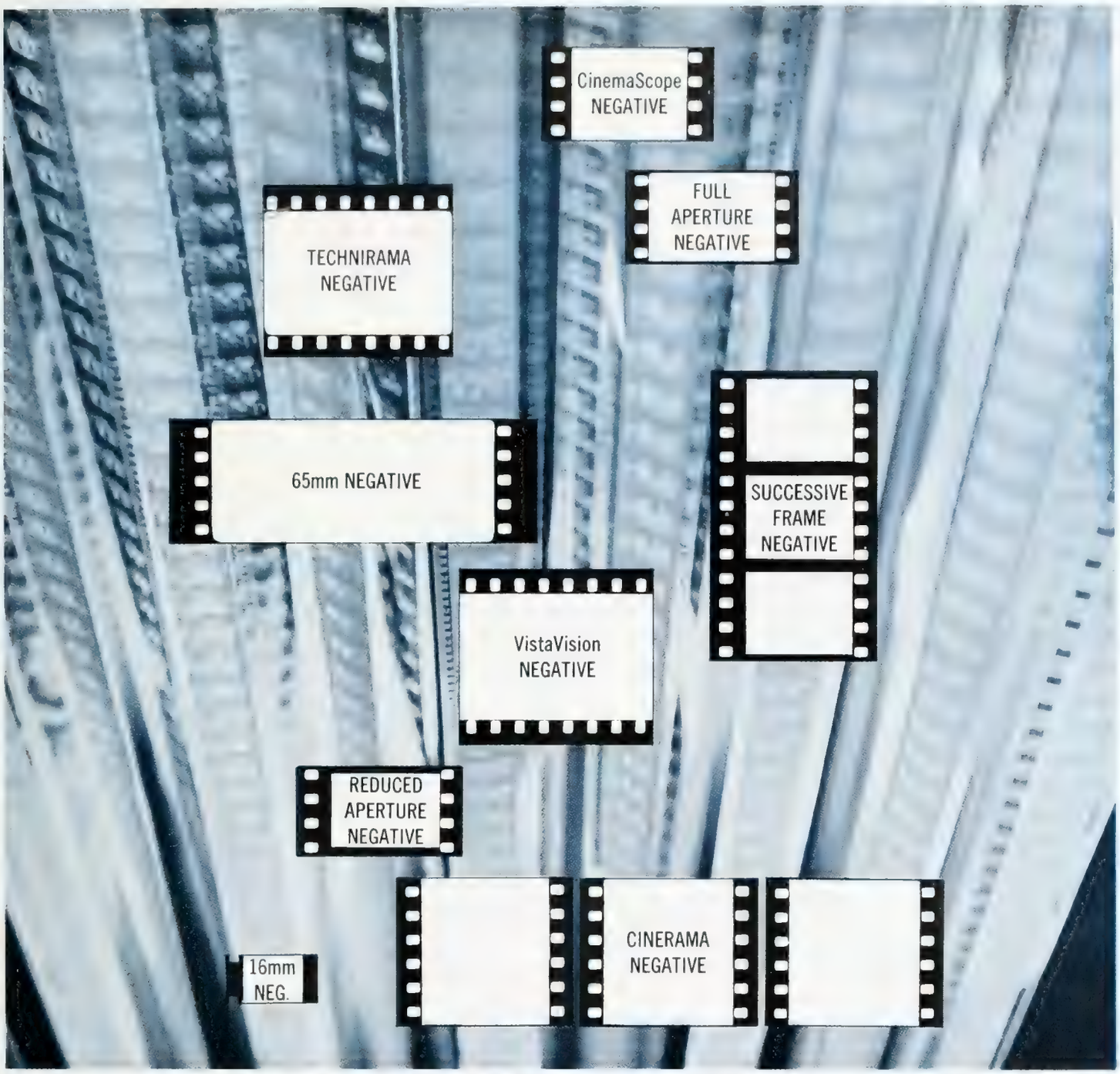
PURPOSE: The advancement of the arts and crafts of film production, for improved client relations and the exchange of technical information.

MEETINGS: Every third Monday each month, 6:30 p.m., Normandy Room, Minneapolis.

UNIVERSITY FILM PRODUCERS ASSOCIATION

OFFICE (of the Secretary): Daisy B. Sickles,

(CONTINUED ON PAGE TWENTY-TWO)



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PRODUCER-LABORATORY TRADE ASSOCIATIONS

[CONTINUED FROM PAGE TWENTY]

c o Department of Photography, Ohio State University, Columbus 10, Ohio.

OFFICERS: John Moriarty (Purdue University), *president;* Charles N. Hockman (University of Oklahoma), *vice-president;* Daisy B. Sickles (Ohio State University), *secretary;* Oscar E. Patterson (University of California at Los Angeles), *treasurer.*

COMMITTEES: Sherman A. Wilson, Herbert E. Farmer, *co-chairmen, Curriculum;* Stanley E. Nelson, *Nomenclature;* Charles N. Hockman, *Public Relations;* Floyd G. Walters, *Equipment;* J. B. Watson, Jr., *Personnel;* Jacques Van Vlack, *Television;* Frank R. Paine, *Membership;* Robert W. Wagner, *Publications;* Don G. Williams, *International Relations;* Frank Neusbaum, *Festivals and Contests;* Hugh M. Mix, *Distribution;* Jesse L. Senn, Malcolm Fleming, *co-chairmen, Thirteenth Annual Conference.*

PUBLICATIONS: The quarterly Journal of the University Film Producers Association (subscription to non-members $2.00 per year). Other special reports and papers published at intervals for member guidance, including a recent International Calendar of Film Festivals. The Association is represented annually at Film Festivals and at the International Schools of Cinema Meetings.

ANNUAL CONFERENCE: Thirteenth Annual Conference to be held August 16-20, 1959, at Purdue University, Lafayette, Indiana.

INTERNATIONAL SCREEN ADVERTISING SERVICES

Founded, 1953

OFFICE OF THE SECRETARY: 15 Berkeley Street, London W. 1., England.

OFFICERS: Jacques Zadok (Cinema et Publicite, France), *president;* Dr. E. Martini Mauri (SIPRA S.p.A., Italy), *vice-president;* Fritz Rothschild (Deutsche Commerciale Filmwerbung G.m.b.H., Germany), *vice-president;* Ernest Pearl (Pearl & Dean Overseas Ltd., London), *founder president;* Peter Taylor (ISAS), *secretary.*

MEMBERS: Lowe Argentina S.A.I.C. (Argentina); Filmads Proprietary Ltd. (Australia); Osterreichische Werbegesellschaft, Komm. Ges. (Austria); Publi-Cine (Belgium); Emelco Chilena (Chile); Corafilm (Colombia); Cine-Sistema S.A. de Cube (Cuba); Gutenberghus Reklame Film (Denmark); Societe de Publicite S.A.E. (Egypt); Publicity Office, Press & Information (Ethiopia); Finlandia Kuva Oy (Finland); Cinema et Publicite (France); Deutsches Commerciale Filmwerbung Gmbh (Germany); Pearl & Dean Overseas Ltd. (Great Britain); Bureau voor Theatre Reclame (Holland); Blaze Advertising Service (India & Ceylon); Iraq Screen Advertising Ltd. (Iraq); SIPRA S.p.A. (Italy); Cine-Sistema S.A. de Mexico (Mexico); Screens Advertising Ltd. (New Zealand); Sverdrup Dahl A S (Norway); Belarte (Portugal); Alexander Films S.A. Pty. Ltd. (South Africa); Movierecord S.A. (Spain); Association of Theatre Screen Advertising Companies (United States of America).

National & International Organizations of Film Producers and Laboratories

PURPOSE: The promotion and development of cinema screen advertising internationally and the promotion of interests of screen advertising contractors on an international level. The organization also provides a central information service for its members, and promotes trade among them by pooling distribution facilities.

1959 ACTIVITIES: The 6th International Advertising Film Festival, June 9 through 13, Cannes, France. Regular meetings dealing with problems of international screen advertising, particularly in the light of the establishment of the European Common Market and subsequent operation of the Free Trade Area.

ASSOCIATION OF CINEMA LABORATORIES, INC.

OFFICE: 164 N. Wacker Drive, Chicago 6, Ill.

OFFICERS: George W. Colburn (George Colburn Laboratory), *President;* G. Carleton Hunt (General Film Laboratory), *Vice-President;* Dudley Spruill (Byron, Inc.), *Secretary;* Kern Moyse (Peerless Film Processing Corp.), *Treasurer.*

BOARD OF DIRECTORS: Floyd Weber; Byron Roudabush (Byron, Inc.); Sidney Solow (Consolidated Film Industries); Reid H. Ray (Reid H. Ray Film Industries) all 2-year terms. James Barker (Capital Film Lab); William Smith (Lakeside Laboratory) and Leon Shelly (Shelly Films, Canada) all 1-year terms. Holdover directors are Louis Feldman (Du-Art Film Laboratories) and Spence W. Caldwell (Caldwell Films Ltd.).

MEETINGS: Held semiannually usually in connection with Society of Motion Picture and Television Engineers conventions, except Annual Meeting held in New York during February.

ACTIVITIES: Publication of booklet on "Laboratory Practices on Films for Television"; nomenclature terms defined and released periodically; complete Directory of Film Laboratories. All available from Association office.

BIOLOGICAL PHOTOGRAPHIC ASSOCIATION, INC.

HEADQUARTERS: Box 1668, Grand Central Post Office, New York 17, N.Y. (Office of the Secretary).

OFFICERS: Leo C. Massopust, Sr. (School of Medicine, Marquette University), *president;* Verlin Y. Yamamoto (Medical Instruction Service, V.A. Administration Center, Des Moines, Iowa), *vice-president;* Jane H. Waters (Biological Photographic Association, Inc.), *secretary;* Albert Levin (University of Pittsburgh, Health Professions Bldg., A-V Photo Service), *treasurer.*

EX OFFICIO: Leo C. Massopust, Sr. (School of Medicine, Marquette University), *editor of Journal;* Laurence B. Brown (Harvard School of Dental Medicine), *chairman, Chapters Committee;* H. Lou Gibson (Eastman Kodak Company), *past-president: 1956-57;* Warren Sturgis (Sturgis-Grant Productions, Inc.), *past-president: 1954-55;* C. Graham Eddy (Medical Illustration Div., Veterans Administration, Washington, D.C.), *past-president: 1952-53.*

DIRECTORS: Harold C. Baitz (Medical Illustration Service, V.A. Hospital, Buffalo, N.Y.); Lardner A. Coffey (Section of Photography, Mayo Clinic); John A. Gaughan (Dept. of Medical Photography, University of Rochester Medical Center); Julius Halsman (Medical Illustration Service, Armed Forces Institute of Pathology, Walter Reed Medical Center); Charles P. Hodge (Montreal Neurological Institute); David Lubin (Medical Illustration Lab., V.A. Hospital, Bronx, N.Y.); Thomas S. Masterson (UCLA School of Medicine, Visual Aids Dept.); Howard E. Tribe (Div. of Medical Illustration, University of Utah College of Medicine).

MEMBERSHIP: The Biological Photographic Association is composed of medical doctors engaged in practice and research; photographers in medical centers, scientific technicians.

PURPOSE: Dedicated to the science and techniques "pertaining to the photographing of all things which live or which have lived."

ANNUAL MEETING: The 29th Annual Meeting will be held August 31 - September 3, 1959, at the Sheraton-Mt. Royal Hotel in Montreal, Canada.

OFFICIAL PUBLICATION: The Journal of the Biological Photographic Association.

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

OFFICE (of the President): 447 Jarvis Street, Toronto 5, Ontario.

OFFICE (of the Secretary-Treasurer): 77 York Street, Toronto, Ontario.

OFFICERS: Spence Caldwell (S. W. Caldwell Ltd., Toronto), *president;* Gerald S. Kedey (Motion Picture Centre Ltd., Toronto), *first vice-president;* Haney A. Michaud (Omega Productions Inc., Montreal), *second vice-president;* Arthur Chetwynd (Chetwynd Films Ltd., Toronto), *past president;* Frank M. Young, 77 York Street, Toronto, *secretary-treasurer.*

DIRECTORS: Real Benoit (Real Benoit Film Productions, Montreal); Ralph Foster (Meridian Films Ltd., Toronto); J. Alasdair Fraser (Crawley Films Ltd., Montreal); Lew Parry (Parry Films Ltd., North Vancouver); John T. Ross (Robert Lawrence Productions of Canada, Ltd., Toronto); A. T. E. White (Eastern Film Laboratories Ltd., Halifax N.S.).

MEMBERSHIP: Canadian firms, partnerships and corporations engaged in motion picture production or laboratory work. Membership 45.

PURPOSE: To promote and conserve the common interest of those engaged in the motion picture industry in Canada by maintaining the highest possible standards in the production

[CONTINUED ON PAGE TWENTY-FOUR]



Charlie Chaplin and Jackie Coogan in *The Kid*, 1921.

Before Charlie Chaplin and Jackie Coogan starred in The Kid in 1921, Consolidated Film Industries was contributing its knowledge and skills to the art of film processing.

In the 40 years since then, CFI is still the leader in the industry. CFI offers a *complete* film laboratory with every professional service necessary for *superior* film processing.

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(CONTINUED FROM PAGE TWENTY-TWO)

of motion pictures for commercial, theatrical or television release and in all laboratory processing; to correct abuses; secure freedom from unjust and unlawful exactions; encourage cooperation in the industry and with other associations.

1959 ACTIVITIES: 1. Continuation and expansion of functions of the Association. 2. To acquaint industry, advertising agencies, television networks and other potential sponsors with the work of Canadian film producers. 3. Make a Constitutional change whereby the Executive structure will have two vice presidents and six directors. 4. Form a new committee to study all phases of the film industry in Canada. 5. Investigate a proposed move of the Head Office to Toronto and appoint a secretary-treasurer. 6. Continue the distribution of the booklet "The Motion Picture in Business" which is directed to executives in all types of Canadian business.

NATIONAL TELEVISION FILM COUNCIL: NEW YORK CITY

OFFICE: 200 West 57th St., New York 19, N.Y.

PHONE: COlumbus 5-0756.

CHIEF OFFICER: Robert Gross (American Film Producers), *president.*

EXECUTIVE SECRETARY: Bernie Haber (Batten, Barton, Durstine & Osborn).

MEETINGS: The Council meets on the fourth Thursday of each month (except July and August) in New York City, where its active membership is primarily located.

PROFESSIONAL FILM AND TELEVISION GROUPS

ACTIVITIES: Quarterly forums on subjects of industry-wide interest; symposiums on television-film problems; talks by members and guest speakers; annual awards to outstanding TV-film personalities in recognition of their encouragement of the use of film on TV.

PURPOSES: To act as "United Nations" of the TV-film industry, providing a clearing house for all segments of the trade and a place for solving mutual industry problems; to improve technical and commercial operations in TV-film broadcasting; to provide a means for various segments of the industry to settle differences through amicable compromise and cooperation.

TELEVISION FILM ASSOCIATION

OFFICE (of the President): John P. Ballinger, Screen Gems, Inc., 1627 W. 20th Street, Los Angeles 7, Calif.

OFFICERS: John P. Ballinger (Screen Gems, Inc.), *president;* Jack M. Goetz (Consolidated Film Industries), *vice-president;* Charles E. Buzzard (Buzzard Enterprises), *treasurer;* Frank Wolf (Gross-Krasne-Sillerman), *secretary.* DIRECTORS AND COMMITTEE CHAIRMEN: Robert E. Hufford (Eastman Kodak Co.), *information and education;* Howard Landau (Permafilm), *program;* Robert C. Vinson (Armed Forces Television Service), *ways and means;* Edward Hunt (KTLA-TV), *TV station relations.*

PURPOSE: To maintain a liaison between the producers and distributors of television film, the television stations, and the companies providing material and services to the television industry, to establish better operational practices and particularly, whenever and wherever feasible, to standardize these practices; to solve any particular problems in regard to operational practices presented to the association by either the members or the industry.

PRESENT PROJECTS: To establish as a standard a special television film leader graduated numerically into seconds at sound speed (24 frames second) which remains constant in both 35mm and 16mm film to replace the present television film leader which is graduated numerically into lineal feet and loses its meaning when reduced from 35mm to 16mm.

To establish a standard cue mark and cue mark replacement for television film to eliminate the present destructive and time-consuming practice of each television station individually cueing film.

To promote the general usage of a "Booking Request Form" by the television stations which expedites confirmations and eliminates transcription errors.

To educate the film handler at the television station in order to simplify his work and prolong the life of television film prints.

(OTHER GROUPS LISTED ON PAGES 26, 30, 37)

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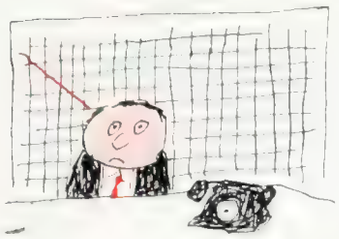
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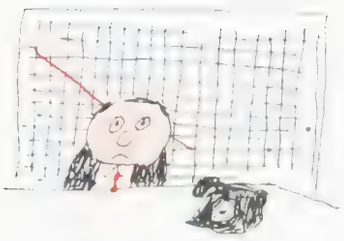
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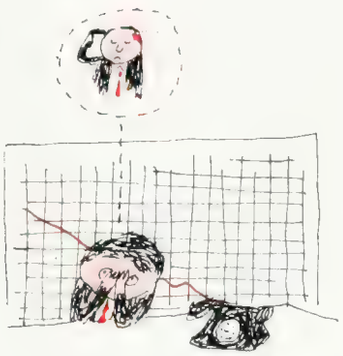




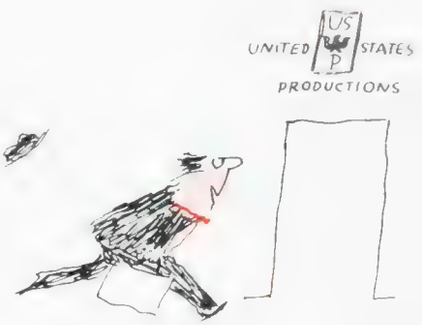






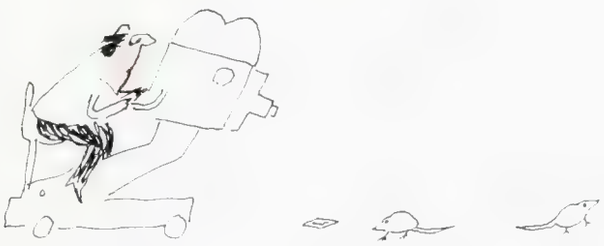






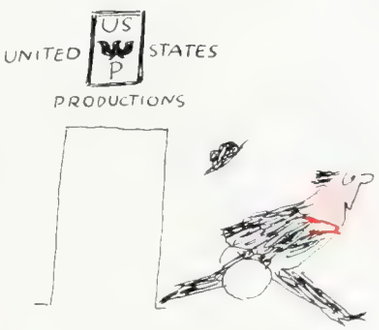








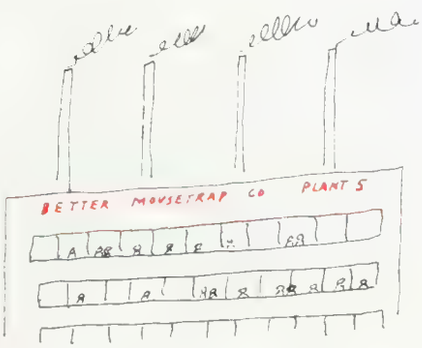














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PROFESSIONAL FILM AND TELEVISION GROUPS

SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

OFFICE: 55 West 42nd Street, New York 36, N. Y.

OFFICERS: Dr. Norwood L. Simmons (West Coast Division, Motion Picture Film Department, Eastman Kodak Company), *president;* John W. Servies (Vice-President, National Theatre Supply Company), *executive vice-president;* Barton Kreuzer (Marketing Manager, Astro-Electronics Division, Radio Corporation of America), *past-president;* Alex G. Jensen (Mea Dr., Berkeley Heights, N. J.), *engineering vice-president;* Glenn E. Matthews (Eastman Kodak Company), *editorial vice-president;* G. Carleton Hunt (General Film Laboratories), *financial vice-president;* Reid H. Ray (Reid H. Ray Film Industries), *convention vice-president;* Ethan M. Stifle (Eastman Kodak Company), *sections vice-president;* Wilton R. Holm (E. I. du Pont de Nemours & Company, Inc.), *secretary;* S. P. Solow (Consolidated Film Industries), *treasurer;* Charles S. Stodter, *executive secretary.*

LOCAL SECTION CHAIRMEN (for contact): Atlanta—B. M. Loden, Box 37, North Side Branch, Atlanta, Ga.; Canadian—R. J. Beaudry (Shelly Films, Ltd.), Toronto, Ontario; Chicago—Jerome C. Diebold (Wilding Picture Productions), 1345 Argyle Street, Chicago, Ill.; Dallas-Fort Worth—Erwin J. Pattist, 3618 Marsh Lane Pl., Dallas, Tex.; Hollywood—Robert G. Hufford (Eastman Kodak Company), 6706 Santa Monica Blvd., Hollywood, Calif.; Nashville—William R. McCown, P. O. Box 6215, Nashville, Tenn.; New York—Robert C. Rheineck (CBS News), 485 Madison Ave., New York, N. Y.; Rochester—Richard E. Putman, 420 East Corey Rd., Syracuse, N. Y.; San Francisco—W. A. Palmer, 1895 Oak Avenue, Menlo Park, Calif.; Washington, D. C.—James A. Moses, 1202 Oberlin Dr., Bucknell Heights, Alexandria, Va.

* * *

PURPOSE: The Society works toward the improvement, along technical lines, of film production and exhibition, television and equipment and film manufacture. Published reports, standards and specifications are made available through the Society and derive from the work of various committees.

* * *

CONVENTIONS: 85th Semi-Annual Convention, May 4-8, Fountainebleau Hotel, Miami, Fla.; 86th Semi-Annual Convention, Oct. 5-9, Statler Hotel, New York, N. Y.

Other National Audio-Visual Groups
Are Listed on Pages 30, 37 and 43

NATIONAL ORGANIZATIONS IN THE AUDIO-VISUAL FIELD

NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

NATIONAL OFFICE: Fairfax, Virginia.

CONTACT: Don White, *executive vice-president;* Henry C. Ruark, Jr., *director of information.*

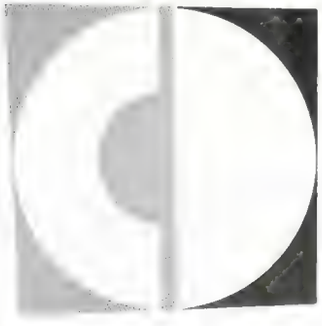
OFFICERS: P. H. Jaffarian (Audio-Visual Center, Inc.), Seattle, Washington, *president;* W. G. Kirtley (D. T. Davis Co.), Louisville, Kentucky, *first vice-president;* Harvey W. Marks (Visual Aid Center), Denver, Colorado, *second vice-president;* Mahlon Martin (M. H. Martin Co.), Massillon, Ohio, *secretary;* Harold A. Fischer (Photosound of Orlando), Orlando, Florida, *treasurer;* William W. Birchfield (Alabama Photo Supply), Montgomery, Alabama, *chairman of the board.*

DIRECTORS-AT-LARGE: E. F. Burke (Burke's Motion Picture Co.), South Bend, Ind.; Robert P. Abrams (Williams, Brown and Earle), Philadelphia, Pa.; J. Howard Orth (Midwest Visual Education Service), Des Moines, Iowa; M. G. Gregory (Sound Photo Sales Co.), Lubbock, Tex.

REGIONAL DIRECTORS: Mackey Barron (H-B Motion Picture Service), New Haven, Conn.;

(CONTINUED ON PAGE THIRTY)



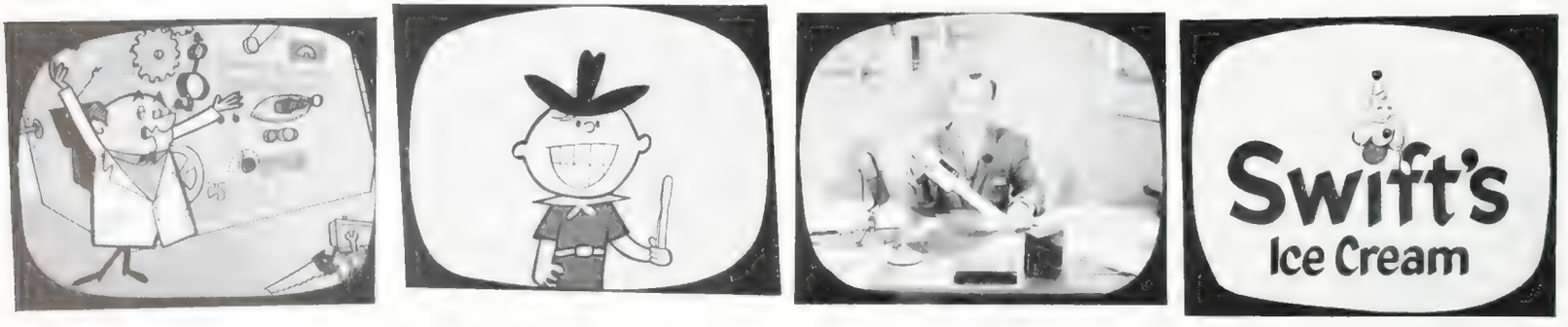


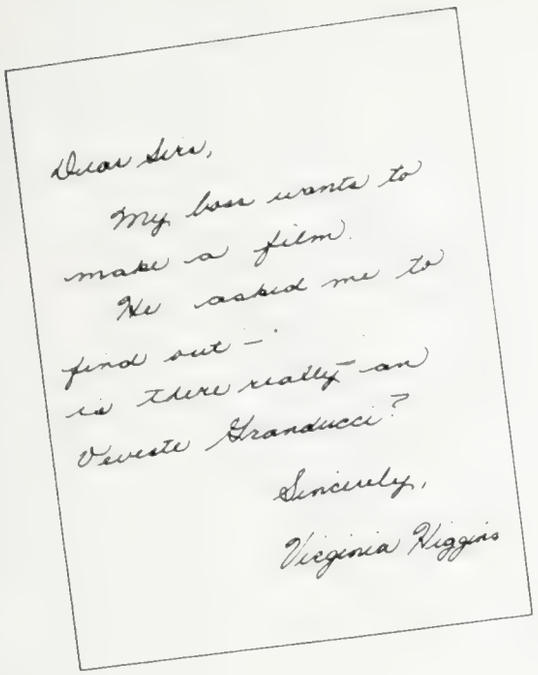
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Yes, Virginia there really is an Oeveste Granducci!...

and thanks for asking. So much has been said about him —legend and fact—it's time we set the record straight:

Legend: Oeveste Granducci is an Italian Count, knighted by Garibaldi and decorated by Mussolini. He speaks seven languages, none of them English, and writes art films about Michaelangelo.

FACT: Granducci is a fourth generation American, born and raised in Cincinnati. A journalism graduate of Ohio State, he wrote for the Kiplinger Letters for sixteen years. Thirteen years ago he started writing business films. His organization has since grown to become Scripts By Oeveste Granducci, Inc.

Legend: Granducci has a monumental case of insomnia. Because he never sleeps, he writes as many as six scripts at once, over a hundred a year.

FACT: Scripts By Oeveste Granducci, Inc. is an organization of experienced script writers, providing the creative talents and abilities of men who have been on the staff from two to ten years.

Legend: Scripts By Oeveste Granducci, Inc. is only slightly more expensive than the combined talents of Hemingway, Kipling, Agee, Matthew, Mark, Luke, and John.

FACT: It's only the best scriptwriting you can buy. Far from being expensive, our clients say "getting the script first" is the most *economical* way to produce a motion picture, a slide film, or a sales meeting. Jobs are priced individually, primarily on the amount of research and the value of the creative idea.

Legend: The way to make a picture is to work without a script. Who needs one? It's the picture that counts.

FACT: It's the *script* that counts! Hundreds of films have been produced from Granducci scripts. They've won awards—they've produced results. That's why producers and sponsors use us regularly.

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(CONTINUED FROM PAGE TWENTY-SIX)

Mrs. Ruth B. Walsh (James E. Duncan, Inc.), Rochester, N. Y.; James W. Bell (Calhoun Co., Inc.); Atlanta, Ga.; Earl Harpster (Harpster Audio-Visual Equipment, Inc.), Cleveland, Ohio; Eleanor Bell Humston (Kansas City Sound Service), Kansas City, Mo.; Mrs. Eloise Keefe (Texas Educational Aids), Dallas, Tex.; Ty Sidener (McCurry-Sidener Co.), Sacramento, Calif.; Peter Allinger (Viewsound Supplies), Vancouver, B. C., Canada.

MEMBERSHIP: NAVA is a trade association of audio-visual equipment dealers, service agencies, commercial film libraries and suppliers to school, church, industrial and community users of these materials and equipment. An advisory membership consists of producers of classroom and religious materials and principal audio-visual equipment and accessory manufacturers. The Association holds an annual Audio-Visual Selling Institute in association with Indiana University, in Bloomington, the week before the Association Convention.

NATIONAL CONVENTION AND TRADE SHOW: July 25-28, 1959, at the Morrison Hotel, Chicago. Guests admitted by registration fee.

PUBLICATIONS: A Membership Directory listing audio-visual dealers across the country is available upon request. The Association publishes the authoritative guide for equipment purchasers, The Audio-Visual Equipment Directory, presently in its fifth edition; available from the Association, Fairfax, Va.

NATIONAL ORGANIZATIONS IN THE AUDIO-VISUAL FIELD

EDUCATIONAL FILM LIBRARY ASSOCIATION, INC.

OFFICE: 250 West 57th Street, New York 19, N.Y.

OFFICERS: Elliott H. Kone, *president;* Galon Miller, *vice-president;* Mrs. Carol Hale, *secretary;* Emily S. Jones, *executive secretary.*

COMMITTEES: Evaluations — Lynn Weiss; Nominations—Mrs. Carol Hale; Membership —Galon Miller.

MEMBERSHIP: (Constituent)—460 nonprofit educational institutions; (Service)—36 commercial organizations and interested individuals; 4 international members—government agencies, film groups of other countries; 34 submemberships; 108 personal memberships.

PURPOSE: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service.

1959 AMERICAN FILM FESTIVAL: April 1-4, New York City.

PUBLICATIONS: For members—Evaluations, EFLA Bulletin, Service Supplements. A catalog containing descriptions of EFLA "General" publications is provided by the Association.

AUDIO-VISUAL CONFERENCE OF MEDICAL AND ALLIED SCIENCES

OFFICERS: Daryl L. Miller (Assistant Director of Motion Pictures and Medical Television, American Medical Association), *chairman;* Kathryn Linden (Director, American Nurses Association-National League for Nursing Film Service), *vice-chairman;* Audrey Skaife (Administrative Assistant, Medical Audio-Visual Institute, Association of American Medical Colleges, 2530 North Ridge Avenue, Evanston, Illinois), *secretary-treasurer.*

MEMBERSHIP: Medical, dental and allied agencies.

PURPOSE: To exchange information regarding programs of the member organizations; to discover, collect, disseminate and exchange descriptive and evaluative information on audio-visual media as related to their application to education in the medical and allied sciences.

ANNUAL CONFERENCE: Held during the National Audio-Visual Association Convention in Chicago.

AUDIO-VISUAL COMMISSION ON PUBLIC INFORMATION

OFFICE: Room 2230, 250 West 57th Street, New York 19, N.Y.

OFFICERS: Harold E. Hill (National Association of Educational Broadcasters, Urbana, Illinois), *chairman;* Charles F. Schuller (Audio-Visual Center, Michigan State Univer-

(CONTINUED ON PAGE THIRTY-SEVEN)

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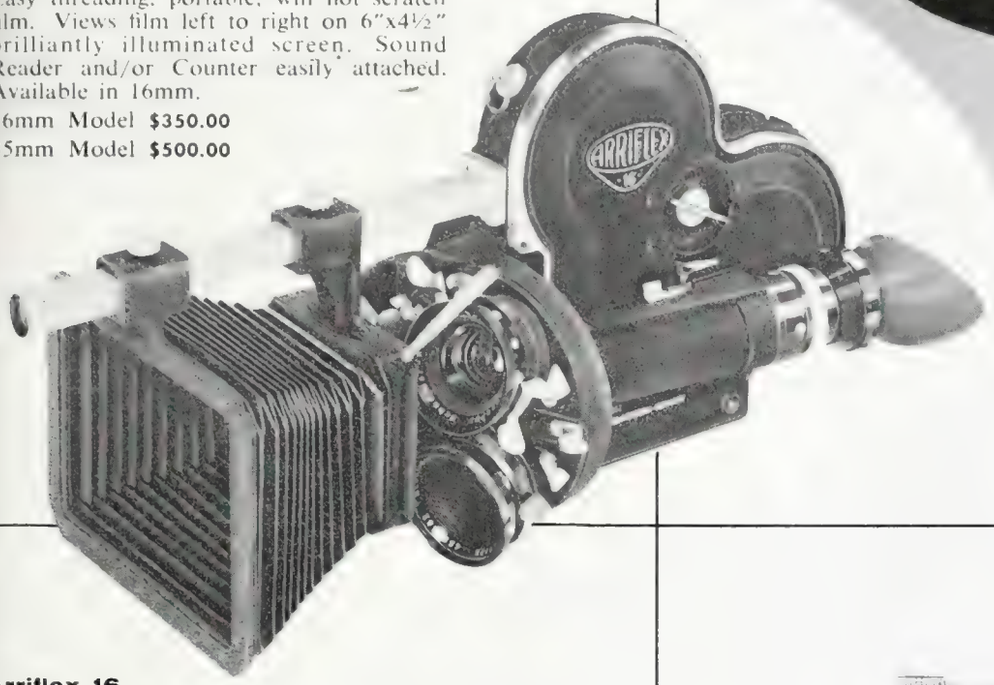


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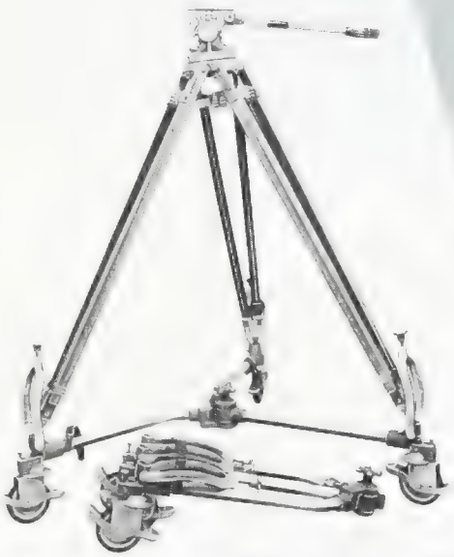
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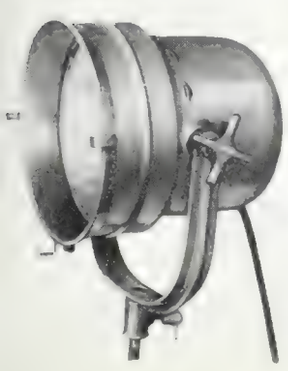
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Maine Summarizes Farm Film Television Coverage

☆ The State of Maine Department of Agriculture, operating a large library of films in the farm field, summarizes the 451 free film shows secured on 143 television stations during the fiscal year 1957-8, in its current biennial report.

Its two-reel film, *Part-Time Farmer*, in release 1½ years, was given 70 showings during the 12-month fiscal period. Second came *Climate and the Apple*, 3½ years old, with 64 showings, then *Better Seed*, 7 years old, but revised in 1956 with 56 showings.

Three other films, *Potatoland*, *Maine Barbecue* and *Fourth Dimension*, were given 50, 46 and 41 showings respectively, on television.

Maine Barbecue, which went into restricted television release in October, 1957, was originally released four months earlier in 35-mm color by De Luxe to southern New England and New York theaters. During the first year it was shown on a free basis. 779,802 people viewed it 3,410 times in 442 theatres.

H. G. Hawes, publicity director for the Maine department, as well as producer - photographer of the films, thinks that ratings received on 42 of the television shows "casts some new, if hardly believable, light on the audience for public service films.

"We did not take the average of these ratings (it was 16.9) for our report on audience," he said, "but instead—we divided it in *half* and applied the result to the total potential audience of the 451—1957-8 shows. On that basis, we came up with 18,627,781 sets . . . or at least 25 million viewers."

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n, Kanawha County
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into the organization
Other important pub-
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Planning Schools for Use of Audio-Visual Materials; Nation Tape Recording Catalog.

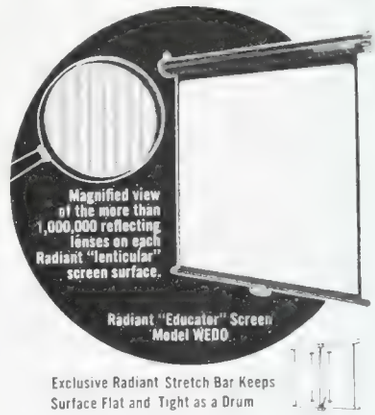


National Convention: James D. Finn (Professor of Education, University of Southern

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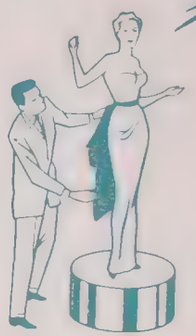
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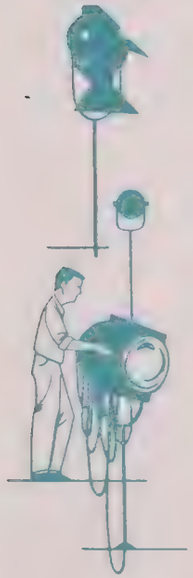
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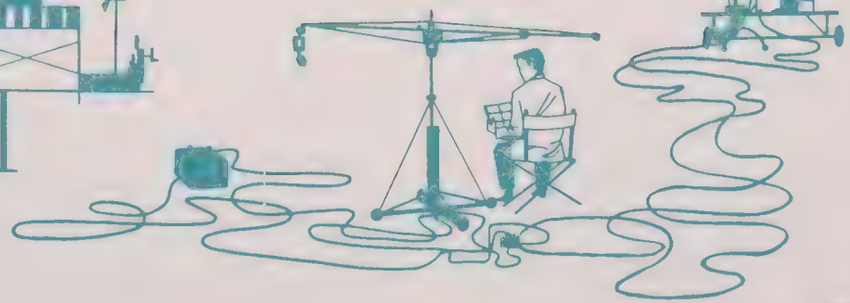




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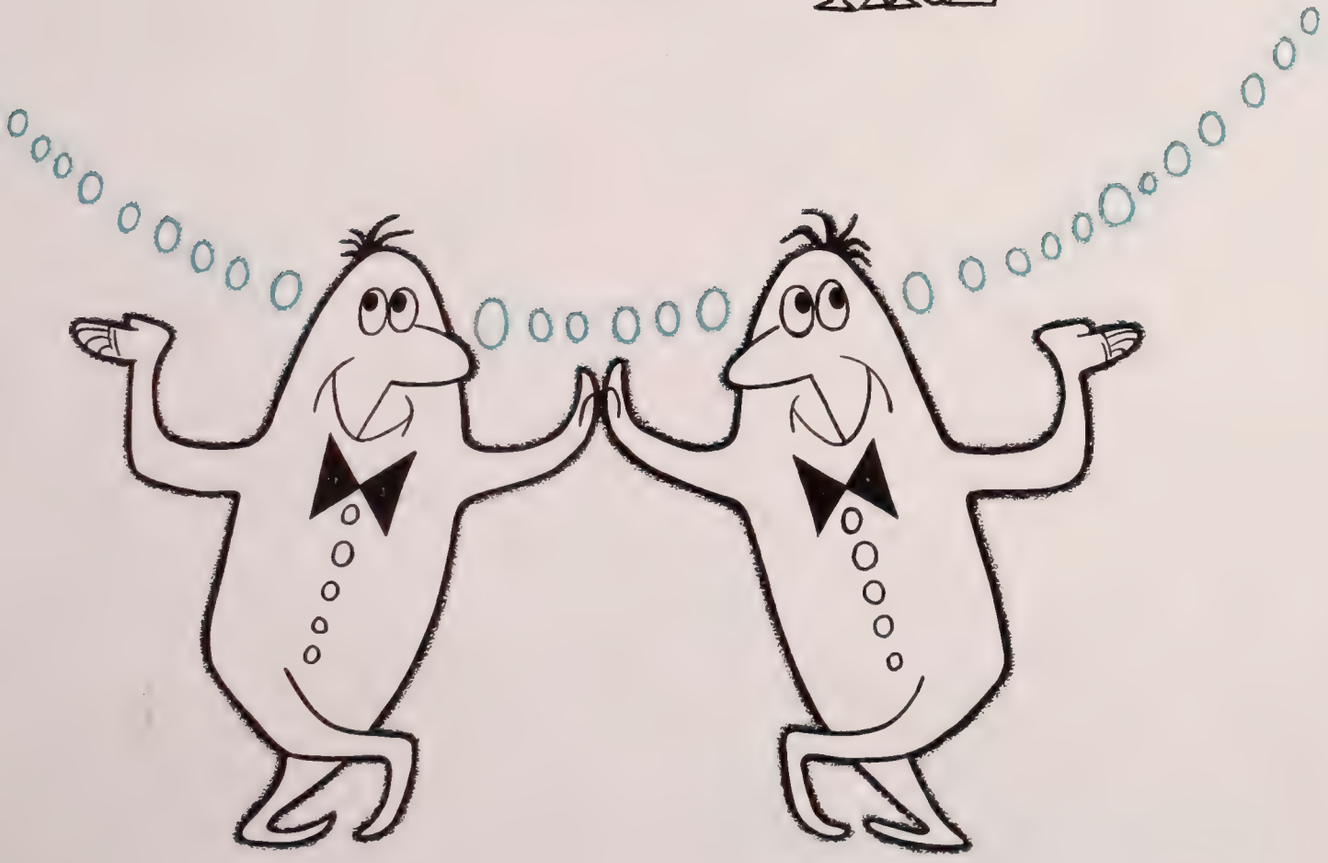








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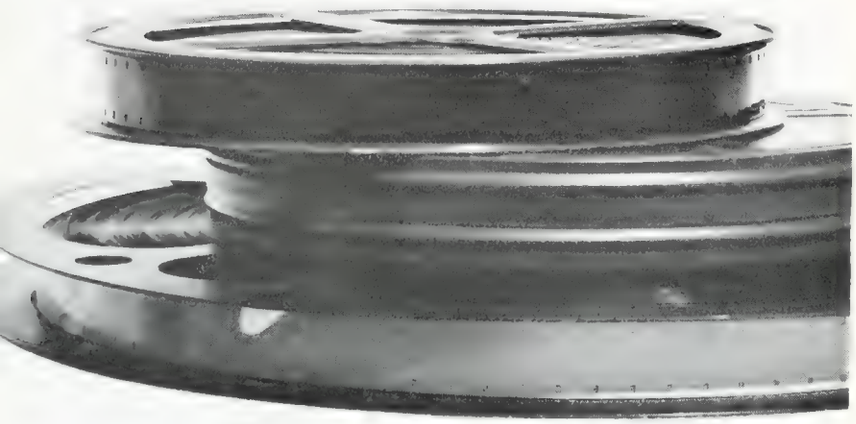
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[CONTINUED FROM PAGE THIRTY]

sity, East Lansing, Michigan), *vice-chairman;* Emily S. Jones (Educational Film Library Association, New York, N.Y.), *secretary.*

EXECUTIVE COMMITTEE (in addition to officers): Anna L. Hyer (Department of Audio-Visual Instruction, NEA, Washington, D.C.); Don White (National Audio-Visual Association, Fairfax, Virginia).

PURPOSE: A joint committee of nine national organizations concerned with the improvement of instruction through wider and better use of audio-visual materials and methods. The Commission has prepared and distributed several publications including "Telling Your A-V Story," "Gateway to Learning," "A Crisis in Education," "A-V on the Air," "Launching Your A-V Program" and "Audio-Visual Facilities for New School Buildings," and "The Case of the Curious Citizen," a color slidefilm tape recorded presentation of a good audio-visual program in action. In process is a study of school A-V budgets.

CATHOLIC AUDIO-VISUAL EDUCATORS ASSOCIATION

ADDRESS: Box 618, Church Street P. O., New York 7, N.Y.

OFFICERS: Very Rev. Monsignor Leo McCormick, Ph.D., *president;* Reverend Michael Mullen, C.M., *vice-president;* Reverend Sister Ignatia, C.S.J., *secretary;* Reverend Joseph Coyne, O.S.A., *treasurer.*

PURPOSE: To further the use of Audio-Visual equipment and materials in Catholic education and to encourage production of suitable films for Catholic school use.

ANNUAL CONVENTION: CAVE is coordinating its eighth Annual Convention with the National Catholic Educational Association national convention March 31-April 3, 1959 in Atlantic City, N.J. Audio-Visual equipment and materials may be exhibited at this joint convention. No registration fees are required.

OFFICIAL PUBLICATION: The Catholic Educator.

DEPARTMENT OF AUDIO-VISUAL INSTRUCTION NATIONAL EDUCATION ASSOCIATION

OFFICE: 1201 16th Street N.W., Washington 6, D. C.

CONTACT: Anna L. Hyer, *executive secretary.*

OFFICERS: Charles F. Schuller (Director, Audio-Visual Center, Michigan State University), *president;* Walter Bell (Director, Audio-Visual Education, Atlanta Public Schools), *president-elect;* Clyde K. Miller (Director, Division of Audio-Visual Education, Ohio State Department of Education), *acting vice-president;* The Executive Committee: J. Roy Barron (Supervisor, Instructional Materials, Santa Barbara City Schools); Robert E. deKieffer (Director, Audio-Visual Instruction, University of Colorado); Elizabeth Golterman (Director, Division of Audio-Visual Education, St. Louis Public Schools); F. Edgar Lane (Supervisor, Instructional Materials, Dade County, Fla., Board of Public Instruction). Officers to be installed at 1959 DAVI National Convention: James D. Finn (Professor of Education, University of Southern California), *president-elect;* J. J. McPherson (Chairman, Department of Audio-Visual Education, College of Education, Wayne State University), *vice-president; delegates-at-large;* Lee E. Campion (Director, Visual Education Department, Cooperative School of St. Louis County); Virginia E. Kelly (Director, Audio-Visual Education, Kanawha County West Va. Schools); Horace C. Hartsell (Audio-Visual Center, Michigan State University).

PRINCIPAL COMMITTEES: The program of DAVI is carried out primarily through standing committees, such as: Evaluation of Secondary School AV Programs, F. Edgar Lane, *chairman;* Adult Education, Kenneth McIntyre, *chairman;* Archives, Abraham Krasker, *chairman;* Building and Equipment, A. J. Foy Cross, *chairman;* College and University Programs, Ralph Hall, *chairman;* County and Cooperative Programs, Joel Benedict, *chairman;* AV Instructional Materials, T. W. Roberts, *chairman;* Legislative, I. C. Boerlin, *chairman;* Professional Education, L. C. Larson, *chairman;* Radio and Recordings, Ralph Hall, *chairman;* Research, W. C. Meierhenry, *chairman;* School Service Corps, Fred Winston, *chairman;* Teacher Education, William Fulton, *chairman;* Television, Raymond Wyman, *acting chairman;* Armed Forces Section, Norman E. Oram, *chairman.*

PURPOSE: The improvement of instruction through the better and wider use of audio-visual equipment, materials and techniques. The membership consists primarily of directors and specialists in audio-visual in colleges and universities, state departments of education, and county and city school systems. School supervisors, classroom teachers and audio-visual specialists in the armed forces, in industry, and among religious groups are included in the membership.

ACTIVITIES IN 1959: National Convention with exhibits, April 13-16, Olympic Hotel, Seattle, Washington. Series of leadership conferences and seminar on educational television; a field service program which provides consultants to assist school systems and colleges and universities in the improvement of their instructional materials programs. Continuing series of publications in the area of administration of audio-visual programs, school buildings, television and research.

PUBLICATIONS: The Department issues two regular publications. Audio-Visual Instruction, 10 issues, September to June inclusive—a magazine intended to help the audio-visual specialist and the classroom teacher. Audio-Visual Communication Review, a scholarly quarterly reporting the latest trends, research needs, developments, and research projects in the field of audio-visual communications. "Graphic Communication and the Crisis in Education," a special issue of Audio-Visual Communication Review, analyzes barriers to effective use of audio-visual methods and materials and integrates the findings from A-V communication research into the organization of a theory of learning. Other important publications of the Department are the series Planning Schools for Use of Audio-Visual Materials; Nation Tape Recording Catalog.

NATIONAL ORGANIZATIONS IN THE AUDIO-VISUAL FIELD

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CIVIC GROUPS

Promoting Film & Television Activities

CHICAGO UNLIMITED, INC.

OFFICERS: Henry Ushijima, *president;* Don McNeill, *vice-president;* Rusti Francisco, *secretary;* Jack Russell, *treasurer.*

DIRECTORS: Lee Armentrout, Frank Atlass, Cliff Braun, Betty Bryan, Ed Cooper, Mason Coppinger, Michael Douglas, Cal Dunn, Robert Elenz, Alan M. Fishburn, Fahey Flynn, Chuck Francisco, Shirley Hamilton, Lawrence S. P. Hanchek, James G. Hanlon, Art Hern, James Holmes, James E. Jewell, Raymond A. Jones, William Leonard, Virginia Marmaduke, John Osbon, H. Walter Thompson, Terry Turner, Eleanore Warner, John Weigel, Hooper White, Joe Wilson.

PURPOSE: To promote the art of communication in the Chicago area through the medium of radio, television, and motion pictures.

THE FILM COUNCIL OF GREATER COLUMBUS

OFFICE: Memorial Hall, 280 E. Broad Street, Columbus 15, Ohio.

OFFICERS: Dr. D. F. Prugh (Director, Franklin County Historical Society), *president;* D. D. Fulmer (President, Columbus Movie Makers), *vice-president;* Mary A. Rupe (Film Librarian, Columbus Public Library), *secretary-treasurer.*

TRUSTEES: Margaret Carroll (Librarian, Columbus Public Library); Edgar E. Dale (Director of Audio-Visual, Ohio State University); Clyde Miller (Director of Audio-Visual, Ohio State Department of Education).

PURPOSE: To promote a greater interest in the production and use of films by schools and universities, public service organizations, civic groups, and business firms and industries. The use by these organizations of film producers in the Columbus area and the State of Ohio is also stressed.

1959 ACTIVITIES: The Seventh Annual Columbus Film Festival, an award program featuring the "Chris" Award, April 29-30.

AFFILIATES: Columbus Area Chamber of Commerce; Columbus Advertising Club; Columbus Industrial Association; Columbus Public Library.

SEATTLE FILM ASSOCIATES

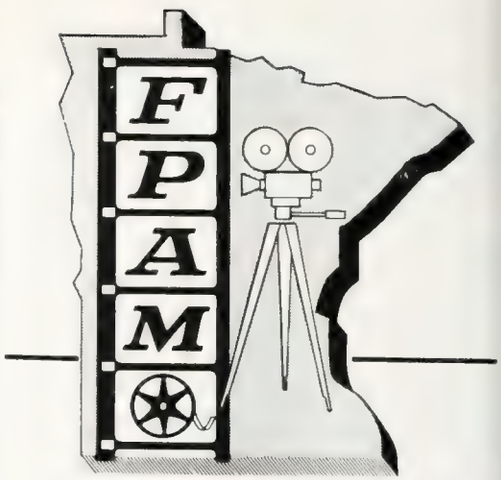
OFFICE (of the Secretary): 5514 University Way, Seattle 5, Washington.

OFFICERS: George Shields (Pacific Telephone & Telegraph Company), *chairman;* Carolyn Sullivan (National Dairy Council), *treasurer;* Marjorie Eastabrooks (Anti-T.B.), *secretary.*

BOARD: Jan Munro (Canadian Consulate), Boyd Baldwin (University of Washington).

PURPOSE: The discussion and review of new films by representatives from schools and universities, film distributors, producers, libraries, business firms and industries—to promote the production and use of audio-visual aids and materials in the Pacific Northwest.

1959 ACTIVITIES: The Fourth Film Festival of the Seattle Film Associates (date not yet set).



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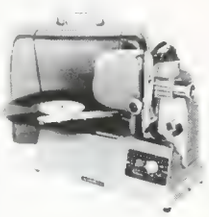


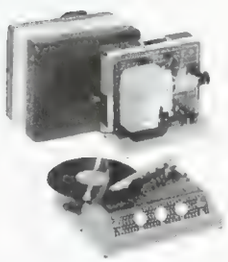
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PICTURE PARADE

National Film Reorganizes Directorate for Expansion

☆ National Film Studios, Inc., Washington, D.C., has announced a reorganization of its board of directors as the first step toward expansion of independent feature film production activities.

In the reorganization, Harold A. Keats continues as president and executive producer, with two newly-elected vice-presidents: Edward W. Alfriend IV, and Stanley Allen. F. William Hart, formerly vice-president, becomes secretary-treasurer while continuing as managing director of the company's sound stages. Alfriend is an insurance company executive, and Allen is associated with Keats in the public relations business.

The company recently completed its first full-length feature film, *Dead to the World*, based on the Edward Ronns novel, "The State Department Murders," with screen treatment by John Roeburt, New York writer, and direction of photography by Bert Spielvogel.

According to the directors, plans are being made to produce a minimum of four Class A feature films annually.

* * *

Zadok Succeeds Pearl as Int'l Screen Ad President

☆ Ernest Pearl has resigned as president of International Screen Advertising Services after having served as head of the organization since its beginnings in 1953. Pearl is head of Pearl & Dean Overseas Ltd., London.

Succeeding Pearl as president of I.S.A.S. is Jacques Zadok, managing director of Cinema et Publicite, Paris, who formerly was senior vice-president. Dr. E. Martini Mauri, managing director of S.I.P.R.A., Turin, and Fritz Rothschild, chairman of Deutsche Commercial Filmwerbung GmbH., Dusseldorf, will serve as vice-presidents, and Peter Taylor continues as general secretary.

In recognition of his services to I.S.A.S., the executive council expressed the wish that Pearl assume the honorary title of "founder president."

* * *

Klaeger Film Unit Tours for New Prestone Dealer Film

☆ Production on a 20-minute film for Prestone (National Carbon Co. through Wm. Esty Co., Inc.) began last month as a unit of Klaeger Film Productions, Inc. started a cross-country tour from Portland, Oregon, to New York interviewing gasoline dealers a such locations as Kansas City Chicago and New York.

Victor Postillion, Executive Director of the Gasoline Retailers Association of Metropolitan Chicago, and Director of the National Congress of Petroleum Retailers, will travel with the production unit and conduct the interviews.

* * *

Fraser to Crawley Board

☆ J. Alasdair Fraser, Montreal manager of Crawley Films Limited, has been elected a director of the company.

Before becoming Montreal manager eight years ago, Fraser directed the Motion Picture Section of Canadian Industries Limited.

PARTHENON PICTURES

HOLLYWOOD

Sometimes an IDEA is best communicated by a PICTURE
(a brochure)
* * *
Sometimes the idea needs SEVERAL pictures in SEQUENCE
(a slidefilm)
* * *
And sometimes the idea is best expressed if the SEQUENCE can show things IN MOTION.
(step into the tent)

Parthenon works for the following clients:

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Connecticut General Life
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International Harvester
Kaiser Aluminum
Kaiser Chemicals Div.
National Piano Manufacturers Assn.
Naval Ordnance Test Station
Socony Mobil Oil Co.
Sundstrand Machine Tool
Western Electric Co.

Parthenon makes no television commercials. The business film schedule is confined to those projects which can be handled personally and with quality by the key staff.

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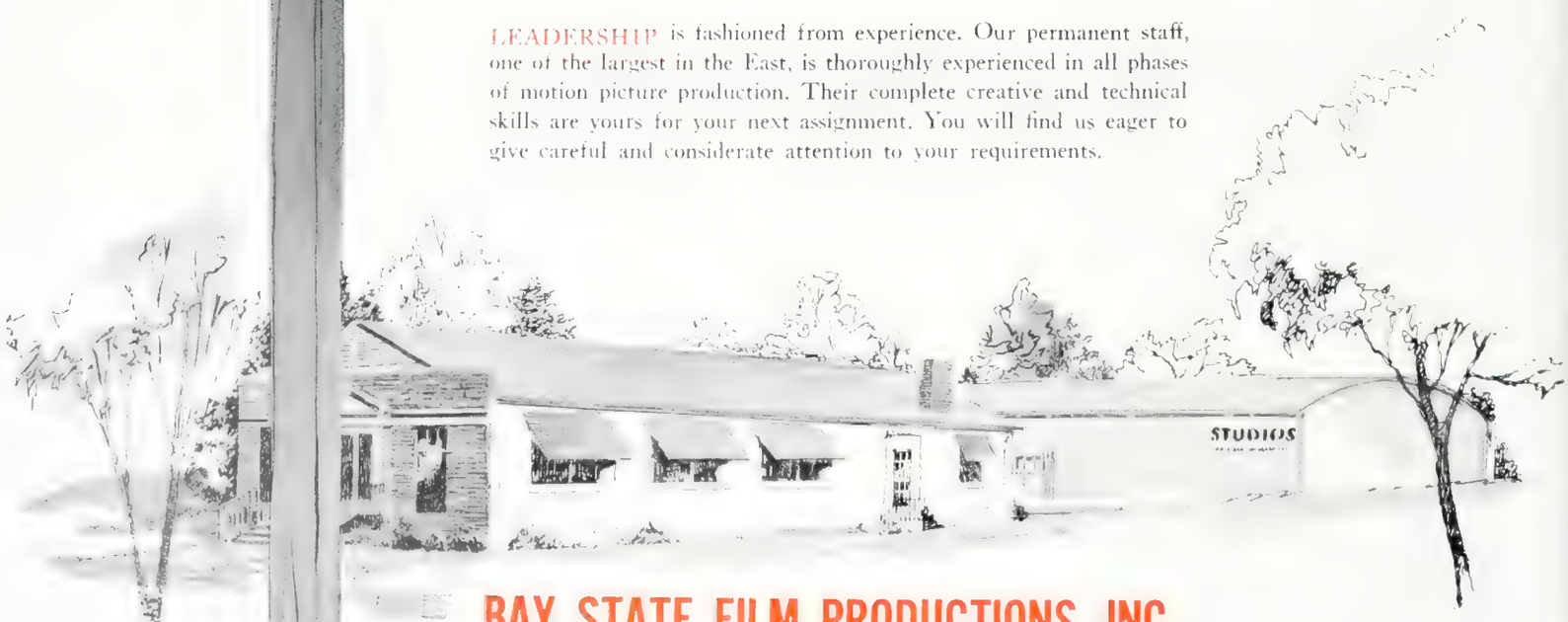


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The Fuller Brush Company
General Electric Company
Edison Electric Institute
International Business Machines Corp.
Jones and Lamson Machine Company
Electric Boat Division, General Dynamics Corp.
Kaman Aircraft Corporation
Monsanto Chemical Company
Massachusetts Institute of Technology
New Departure Division, General Motors Corp.
Pratt and Whitney Company, Inc.
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AUDIO-VISUAL GROUP

OFFICE: 155 East 44th Street, New York 17, N.Y.

OFFICERS: Paul B. West, *president;* Lowell McElroy, *vice-president;* Herbert A. Ahlgren, *administrative secretary, Audio-Visual Service Committee.*

MEMBERSHIP: Willis H. Pratt, Jr. (American Telephone & Telegraph Company), *chairman;* W. M. Bastable (Swift & Company); F. G. Beach (Remington Rand Division, Sperry Rand Corporation); J. W. Clarke (Ford Motor Company); Eyre Branch (Standard Oil Company of New Jersey); George J. Dorman (United States Steel Corporation); Robert Danielson (Encyclopaedia Britannica Films, Inc.); Harold F. Driscoll (Bell & Howell Company); John Flory (Eastman Kodak Company); John Ford (General Motors Corporation); William Hazel (Standard Brands Incorporated); Kenneth Penney (Minnesota Mining & Manufacturing Company); O. H. Peterson (Standard Oil Company of Indiana); H. A. Richmond (Metropolitan Life Insurance Company); Frank Rollins (E. R. Squibb & Sons Division, Olin Mathieson Chemical Corporation); Virgil Simpson (E. I. du Pont de Nemours & Co., Inc.).

PURPOSE: The Committee initiates and executes projects which will provide the 612 Audio-Visual Group members with cost, technical, distribution and other information about business films and related audio-visual materials.

The Committee has recently completed and distributed a report entitled "Responsibilities of the Film Producer and Sponsor." This report, which presents a comprehensive analysis of sponsor and producer responsibilities in the planning and production of non-theatrical films, is designed to assist both the producer and sponsor to reach a better understanding and to secure a more satisfactory product.

Current projects of the Committee include the preparation of additional material for the A.N.A. Audio-Visual Handbook, a report on available films on Advertising and Public Relations and a glossary of terms encountered in the production and distribution of business-sponsored films.

INDUSTRY FILM PRODUCERS ASSOCIATION

OFFICE: *Membership Committee Chairman* H. Eugene Burson, Jr., Hughes Aircraft Co., Supervisor, Systems Film Group, Room 1119, Bldg. 12, Culver City, California.

OFFICERS: Jay E. Gordon (Autonetics—North American Aviation), *president;* Robert J. Gunther (Los Angeles Div., N.A.A.), *vice-president;* Jack Smith (Ramo-Wooldridge), *secretary;* H. E. Burson, Jr. (Hughes Aircraft), *treasurer.*

COMMITTEES: Julian Ely (Lockheed Aircraft), *program;* John D. Rogers (Autonetics), *standards;* Betty J. Williams (Lockheed), *publicity.*

INDUSTRIAL AUDIO-VISUAL ASSOCIATION

OFFICE (of the Secretary): James Craig, General Motors Corp., 3044 W. Grand Blvd., Detroit 2, Mich.

OFFICERS: Frank B. Greenleaf (United States Steel Corp.), *president;* John T. Hawkinson (Illinois Central Railroad Co.), *first vice-president;* Alan W. Morrison (Socony Mobil Oil Co., Inc.), *second vice-president;* James Craig (General Motors Corp.), *secretary;* Alden H. Livingston (E. I. du Pont de Nemours & Co.), *assistant secretary;* Charles B. Gunn (New York, New Haven & Hartford Railroad), *treasurer.*

DIRECTORS: D. G. Treichler (Socony Mobil Oil Co.), *eastern region;* Marshall F. Hosp (General Mills, Inc.), *northern region;* Victor E. Johnson (Standard Oil Co. of Indiana), *central region;* Charles R. Coneway (Coneway and Company), *southern region;* Bernard A. Bailey (Mytinger & Casselberry), *western region.*

PRINCIPAL COMMITTEES AND CHAIRMEN

MEMBERSHIP: Harold W. Daffer (Minneapolis-Honeywell Regulator Co.), *chairman;* John J. Duffy (Kraft Foods), *program chairman, 1959 annual meeting;* Robert O. Dunn (Ford Motor Company), *publicity chairman;* Kenneth F. Space (International Business Machines), *project chairman;* Roy R. Mumma (U.S. Steel Corporation), *technical chairman;* Richard S. Piasecki (Allis-Chalmers Manufacturing Co.), *constitution chairman;* James Craig (General Motors Corp.), *historian;* Frank S. Rollins (E. R. Squibb & Sons), *past presidents chairman.*

PURPOSE: To study all means of audio-visual communications including creation, production, appreciation, use and distribution; to promote better standards and equipment and to establish a high concept of ethics in the relations of members with associated interests.

ANNUAL NATIONAL MEETING: April 28-30, 1959, Edgewater Beach Hotel, Chicago, Ill. (Members only, but qualified guests from eligible companies may apply to the Secretary for admission).

NATIONAL VISUAL PRESENTATION ASSOCIATION, INC.

FOR INFORMATION: National Visual Presentation Assn. Inc., 19 West 44th Street, New York 36, N.Y.

OFFICERS: Philip E. Dodge (F. W. Dodge Corporation), *president;* H. W. McKenna (Union Carbide Corporation), *vice-president (user);* C. C. Sheppard, *vice-president (trade);* Janet Wilkins (National Association of Manufacturers), *secretary;* Charles Corn (Admaster Prints, Inc.), *treasurer.*

BOARD OF DIRECTORS: Harry P. St. Clair, Jr. (American Electric Power Service Corp.); Jeanne P. Weller (Schrafft's); Theodore N. Trett; Porter Henry (J. Porter Henry & Co., Inc.); Jacques Megroz (Life Magazine); Dr. Robert Cantor (Ronson Corporation); Charles Behymer (H. D. Rose & Company); Diego Daniello (Manhattan Color Laboratory).

COMMITTEE CHAIRMEN: Morris Slotkin (First National City Bank), *membership;* Charles Behymer (H. D. Rose & Company), *program;* Harry P. St. Clair, Jr., (American Electric Power Service Corp.), *publicity.*

PURPOSE: To encourage better selling through better presentation methods.

MEETINGS: Luncheon meetings are held at noon on the second Thursday of each month, September through June, at the Brass Rail Restaurant, Fifth Avenue and 43rd Street, New York City.

ANNUAL AWARDS COMPETITION; DAY OF VISUAL PRESENTATION: Date and entry deadlines to be announced. Diego Daniello, 210 W. 65th St., New York City 23, is 1959 Chairman.

NATIONAL COMMITTEE ON FILMS FOR SAFETY

OFFICE (of the Secretary): 425 North Michigan Ave., Chicago 11, Ill.

OFFICERS: John B. McCullough (Motion Picture Association of America), *chairman;* William Englander (National Safety Council), *secretary.*

MEMBER ORGANIZATIONS: Motion Picture Association of America, National Safety Council, American Association of Motor Vehicle Administrators, American Automobile Association, American Public Health Association, American National Red Cross, American Society of Safety Engineers, American Standards Association, Association of Casualty & Surety Companies, Association of Safety Council Executives, Automotive Safety Foundation, Council on Industrial Health of the American Medical Association, Inter-Industry Highway Safety Committee, International Association of Chiefs of Police, National Association of Manufacturers, National Association of Automotive Mutual Insurance Companies, National Association of Mutual Casualty Companies, National Fire Protection Association, U.S. Junior Chamber of Commerce, U.S. Air Force, U.S. Army, U.S. Navy, U.S. Bureau of Public Roads.

PURPOSE: A co-sponsored group of national organizations, with active interest in accident prevention through use of films, who wish to accomplish the following objectives: 1. To stimulate production and use of safety films. 2. To raise the quality of films produced. 3. To establish film evaluation standards. 4. To recognize film excellence in awards program.

1959 ACTIVITIES: April meeting of the Committee as a Board of Judges to screen and finally judge entries in their 16th Annual Safety Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and or producers (during the National Safety Congress and Exposition in Chicago, Ill.).

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SIGHT & SOUND

CINE Committee Reports on '58 Film Festivals Abroad

☆ First-year success of CINE Committee on International Non-Theatrical Events has been testified to by the awards and special recognition won by three American film entries in the 1958 film festivals held in Venice and Padua.

A special diploma in the Short Films for Television category at the Venice Film Festival was awarded *A Dancer's World*, produced by Station WQED, educational TV station in Pittsburgh, Pa. Two of the films entered by CINE won recognition at the Third International Exhibition of the Scientific-Didactic Film, University of Padua, a section of the Venice festival. Additionally, a Silver Medal was awarded to *Ovulation and Egg Transport in the Rat*, produced by the University of Washington; and a special mention was carried off by *The Strange Case of the Cosmic Rays*, produced by Frank Capra and sponsored by Bell Telephone System.

This year, American-produced films will be shown not only at Venice, Padua and Edinburgh, but also at the Harrogate (England) Film Festival.

The Business & Industry Subcommittee has arranged top-level previews of all sponsored entries for these events.

CINE was organized by representatives of business and education, called together in Oct. 1957, by the Department of Audio-Visual Instruction (DAVI) of the National Education Association. The Committee was formed for the purpose of setting up machinery for choosing and screening non-theatrical, non-governmental motion pictures to be shown at selected film festivals all over the world. Coordinating service for CINE will again be furnished by NEA. Stanley McIntosh, Motion Picture Association of America, is chairman of CINE; the two vice-chairmen are James A. Barker, president of Capital Laboratories; and Ralph L. Hoy, head of motion picture and exhibit activities at ALCOA, Pittsburgh, Pa.

* * *

Name Kirtley Chairman of 19th National A-V Convention

William G. Kirtley has been appointed chairman of the 19th Annual National Audio-Visual Convention and Exhibit by NAVA President P. H. Jaffarian. He will be in complete charge of arrangements for the Convention and Exhibit, scheduled for the Morrison Hotel, Chicago, July 25-28.

Kirtley, NAVA first vice-president, is head of the D. T. Davis Co., Louisville, Ky., and a former school superintendent and principal. He will be assisted by a special convention committee soon to be named, and by the NAVA Standing Committee on Conventions and Meetings, composed of M. G. Gregory, Sound Photo Sales, Lubbock, Tex.; Mahlon Martin, M. H. Martin Co., Massillon, Ohio; and James W. Bell, Jr., Calhoun Co., Atlanta, Ga.

"Interest in this year's convention is running higher than ever before," Jaffarian said in making the appointment, "due not only to the tremendous impetus given the educational uses of audio-visual materials and equipment by the National Defense Education Act, but also because applications of modern media for learning and teaching are broadening and growing in every phase of American life."

Jaffarian is head of the Audio-Visual Center, Inc., Seattle, Washington.

* * *

J. L. Tames to Movielab for Customer Service Dept.

Joseph L. Tames has joined Movielab Film Laboratories, Inc., New York, in its Customer Service Department. Mr. Tames has been associated with the motion picture industry for the past 25 years. Prior to joining Movielab he was Service Manager for Pathe Laboratories.

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HOLLYWOOD

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The New Challenge to Industry

by Wallace A. Ross

Public Relations Counsel, Film Producers Association of New York

HELD OVER in Reykjavik, Iceland! Breaking attendance records in Southern Rhodesia! An audience of six million Japanese in three months! So what?

Here's *what*—a world audience and a world market yearns for your story and your know-how via films you have made, are making, and can make. If American industry—or any individual business concern—misses out on the great opportunity to reach international audiences with motion pictures that influence potential customers and needed allies, it is rendering unto itself a rank injustice of double magnitude.

Never before has the overseas market offered so many opportunities for U.S. manufacturers in terms of important long-term business gains. The new European Economic Community, for example, finds more than 1000 American firms already operating within the six-country area (France, Germany, Italy, Belgium, The Netherlands and Luxembourg), and 20% of all U.S. exports are reportedly sold to this area, making it probably the biggest importer in the world.

But the rapidly-growing world economy is beginning to offer new challenges too. There is justifiable concern for American prospects in the European common market as tariffs between the six member countries go down. In other areas, increasing competition is coming not only from the Soviet Bloc but also from new strides in local production of goods of all types.

American companies are finding it necessary to swing from a production-oriented operation which finds surplus markets abroad to a marketing-oriented concept that calls for refinement of their product for foreign markets . . . and even the establishment of production facilities abroad. This results in a mushrooming need for communications . . . for films—films that alert and awaken customer interest, that sell, and then train . . . films that bring American technology to its broadest market and greatest return.

The other, broader responsibility . . . and opportunity—to effectively utilize all mass media to bring about understanding and acceptance of America's policies and actions as being mutually advantageous—is an equal challenge. The writer endorses a recent comment in BUSINESS SCREEN to the effect that it seems incongruous for a nation that has developed the arts of public relations and selling to such a high point . . . to fall down in selling itself. "We still don't talk like we act . . . get tangled up in a mass of political, social and economic verbiage . . . instead of telling our story simply and directly."

The article went on to point out "That goes for American businesses too, which often act better than they talk. . . . It looks like the crises in this area may be even more critical for our future than in the field of diplomacy."

The danger is compounded when we vacate the task of international communications to the theatrical films that tend to create sterotyped impressions of us in the

(CONTINUED ON PAGE 48)

PRIMER—THE NEW CHALLENGE TO AMERICAN INDUSTRY

1. Tell your story and your country's to the peoples of the world.
2. Make sure that your best films are considered for translation and distribution by the USIA and are submitted for screening by CINE, the non-governmental festival coordination body.
3. Query your own overseas branches on films they could use.
4. Why? Because of the larger, more competitive world market. Because of the need to combat stereotyped impressions. Because of the challenge from communist propaganda.
5. Result — They'll love you in Southern Rhodesia, the Middle East, and all the diplomatic — and marketing — "hot spots" in the world.

La Belle . . .
Opens New Areas

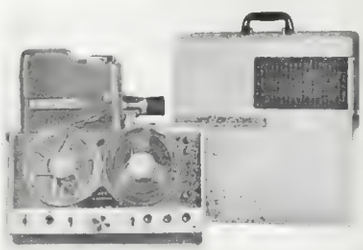
Now . . . LaBelle Maestro helps broaden your fields of profitable operation by producing full color, synchronized, fully automatic, slide-sound presentations for use in Government, Industry, Education and Religion.

With your creative talents, add punch and drama with stop-action slides and supporting sound effects for fresh, wide-awake interest. Only LaBelle Maestro has a huge capacity of up to 150 slides for up to 1½ hours of continuous, automatic projection. You know that other limited capacity automatics can't do this!

A silent signal on the dual track tape commands a slide change when you want it and where you need it to support the story.

Very best optical system . . . movie type shutter eliminates streaking, glare, and blanks . . . new dramatic effects possible by instantaneous slide changes.

Inexpensive LaBelle magazines store slides safely, compactly . . . insuring proper sequence for next showing.



. . . Keeps you in
PROFITABLE CONTACT

A LaBelle Maestro program keeps you in contact with your clients while cultivating broad fields for new business. Actionize and customize existing presentations to fit any previously unforeseen situation; the dual track tape can be spliced, erased, then re-recorded on the sound track, the impulse track, or both.

LaBelle Maestro is at *your* service . . . a totally new concept in audio-visual projection at an unbelievably low client cost, yet with ample profits for you.

Write for the complete story . . .

LaBelle Industries, Inc.
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OCONOMOWOC • WISCONSIN



* No hay límite...



* There's no limit

... to the ends we'll go to get the big picture clearest !

Probably that's why so many careful film users, like Hotpoint, Household Finance, Firestone, A. O. Smith, International Harvester, Kaiser Aluminum, United States Gypsum, Athletic Institute, Whitlock, Sears, Maremont, Kellogg, Swift, Dow and many others, come back year after year for the kind of film that serves their purpose best within the budget the purpose justifies.



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B.B.D. & O. (Adv. Agency)
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Centron Corporation
Cinecraft Productions
Cineffects, Inc.
C & G Film Effects
Columbia University
Cornell Aeronautical Lab.
Con Edison Co.
DeLuxe Laboratories
Dixie Cup Corporation
Louis DeRochmont Productions
Dynamic Films
Eastern Effects, Inc.
Eastman Kodak Co.
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General Electric Co.
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News Reel Laboratory
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Pathe Pictures
Pathescope Co.
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Remington Rand Corp.
Republic Aircraft Corp.
RKO-Pathe
Smith, Kline & French Lab.
E. R. Squibb & Sons
Sperry Gyroscope Co.
Standard Oil Co.
Swissair, Inc.
Sylvania Electric Co.
Lowell Thomas Productions
Transfilm, Inc.
Twentieth Century Fox
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NEW CHALLENGE:

(CONTINUED FROM PAGE 46)

minds of worldwide audiences that are neither identifiable with their own nor even favorable to us. Our failure to utilize the tremendous library of factual films which were created for purposeful training and motivation is a delinquency which we cannot afford.

And, finally, in the face of growing and intelligent use of the motion picture as a propaganda arm by most other countries, where the film-making industry is state controlled, either through domination or through subsidy, it is our great responsibility as individuals and individual companies to combat both the insidious and the purely competitive in order to protect our position and promote our cause.

Is the audience there? At random, from the pages of BUSINESS SCREEN and official advisement comes the following representative testimony:

a. The United States Information Agency reports that *The Explorer In Space*, produced on assignment by News Of The Day, is receiving top billing in 30 languages at theatres in 80 countries, as part of the USIA program to inform the world of our international cooperation in peaceful scientific progress. The film has broken all attendance records in the largest commercial theatre in Southern Rhodesia, and it was held over in Reykjavik, Iceland. In Japan, at 140 theatres, it will have played to six million people in only three months.

b. USIA estimates that Union Carbide's *The Petrified River*, produced by MPO, has reached over 100,000,000 people with 600 prints in use. The films have been shown in 76 countries, and among the 24 languages into which it has been translated are such exotic tongues as Korean, Japanese, Portuguese, Iranian, Kabil, Hebrew, Arabic, Turkish and Vietnamese.

c. *Cotton—Nature's Wonder Fibre*, the 25-minute color film produced by Audio, is playing all over the globe on behalf of the U.S. Department of Agriculture's Foreign Agricultural Service and the Cotton Council International. Foreign tracks have been made also, in order to more effectively communicate to those areas where a cotton market is developing.

d. *Why the Kremlin Hates Bananas*, an 11-minute United Fruit Company film produced by John Sutherland, effectively demonstrates one way to tackle the competitive-political challenge. The goal—to show how private enterprise can benefit those countries which encourage it. The means—pictorialization of UF's Pan American School of Agriculture in Honduras, an enlightened program that both builds prosperity and educates youth in the advantages of private enterprise. Films like this one deserve the widest possible distribution throughout the world.

USIA advises that 40% of the films it distributes abroad are privately-produced, not on government contract. Those films it does select for its program are processed through some 213 worldwide branches, and often receive as many as 44 language translations. In addition, USIA, through its attestation program, has received a duty-free import acknowledgment for films of a non-commercial nature from 35 foreign countries.

What to do? First, reappraise! Start by checking your film library for films that even indirectly might serve some purpose in addition to the original one by showing overseas. Maybe some updating is necessary; maybe not. Caution—USIA is most interested in films with a universal, at least somewhat timeless application. Check USIA; check the United Nations Film Department; query your overseas branches to determine which films they could use. Then, on the advice of all these authorities as to any symbols or other ingredients which might be misunderstood, on the advisability of making foreign language sound tracks and on

(CONTINUED ON PAGE 168)

PARTHENON PICTURES
HOLLYWOOD

for the
HILTON HOTELS

"A HOTEL IS BORN"—The very human story of a great hotelman. Designed for general distribution, plus special showings to promote convention bookings. Unusually active on free-time TV. Color, 28 minutes, (Sterling-Movies USA).

PARTHENON PICTURES
Charles Palmer, Executive Producer
2625 Temple St. • Hollywood 26

Getting under people's skins.....

to the emotions and ideas that motivate their actions is the contribution the communicator can make in solving the human problems of industry and society.

In 1958, through the development and production of programs on film and in the full range of other media, we assisted leaders in American business to:

improve employee and customer relationships

fulfill their corporate citizenship obligations

attract young people to the ranks of science

build aggressive, professional sales forces

promote products and services

develop skilled trainers and supervisors



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PLAZA 7-0651



CINEKAD UNIVERSAL CAMERA CLAMP

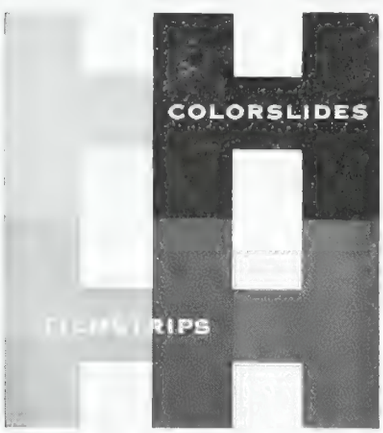
This clamp is a new idea of fastening securely a movie or T.V. camera to restricted locations, such as: trees, roofs, windows, walls, doorways, ceiling beams, bridges, boats, wild-life shooting, hide-outs, wind tunnels, airplanes, rockets, etc.

MODEL UC-16—will take a load up to 65 lbs.

MODEL UC-35—will accommodate all 35mm movie and T.V. cameras and will take load up to 150 lbs. in any position.

Write for free 28 page catalogue.

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ENGINEERING COMPANY
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Producing filmstrips in color?

Your prints are only as good as your masters . . . and your masters are at their best when we make them

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Write for brochure

Along the Business Newsfronts

Chicago Agency Execs Form Producers' Workshop Group

☆ The Agency Broadcast Producers' Workshop, the first organization limited entirely to advertising agency producers, has been organized in Chicago as a non-profit group to "acquire and exchange knowledge in the field of television and radio production for the mutual benefit and in the best interests of the advertising industry."

Meetings will be called approximately once a month when a speaker is available who can make important contributions to the working knowledge of the group, or for discussion of topics which hold special interest for agency producers.

A new infra-red system of rear-projection photography, developed by MPO Productions, New York, was the subject of the first January 28 meeting. Judd Pollock, president of MPO, and Jerry Hirschfield, director of photography, exhibited examples of finished films utilizing the process as well as experimental footage shot during its development.

All Chicago agency personnel actively engaged in broadcast production were invited to join the Workshop and to attend the kick-off meeting. Associate membership will be available to those who are in the broadcast production field but are not members of an advertising agency.

The Agency Broadcast Producers' Workshop was organized by Lee Randon of Henri, Hurst & McDonald, Inc. and a committee of other Chicago agency executives: Clair Callihan, Earle Ludgin & Company; Bernard Palmer, Foote, Cone & Belding; Dwight Reynolds, Young & Rubicam, Inc.; Rolf Brandis, Edward H. Weiss & Co.; John Rundall, North Advertising; Russ Tolg, Batten, Barton, Durstine & Osborn, Inc.

* * *

Ruark Leaves NAVA to Take A-V Education Post in Oregon

☆ Henry C. Ruark, Jr., for the past two years director of information for National Audio-Visual Association, is leaving that post to accept appointment as a supervisor with the Department of Education of the State of Oregon.

Ruark's new position involves responsibilities with the Oregon program to improve instruction under Title III of the National Defense Education Act, and with instructional materials programming and development. Formerly an Oregon college audio-visual director and instructor, Ruark joined NAVA's staff after completing course work on a doctorate in education at Indiana University.

* * *

Stamboulian Moves to Marketing Manager at Ansco

☆ Edward G. Stamboulian has been appointed marketing manager, Professional Products, Motion Picture Division, for Ansco. New duties carry the responsibility



Edward G. Stamboulian

for planning and marketing of motion picture products. A 32-year veteran of Ansco, Mr. Stamboulian held the position of assistant manager of motion picture sales for 12 years prior to this promotion.

* * *

N.Y. Screen Directors Hold Forum on Video Tape

The Screen Directors International Guild, New York City, recently held a forum for members on the theme "The Screen Director and Video Tape Recording — Present and Future."

Speakers at the forum were Gilbert Seldes, on video tape recording as a new art form; Robert D. Graff of NBC, on VTR programming; Milton A. Fruchtman of Odyssey Productions, on the VTR director on location; Perry Lafferty of CBS, on the VTR director in the studio; and William Unger of Elliot, Unger and Elliot, Inc., on VTR and the producer. Thomas J. Merson of Ampex presented the video tape apparatus and discussed its functioning.

The forum was a joint effort of the organization's forums committee under Paul Falkenberg and the VTR committee.



Ad and promotion chief at Bell & Howell is Bob Lipson.

Bell & Howell Names Lipson as Director of Advertising

☆ Robert D. Lipson has been appointed director of advertising and sales promotion of Bell & Howell Company, Chicago. Lipson, formerly sales promotion manager, succeeds P. F. Marshall in the post.

A. D. Grasser, formerly assistant sales promotion manager, was named to succeed Lipson as sales promotion manager. The appointments, effective January 1, were announced by Peter G. Peterson, executive vice-president.

Lipson joined Bell & Howell's sales promotion department in 1953 and was appointed manager in 1955. He previously was engaged in sales promotion and advertising work with several Chicago department stores.

Grasser has been with Bell & Howell for more than two years. He formerly was advertising and sales promotion manager for General Electric Supply Corp., Denver.

* * *

Canadian Rail Union Films Its Convention for Members

☆ A film record of the 50th annual convention of the Canadian Brotherhood of Railway, Transport and General Workers is now being shown to members of the organization's more than 250 locals across Canada.

The 29-minute black-and-white documentary, titled *A New Beginning*, is designed to give union members and their families a visual story of a delegate convention and how it is conducted, and to inform them of the union's policies and program. The film was produced for the union by Crawley Films of Ottawa.



"MISSILE LOGISTICS"

—another Atlas Motion Picture produced for the UNITED STATES AIR FORCE for distribution in the Free World

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ATLAS FILM CORPORATION

Producers of Quality Motion Pictures, Sound Slidefilms, Theatrical Shorts, TV Commercials

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* *the wealth of mature film sense, skill and judgment achieved only through many years of actual production experience*



EXECUTIVE NEWS

Bradfield, Hanmer to Executive Posts at Wilding Pictures

H. Williams Hanmer has been elected president of Wilding Picture Productions, Inc., a leading national producer of business and television films. The company's board of directors made the announcement following its annual meeting in mid-February.

C. H. Bradfield, Jr., who has been president of Wilding since the death of the company's founder, Norman Wilding, in 1947, becomes chairman of the board, a newly-created position.

Hanmer joined Wilding in 1934 and has served the company as general counsel since 1937 and as a vice president.

In assuming the post as the third president of Wilding since the company was started in Grand Rapids, Mich., 45 years ago, Hanmer said the company "will continue its active role in research and development of new techniques in the field of business communications."



Board Chairman C. H. Bradfield

Born in Evanston, a Chicago suburb, Hanmer was graduated from Northwestern University with a degree in business administration and holds degrees of bachelor and master of law from the Chicago-Kent College of Law in Chicago.

As a partner in the Chicago law firm of Hanmer & Scott, he has had a distinguished career as a corporation and trial lawyer during his 29 years as a member of the bar. He also has served as general counsel for the National Editorial Assn., Weekly Newspaper Representatives, Inc., and Newspaper Advertising Service, Inc.

Bradfield joined Wilding in 1939, became treasurer of the company the same year and president and general manager in September, 1947.



President-Elect at Wilding Is H. Williams Hanmer

Film His Lifetime Career

Bradfield's life-time career has been the development of motion pictures as a communication medium, and include many technical achievements. After studying mechanical engineering at Baltimore Polytechnic Institute, Bradfield joined Electrical Research Products, Inc., of New York, in 1929. Four years later he was named treasurer of Audio Productions, Inc., New York, and vice president in 1935. Later, he went to London with Sound Services, Ltd., and from 1937 until 1939 served as a director of that company. He also was managing director of Merton Parks Studios, Ltd., and director of Publicity Films, Ltd., in London.

Under Bradfield's presidency, Wilding has enjoyed rapid growth, capitalizing upon the recognition the company gained during World War II as a major supplier of motion pictures and other visual aids used by the Armed Services.

Recent Expansion Is Noted

Bradfield expanded Wilding services to include production of television commercials and many services to business management, including sales management consultation, manpower development, marketing and merchandising. Two years ago Wilding acquired Wilding-Henderson of Detroit, specializing in graphic arts and sales training programs. More recently, Wilding-TV was established as a separate department for the production of television commercials in the Midwest.

PARTHENON PICTURES
-Hollywood-

Tech Films Division

A FILM PROGRAM FOR SUNDSTRAND TURBO

Division of Sundstrand Machine Tool Co.

"ENGINEERING REPORTS" — Quarterly engineering progress report of the Atlas Accessory Power Supply Program. No. 14

"PACKAGED POWER" — How Sundstrand Turbo research, test and manufacturing facilities have produced Accessory Power Units for America's most important missile programs. For engineering audiences. Color, 22 min.

A LETTER FROM SUNDSTRAND TURBO'S GENERAL MANAGER:

Dear Dave and Herb:

We have had an opportunity to have several showings of the Facilities and Capabilities film which you prepared for us. The color, narration and composition of the film were considered excellent, and your handling of the story sequence showed a comprehensive understanding of our operation. More important than our personal favorable reaction to the film has been the response of the audiences who have viewed it. We have made it a point to observe audience reaction and find that there is complete attention from the beginning to the closing scene of the film. Our audiences have also taken the time to tell us how much they have been impressed with the quality and content of the film.

Reports from our engineering sections on your performance on the Quarterly Progress film you are doing for us on the Atlas Program have been as enthusiastic.

Your ability to turn out such a fine production with minimum disturbance to our daily operation is certainly a feat to be commended. Our sincere appreciation to you for a job well done.

Yours sincerely

Richard H. Olson
Vice President-General Manager

OTHER PRODUCTIONS:

BOEING AIRPLANE COMPANY — "Weapons System Report on Bomarc Missile." (Classified) Color, 11 min.

* * *

NAVAL ORDNANCE TEST STATION—China Lake and Pasadena. "ZUNI—THE GENERAL-PURPOSE ROCKET." A technical report to BuOrd, classified, but now being revised into a public release version. Color, 18 minutes.

PARTHENON PICTURES

Charles Palmer • Exec. Producer
Documentary Films for Business
2625 Temple St. • Hollywood 26

⊙

pictures are made by men with tools . . . since the tools are available to anyone, it follows that the quality of pictures depends on the men who produce them.

van praag productions

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3143 PONCE DE LEON BLDG.

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Telic ..."Intelligent direction of natural and social forces to a desired end"
—Webster

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DIRECTORS
EDITORS &
PRODUCERS
OF
INFORMATION
MOTION
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COOPERATIVE
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Telic, inc.

ELWOOD SIEGEL, *president* • EDWARD F. BOUGHTON, *vice president*
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The BIG Magazine the Buyers Read is BUSINESS SCREEN

1959...

Marks the First Anniversary

of the association of Henry Ushijima and John Colburn as an independent production team operating under the corporate name

John Colburn Associates, Inc

We want to thank our many clients for the confidence they have shown in us and express our appreciation of the fine co-operation of our staff.

JOHN COLBURN ASSOCIATES, INC

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TELEPHONE: ALPINE 1-8520

Record Audience Sees Screen Ad Winners From Venice

☆ A record-breaking audience greeted the showing of prize-winning television and theater commercials at the Venice Ad Film Festival in New York recently. The program included the screening of 44 films shown at the European conclave and included the grand prize winner plus other winning entries from the United States, England, France, Italy, Sweden and Japan.

The two-hour presentation was coordinated by Harry W. McMahan, television consultant, author and former member of plans boards at McCann-Ericson and Leo Burnett advertising agencies. McMahan stated that the Academy of Television Arts and Sciences' presentation was calculated to induce more of the advance thinking and technique—so vividly apparent in the films shown — in the United States, rather than to stimulate development and production of commercials abroad.

McMahan has long reiterated the belief that U.S. advertisers, their agencies and producers could benefit from a long, hard look at the advance work being accomplished in studios on the continent. However, to illustrate the quality of workmanship that does exist in this country, he also presented "This Is My Best," a selection of outstanding American TV commercial productions.

* * *

European Screen Commercials Shown to Chicago Ad Club

☆ A special screening of Europe's best 1958 filmed commercials was given for members of the Chicago Federated Advertising Club at a luncheon meeting January 29 in the Morrison Hotel, Chicago.

The screening was arranged by Harry W. McMahan, Chicago advertising executive who was one of the judges at the 1958 International Advertising Film Festival in Venice, Italy.

McMahan was introduced at the meeting by Jay Barry, vice-president of Alexander Film Company, Colorado Springs.

* * *

Nearly 5 Million See Anti-Recession Film in Theatres

☆ More than 4,750,000 persons saw an Advertising Council "anti-recession" commercial on the nation's theatre screens last summer through the cooperation of members of the Theatre-Screen Advertising Bureau.

Prints of the film, *Confidence in a Growing America,* were distributed with regular commercials to 1,055 conventional theatres and 323 drive-ins during July, August and September. The films were shown for one week in each theatre.

Bureau members produced the films at cost, and absorbed the distribution and screening charges.



Barnstorming with screen ad fare is Harry McMahan.

* * *

Robert Lawrence TV Spot Cited as Best Ad of 1958

☆ Robert Lawrence Productions, Inc., New York, was cited for the "production of the best advertisement of 1958" by the Advertising Club of Springfield, Mass., on February 10.

The award winner, as the best advertisement in all media and the best TV commercial of the year, was a 60-second animated commercial for Lestoil detergent featuring "Mr. Dirt." Over 150 entries in ten categories competed for the grand prize.

PARTHENON PICTURES
HOLLYWOOD
for
INTERNATIONAL HARVESTER

"MAN WITH A THOUSAND HANDS"—multiple award winner. Story of the great machines which are opening hitherto forbidden areas of the earth to human use. Color, 55 minutes and 35 minutes. Told by Raymond Massey. (Modern TPS)

PARTHENON PICTURES
Charles Palmer, Executive Producer
2625 Temple St. • Hollywood 26

YOU DON'T HAVE TO BE A VISIONARY TO BE FAR-SIGHTED THESE DAYS . . .



EN

ERAL

FILM LABORATORIES

ACHIEVES A DEGREE OF PER-

FECTION DESIGNED TO SATISFY THE

FAR-SIGHTED YOUNG FILM PRODUCER WITH AN

UNERRING EYE. ONLY GENERAL CAN CONSISTENTLY

PASS THE TEST OF HIS PROFESSIONAL SCRUTINY. THEREFORE,

A WORD TO THE DISCERNING: FOR COMPLETE 16mm AND 35mm SERVICES,

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STORY-BORED

or "This, Then Is Business Film?"

by Charles (Cap) Palmer*

IN THE COURSE of screening some three hundred assorted business films for the chapter on same in "TV AND SCREEN WRITING," a discovery emerged which can bring a new era of efficiency to our art.

The discovery is, that certain writers and sponsors are wasting a lot of valuable time thinking up fresh story ideas for every new picture assignment that comes along, when a complete stock of surefire stories is ready to hand, each one tested many times so we know it works.

I thought for a while of selling the list, put up in a sort of Handy-Dandy Dialaplot such as fiction writers use: just flip the dial to "Trade Association Institutional," for example, and read, *Lampshades Meet the Challenge*. But since I cannot in good conscience charge a fee to my fellow writers, much less collect one, here below are the perennial favorite formats, ready to simply add words and serve.

A Brief Sampling of Staples

First, in point of usage, is undoubtedly *This, Then, is NoGrip* (the Trip through the Factory). Next, in large-budget pictures at any rate, is *The Glamourous Inquirer* (LIFE's photographer is doing a story on our company; or TV writers are preparing our Anniversary show). Then comes, I should say, *Bob Writes His Thesis . . . Soapflakes Through the Ages . . . The Role of Sealant in the American Way of Life* ("few of us realize—") . . . and *It'll Never Work* ("mark my words, the rails will never go beyond Elgin"). The several basic *Bob and Mary* stories (Bob doesn't believe in the Product at first, but Mary helps him see the light) are constantly active, along with *Old Ed's Retirement Dinner* (Variant A, *Old Man and Young Boy*, fishing or watching a train), and *Allied Meets the Challenge . . . Allied Meets the Atomic Challenge . . . Allied Looks to the Future . . . A Century of Allied . . . Where Does Electricity Come From, Daddy? . . . I Am a Tire . . . The Big Dream . . . Wrong-way Waldo and Right-way Red . . . A Guy Named Mitch* (few of us realize how important he is in the daily life of our American community) . . . *Imagine a World Without XXXX's* ("If suddenly you woke up and there were no XXXX's") . . .

Then There's This Old Favorite . . .

This is a sampling. There are others, and sooner or later each one of them comes up in meeting. There is a sure way to tell when one is coming. Our contributor, a man of charming innocence in the realm of story ideas, leans back in his chair and gazes at us for a moment in silence, wondering whether he will share his treasure. Then his voice hushes and a soft smile plays about the corners of his mouth. And he says, "You know, Cap, the wife and I were kind of talking around on this thing last night, and we were thinking there's this guy, see, kind of a funny guy, maybe, for some laughs, but with a good homely philosophy, too, like old Ed down the hall, and this night he goes to bed and he falls asleep and he starts dreaming, and you know what he dreams?"

Yes, we know what he dreams, but here it comes anyway—he dreams that all of a sudden, see, the Product can talk, saying things like, "Ouch, pal, can't you see I am underinflated?"

The Story Has to Meet the Need

Actually, the formula story often has a legitimate use, if it is freshened and used for a real purpose. I'll admit that Bob and Mary are working for me right now in a picture called *The Lifetime Look*, because I can sell the benefits of group insurance best by showing their effects on real people with young-married problems.

The crux is, I guess, a story must be *indigenous* to the material and the objective. Bob and Mary would not be indigenous to a trip through an engine factory—though they took one, a six reeler, for a recent picture. You see, Bob was doing his thesis about the American Competitive Way and Mary's father happened to be the superintendent of this factory, and Mary was real interested in everything; in fact, if it hadn't been for the kind of dumb questions she kept asking Bob, few of us would have realized the part played by the crankvalve engine in our daily lives!

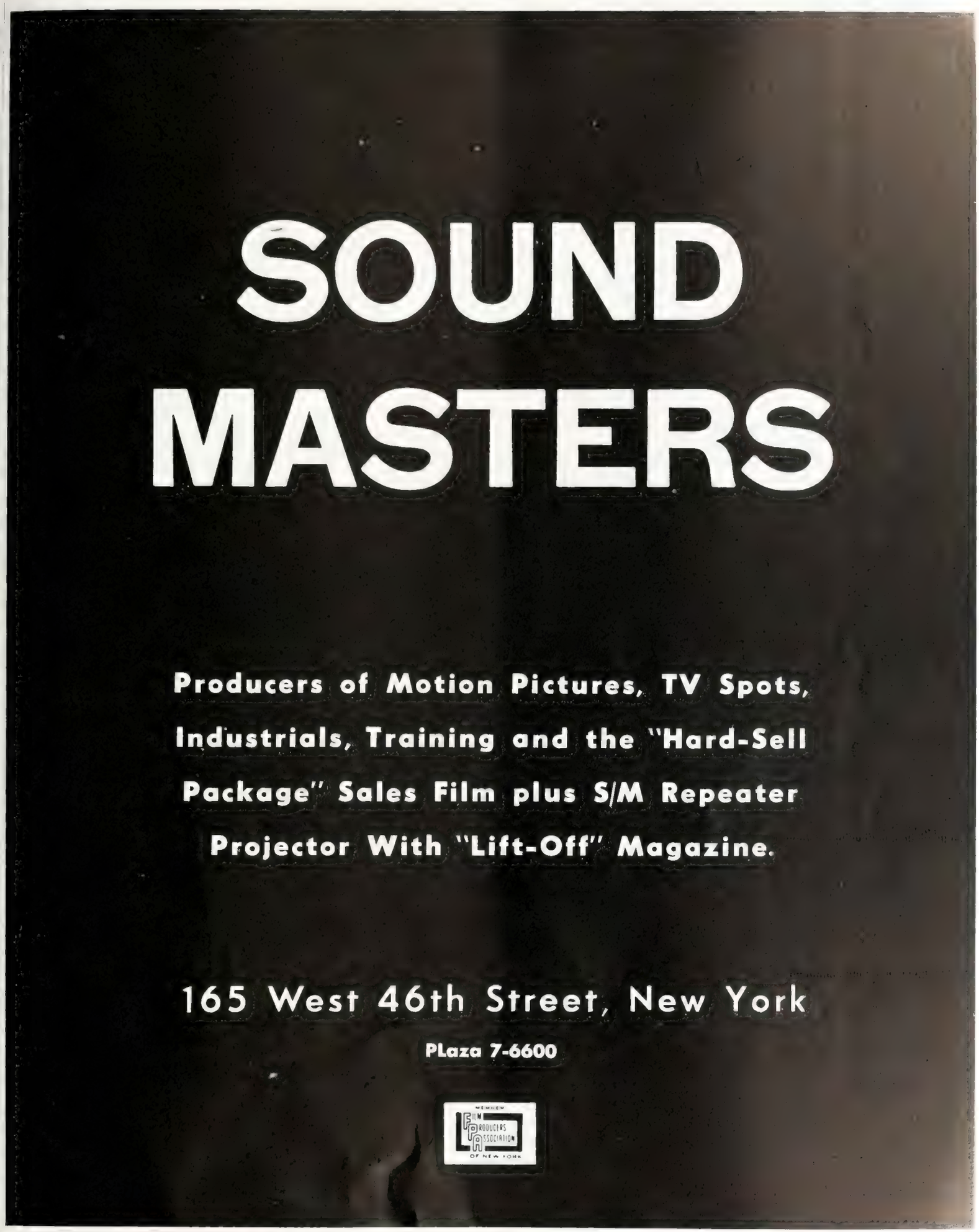
Gimmicky Pictures Just Don't Work

I've omitted one format. This consists simply of showing the people what they need to know about our subject, without extraneous gimmicks, clearly and straightforwardly, and with an essential dignity; the material so themed and organized and presented that it brings out the broad significance of what we're pushing. But the opposition writer who brings in the sparkling gimmick of the Guardian Angel who comes to Earth, see, but nobody at the Sales Conference realizes who he is until suddenly (puff of smoke and lightly waving curtain) he's gone, will beat us out every time, unless we are very persistent. Also, maybe a little honest.

The reason we must persist is that gimmicky pictures just don't work. They tend to sell the gimmick as the take-away impression rather than the subject content, and may entertain an audience (and the Sponsor) without doing much about implanting the real objective. It is flattering to a Sponsor when his employee-audience says, "You've certainly got a wonderful movie here, JB," but it is *profitable* to have them *feel*, "Our retirement plan is better than I realized; I guess I'll turn down the outside offer."

The net fact is, a picture in our field shouldn't be called "good" or "bad"—it should be rated effective or ineffective, in terms of whether it does what the sponsor hired us to do. Unfortunately, not all sponsors are sufficiently sophisticated in the film medium to realize the distinction; with the result that gimmicky "entertaining" ineffective pictures have so long been with us as to establish the standard that, like mothballs, business pictures are best if they smell a little. We *can* do better.

*Cap Palmer Is Executive Producer at Parthenon Pictures.


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William Alley Named Pres. at Industrial Film Producers

☆ William Alley has been elected president of Industrial Film Producers, Inc., New York City, it has been announced by the company's board of directors.

Alfred W. (Jack) Lane, vice-president, has been named executive vice-president to fill the post formerly held by Alley. Both men are pioneers in the industrial film field, Alley's experience dating back to 1932 and Lane's to 1935.

The company has just completed production of a motion picture for the Electron Tube Division of Radio Corporation of America, announcing a new merchandising policy for the division's lines of tv picture tubes.

* * *

Technicolor Honors Nine as 25-Year Veterans in Field

☆ Nine members of Technicolor Corp. were recently honored for their 25 years with the organization. Dr. Herbert T. Kalmus, president and general manager of Technicolor, presided over the luncheon in which tribute was paid to John M. Weber, Henry O. Imus, Harold H. Klemola, Ralph E. Walker, Vassar L. Allen, Jr., John J. Haller, Charles D. Schatzman, John D. Hamilton and Earl M. Olds.

* * *

Joseph Walsh to Nat'l Ed Films as VP, Sports Chief

☆ Joseph N. Walsh has been elected a vice-president and sports film producer at National Educational Films, Inc. He was formerly Sports Editor of Pathe News and a producer of RKO Sportscopes.

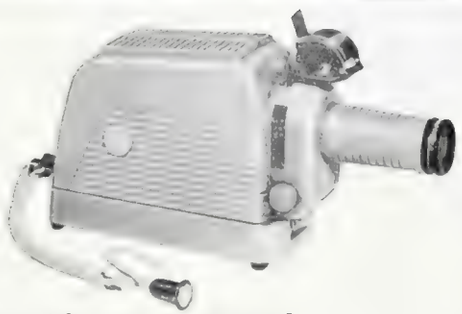
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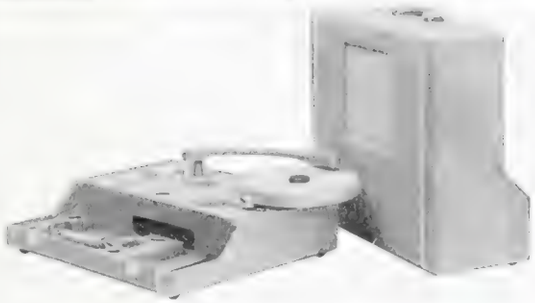
"THREE FOR TOMORROW" — The pleasant romance of Mac Mackendall and wife Marty background the quest of three young college men for their "Tomorrow" in a young and growing industry with its future *ahead* of it—and which they find in the hundred-year-young oil industry. Color, 29 min. 35mm and 16mm.

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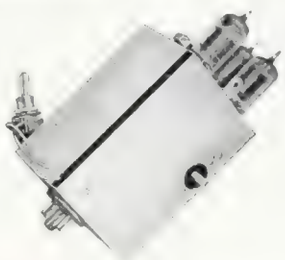
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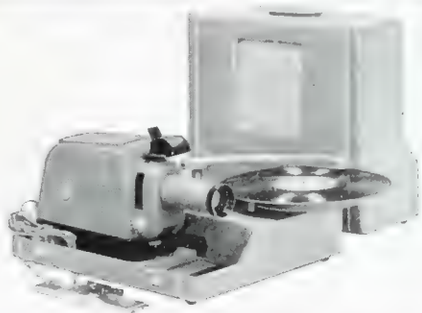
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Annual Review of Films in Medicine:

The Medical Picture in 1958

International Exhibits; Useful New Films Made a Fine Year

INTERNATIONAL RECOGNITION of the importance of motion pictures in the medical field, both as an instrument for advancing the interchange of medical knowledge and as a means of reaching and interesting young people in careers in medicine and health, highlighted developments in this direction during the past year.

Undoubtedly the most significant step in this regard was the selection, for the first time, of medical motion pictures from many parts of the world for an International Medical Film Exhibition as part of the Twelfth General Assembly of the World Medical Association in Copenhagen, Denmark, August 15-20.

Co-sponsors of the international film showing were the World Medical Association, the American Medical Association, and Johnson & Johnson International. Ralph Creer, director of medical motion pictures and television of AMA, arranged the exhibition, based on his experience as organizing director of the U.S. International Medical Film Exhibitions in New York and Atlantic City in 1957 and 1958.

Other International Events

Motion pictures figured importantly in at least three other international medical-scientific meetings held last year. A festival of science films and sessions on "Modern Techniques in Scientific Cinematography" were features of the Twelfth Congress of the International Scientific Film Association in Moscow, September 10-20. The Third World Congress of Cardiology in Belgium, September 14-21, and the Third International Congress on Allerology in Paris, October 19-26 also devoted major time to motion pictures featuring newest techniques in those fields.

Adding further to worldwide recognition of films as important aids to the dissemination of medical-scientific knowledge were the inclusion of several such films in the 44-film program which the United States Atomic Energy Commission sent to the Second International Conference on the Peaceful Uses of Atomic Energy, held September 1-13 in Geneva, Switzerland.

Included in the U.S. film program at Geneva were medical motion pictures on *Cobalt 60 Reloading, Iodine 131, Radiopharmaceuticals, Liquid Scintillation Counting,* and *Cyclotron Irradiation of the Pituitary*. Seven motion pictures on the use of atoms in medical research were in the U.S. film program.

Record Showings in the Year

In the United States, distribution of medical motion pictures reached an all-time high in 1958, according to the American Medical Association's figures. Film shipments during the year totaled approximately 5,000 films, loaned to medical societies, medical schools and other scientific institutions. This represents an increase of 16% over totals for the year 1957.

Comparative figures for 1948, showing AMA film shipments totaling 1,750, are sufficient evidence of the giant strides that motion pictures have taken in the medical field during the past decade.

Nurses Sponsor Top Pictures

On still another front, the American Nurses' Association-National League for Nursing film service reported the production of three motion pictures in 1958: *Psychiatric Nursing—The Nurse-Patient Relationship; Transporting the Patient for Surgery;* and *Draping the Patient for Surgery*. Premiered at the American Nurses' Association to audiences of 1,000 and 1,200 persons; the films have been steadily booked three to four months in advance since their release.

At the annual Clinical Congress of the American College of Surgeons, held October 6-10 in Chicago, a total of 105 motion pictures were screened during the five-day period, touching on almost as many aspects of modern surgery.

Surgeons Screen 97 Films

In the ASC Cine Clinics, a program of 32 films was screened, including a series of eight comprising a panel on surgery of the large intestine. An additional panel on liver, biliary tract and pancreas included eight films, and 49 productions were shown in the area of general surgical films. These films were selected by the American College of Surgeons' Motion Picture Committee because of their timely interest and high teaching value, and included many



The Academy-Award *nominee film, "Psychiatric Nursing," was one of medicine's many outstanding new pictures released during 1958 (see story on page 68).*

new productions not yet available for distribution.

A special Motion Picture Symposium on Spectacular Problems in Surgery included 16 films, all of which were narrated by participating surgeons.

The complete Clinical Congress film program was presented by the Surgical Products Division of American Cyanamid Company, in collaboration with the American College of Surgeons.

A special screening of *The Doctor Defendant*, one of the productions in the *Medicine and the Law* series sponsored by the William S. Merrell Company in cooperation with the American Bar Association and the American Medical Association, was an "added feature" of the ACS meeting. This was the only nonsurgical film on the five-day program, and indicates the important work that these and other Merrell films in this series have done to make medical men

(CONTINUED ON PAGE 62)

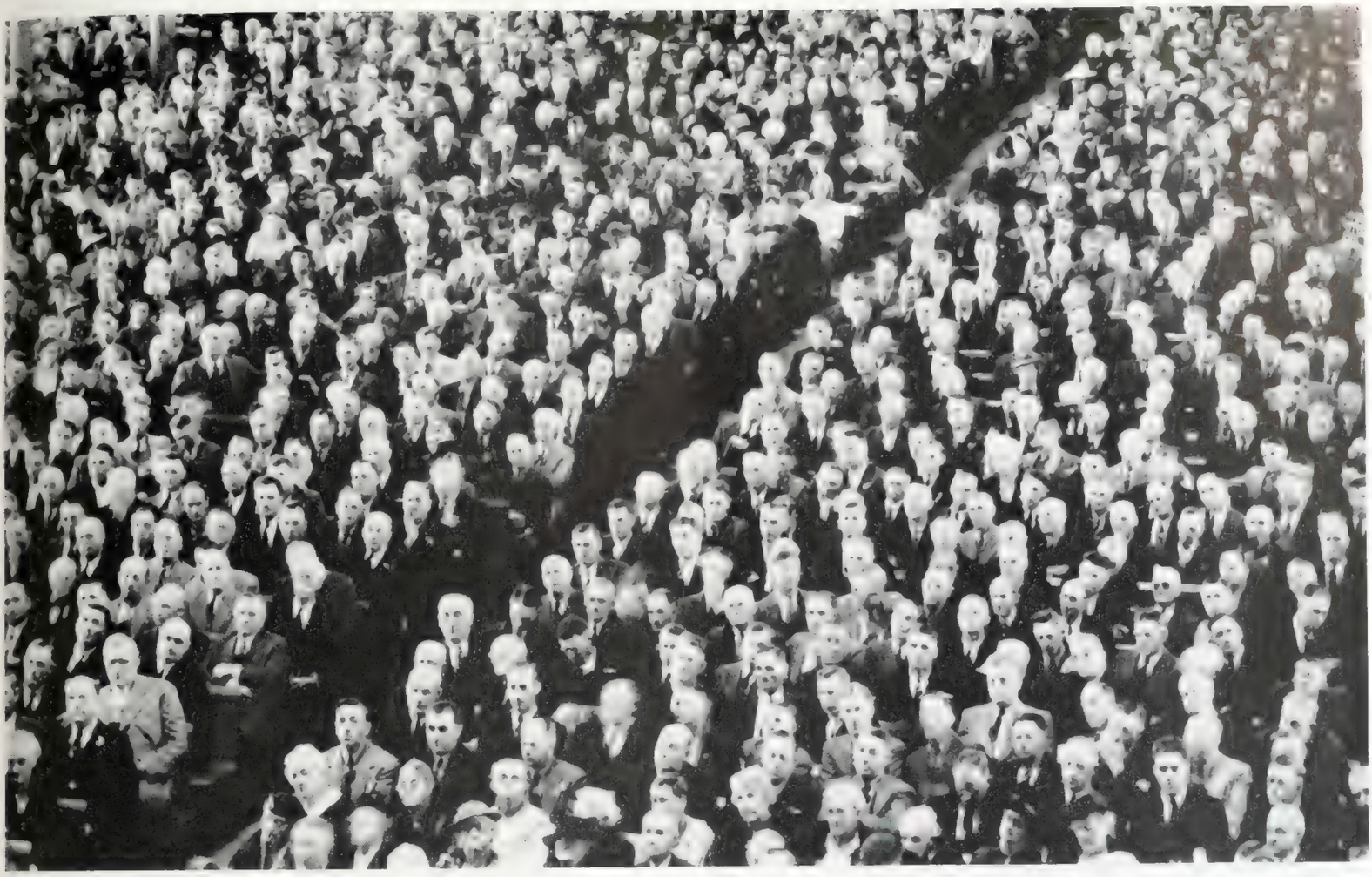
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The Medical Picture:

(CONTINUED FROM PAGE 60)

aware of the legal problems in their work.

Typifying the mounting interest of regional medical groups in using films to spread the story of new medical and health developments among their membership and the general public, were a regular series of film programs held during 1958 by the Film Committee of the Library Health Advisory Committee of the Council of Social Agencies in Rochester and Monroe County, New York.

Held 11 Film Programs

This organization scheduled 11 film programs last year, seven during the summer months and four in the fall, in the area of general health, mental health, family relations, mental retardation, public health, nutrition, dental health and safety.

Included in the motion pictures comprising these programs were such productions as *Mr. Finley's Feelings, Person to Person Communication, Anger at Work, As Ye Sow, Volunteer Services, Boy With a Knife, Family Circle,* and *One Day at a Time.*

59 Films at AMA Meeting

At last year's 107th annual meeting of the American Medical Association, held June 23-27 in San Francisco, a 59-film motion picture program was presented to the 9,738 medical men attending. This was the highest attendance at an AMA convention motion picture program in the last nine years.

The AMA film program included both private medical productions and sponsored subjects, and numbered as its most popular film subjects were *Safe and Conservative Treatment of Lesions of the Female Breast, The Doctor Defendant, Cholecystectomy and Operative Cholangiography, Respiratory Resuscitation Techniques, Emergency Surgery of Acutely Injured,* and *Principles of Artificial Respiration.*

A special evening premiere showing was arranged during the AMA meeting for *The Man Who Didn't Walk,* the latest release in the *Medicine and the Law* series. This film dramatizes the medico-legal situations which can result from traumatic neurosis; medical examination, courtroom procedure and expert testimony typify elements of legal conflict.

A second major motion picture premiere during the AMA meeting was *Helping Hands for Julie,* the dramatic story of a seven-year-old girl afflicted with meningitis. A purpose of this film, sponsored by AMA, American Hospital Association, and E. R. Squibb & Sons, is to interest students in seeking more information concerning careers in medicine and health.

Recruitment a Major Task

That the problem of medical-health recruitment is a critical one was emphasized by Dr. Gunnar Gunderson, AMA president, in citing figures indicating need for 70,000 nurses, 8,000 occupational therapists, 3,500 medical social workers, 5,000 more psychiatric social workers, 6,000 physical therapists, 50,000 medical technologists, 2,200 dietitians and 10,000 clinical psychologists.

The range of professional interest in the medical recruitment problem is indicated by the fact that, at the AMA premiere of



Julie, representatives were present from the American Physical Therapy Assn., National League for Nursing, American Association of Medical Record Librarians, National Committee for Careers in Medical Technology, American Dietetic Association, and National Health Council.

In addition to the greatly increased use of motion pictures in the medical and health field for purely professional showings, a number of significant sponsored film productions added their weight to both public and professional understanding of some of the current developments in this general field.

Merrell Series Widely Used

The three films in the William S. Merrell Co. *Medicine and the Law* series, produced by Medical Dynamics, continued to register wide acceptance among medical men. In less than a year following its release, *The Medical Witness*, first film in the series, had been seen by more than 168,000 interested viewers in 645 showings; and the second Merrell film, *The Doctor Defendant*, was booked for 127 showings in the first three months of its screen life. While data on the third production, *The Man Who Didn't Walk*, has not been made available, a safe assumption is that it, too, will add its part to the widening of legal knowledge among medical men. A fourth film in the series will deal with hospital liability.

Another significant film of the last year was *Someone Is Watching*, sponsored by the New York State Department of Health, and touching on a problem tangential to the medical field. This film called attention to the ways in which legal narcotics fall into the hands of dope addicts and peddlers through carelessness and overconfidence.

MPO Produced "The Return"

Another film with a recruitment purpose was *The Return*, sponsored by the American Physical Therapy Association through a special grant by the Office of Vocational Rehabilitation of the U.S. Department of Health, Education and Welfare.

This production emphasizes the vital role of the physical therapist in rehabilitating paraplegics and other seriously injured persons, and fitting them for a return to a useful role in society. It demonstrates how the physical therapist accomplishes this task in combination with the psychologist, occupa-

(CONTINUED ON PAGE 66)

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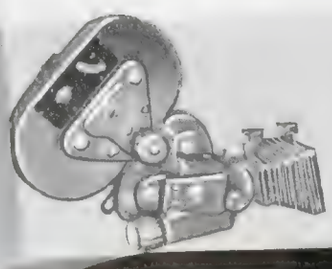
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INTERNATIONAL FILM FOUNDATION New York, N.Y	
HERBERT KERKOW INC. New York, N.Y	
VICTOR KAYFETZ PRODUCTIONS New York, N.Y	
KLAEGER FILM PROD New York, N.Y	
KNICKERBOCKER PRODUCTIONS New York, N.Y	General Motor John & Adam N.Y. Stock Ex
ROBT. LAWRENCE PRODUCTIONS New York, N.Y	Sociology The Norad Stor Fuel Element Stor Koppers Spic and Span King's Beer Smith Brother U.S. Air Force Information Agcy ng & Rubicam Inc Vickers & Benson Hilto
LEIGH PHOTOGRAPHS Trenton, N.J.	Thermoid Brak Vacation Affai Thermoid Co
ARTHUR LODGE PROD. New York, N.Y	
LORD & TANN, INC Troy, N.Y.	aratoga Feature Races Weighing While Con veying Cashin, Inc. (Alban Division Tobin Packing)
JAMES LOVE PROD New York, N.Y	Two Week Needle in the Sk (Materials - Kn Progress) 98th Inf. D USAF il Air Patro Air Force
LYBARGER PROD New York, N.Y	A Case for the Future You Save Time and Money with a Davidson Proven Guide Toys Case Inst. of Tec The Davidson Co
MARATHON TV NEWS New York, N.Y	Voice of Amer. Se Crashing the Water Barrier Challenge on th This Way Up Five Miles West A Report from Budd Over 100 Ne Sikorsky Aircraft Volkswagen, Gmb Budd Company IBM, American A , Socony Mot nl. Trans-World Ai ines, General Dynamics

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OWEN MURPHY PRODUCTIONS New York, N.Y	Notre Dame Story This is New Jersey Shotgun Hando 4 Spring Dealer Private Line Service line: 53 Minute
NEWSFILM U.S.A New York, N.Y	
PATHESCOPE CO OF AMERICA New York, N.Y	High Places Mind, Small Town U.S.A., Challenge the Atom, Sanctuar Sword & Shield, T Intelligence Cycle Better Business B To Serve
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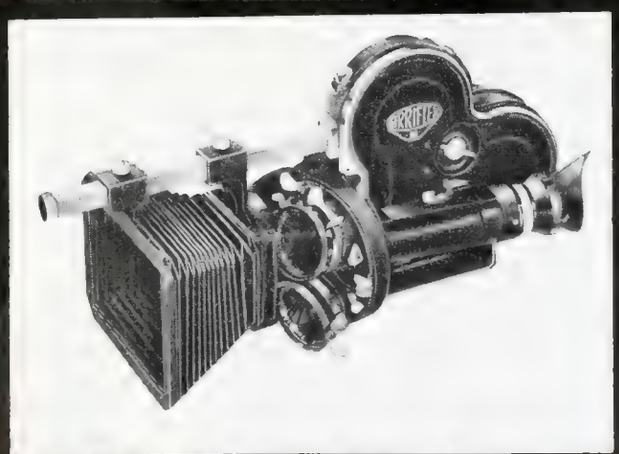
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The Medical Picture:

(CONTINUED FROM PAGE 63)

tional therapist, social worker, and vocational counselor, all under the physician's direction.

Citing the valuable contributions that handicapped workers can make in industrial jobs was *Employees Only*, sponsored by Hughes Aircraft Co. for the President's Committee for Employment of the Handicapped. Hughes used its own Culver City, Calif., plant as the locale for the film, to prove that handicapped workers, when put in jobs that take their disabilities into account, can prove as productive—and in some cases, more productive—than non-handicapped employees.

An important film contribution to public understanding of mental health was *The Key*, sponsored by the National Association for Mental Health. The film portrays, in actual scenes from mental hospitals, how the latest psychiatric treatments are bringing mentally disturbed men, women and children back to their homes and families. It points out that the tragedy of letting people stay mentally ill is that "it does not need to be," and solicits sympathy and understanding—against stigma and prejudice.

A *Health Awareness Series* of nine cartoon films designed to encourage interest in both personal and community health was released for public use during the year by the U.S. Information Agency. The films, 8 to 12 minutes in length, were non-technical in nature, and were designed to emphasize the relationship between cause and effect, rather than procedures.

Individual films in the series covered such subjects as *The Human Body, What is Disease?, How Disease Travels, Cleanliness Brings Health, Infant Care, Tuberculosis, Defense Against Invasion* (explaining vaccination), *Water—Friend or Enemy*, and *Winged Scourge* (on the Anopheles mosquito, carrier of malaria).

Long a contributor to professional medical knowledge through the film medium, E. R. Squibb & Sons last year introduced *Anomolies of the Heart* as a companion to its earlier *Normal Development of the Heart*, which won the 1957 award of the Clinical Congress of the American College of Surgeons "in recognition of outstanding educational value." Other Squibb-sponsored medical films, all dealing with the embryology of the cardiovascular system, were *Development of the Aortic Arch* and *Anomolies of the Aortic Arch*.

These films serve as basic teaching aids for medical students, as reviews for practicing physicians and surgeons, especially those concerned with cardiac problems.

Audio Produces Two for ACS

The American Cancer Society released two new motion pictures during 1958, one for public showings principally to women's groups and the other for professional audiences.

The first is titled *Time and Two Women*, and is a sequel to the outstanding *Breast Self-Examination* sponsored by the society almost a decade ago, and which has had countless screenings to adult groups all over the country. The newest ACS production relates the story of two women, one of whom submitted to periodic physical check-ups and sought medical advice on any physical symptom she thought might indicate cancer; and of another woman who failed to take these precautions.

The second ACS motion picture, *Routine Pelvic Examination and the Cytologic Method*, is designed for showings to audiences of physicians and surgeons.

Not as yet in distribution, but expected to serve as an important reminder to audiences of hospital people, especially nurses and major maintenance personnel, of the need for constant vigilance in safe operating room practices is *Fires and Explosions from Flammable Anesthetics*, presented by the U.S. Bureau of Mines, the Dept. of

(CONCLUDED ON PAGE 71)

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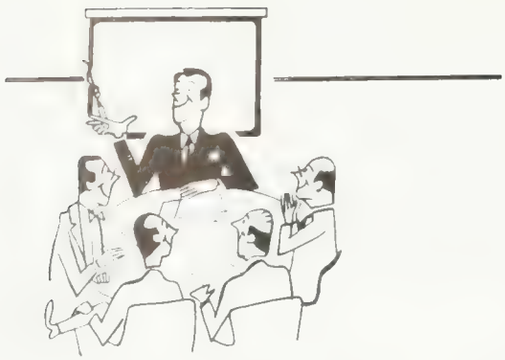
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Miss Leversee, *in the key role as a psychiatric nurse, contributes movingly to the film.*

Visual Contribution to Psychiatric Nursing

Heavy Bookings, Critical Acclaim Attest Value of This Smith Kline & French Film

SPONSOR: Smith Kline & French Laboratories

TITLE: *Psychiatric Nursing*, 34 min., b w, produced by Dynamic Films, Inc.

☆ Designed to meet a specific need in psychiatric nursing education, this new film emphasizes the importance of a therapeutic nurse-patient relationship in the care and treatment of hospitalized mental patients.

The film traces a developing relationship between a psychiatric nurse and one of the many patients in her care. In following the frustrations as well as the achievements of a nurse in a typical state hospital situation, many of the basic techniques in psychiatric nursing are reviewed.

Is Useful at All Teaching Levels

Although the film is intended primarily for showing to graduate nurses with some experience in psychiatric nursing, it should also serve as a valuable teaching aid at all levels of the nursing profession — from the experienced psychiatric nurse to the first-year student in nursing school.

The need for the film was originally suggested by the American Nurses Association-National League for Nursing, a joint professional association. SKF's Mental Health Education Unit decided to sponsor the film as a part of its service activities in the mental health field. Selection of the producer and coordination of production was handled by the SKF Medical Film Center, under Director, Peter Hickman, in cooperation with the ANA-NLN Film Service, under Katherine Linden. The nursing techniques shown in the film were suggested by an advisory committee of three psychiatrists and three psychiatric nurses.

The nurse and patient (*played by Pat Carlisle*) *in a "Psychiatric Nursing" scene.*



Only Sponsor Mention Is in Title

No Smith Kline & French products are mentioned in the film, and SKF identification is limited to the titles. As leaders in the research and manufacture of psychopharmacologic agents used primarily in mental hospitals, SKF public relations activities lean heavily toward service in the mental health field, both professional and lay. *Psychiatric Nursing* is but one example of the company's services to mental hospitals and to the medical and allied professions, generally.

An Academy Award Nominee

☆ *Psychiatric Nursing* has just been nominated for an Award in the Documentary Feature category by the Motion Picture Academy of Arts and Sciences.

To date, Smith Kline & French has provided 160 prints of the film for free loan to professional groups through its own film library and through the ANA-NLN. All the prints are heavily booked; within seven months of the film's release, 1,208 showings were arranged by SKF, in addition to those handled directly by ANA-NLN. A nursing instructors' guide has been prepared and is available as an adjunct to the film. Several psychiatrists and nurses have commented that the film should be seen *two* or *three* times—especially by student nurses—in order to absorb all that it has to offer.

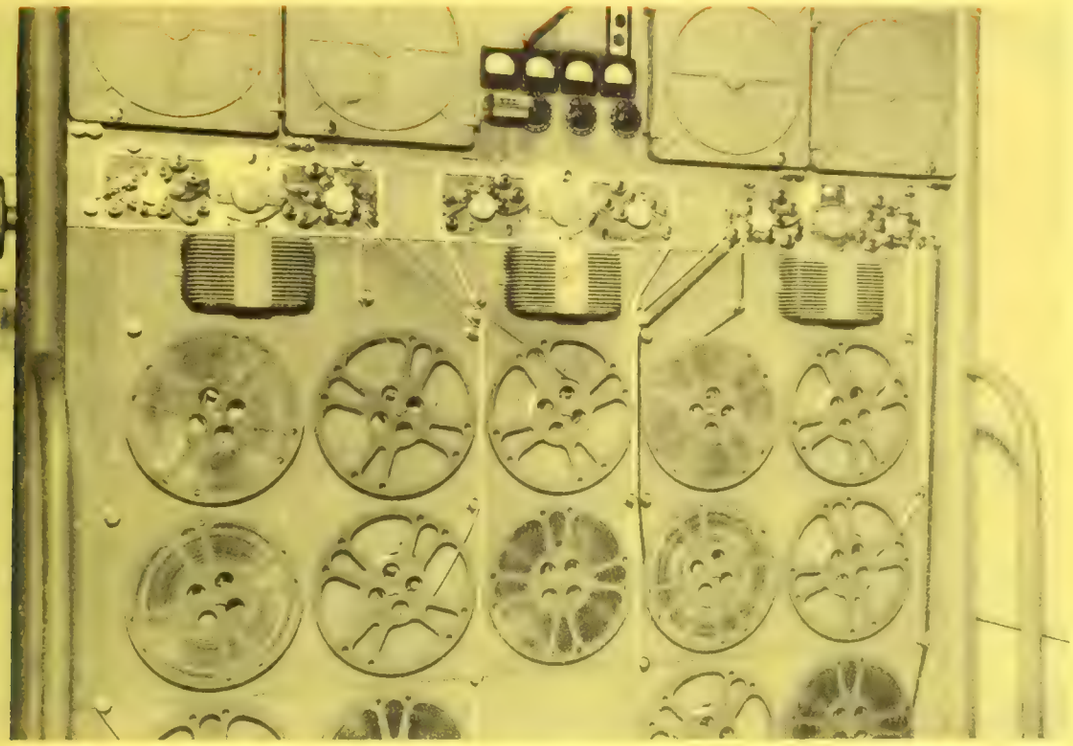
Script, Skillful Direction Are Noted

Not a little of the film's outstanding success can be laid to the perceptive script of Ann and Ralph Schoolman. The cast—particularly Pat Carlisle as the mental patient, and Loretta Leversee as the nurse—plays movingly to Lee Bobker's skilled direction.

EXPOSÉ

EXPOSING FACTS ABOUT CALVIN CO. SERVICES

VOL I — KANSAS CITY, MO. — NO. 2



16MM FIRST GENERATION COLOR PRINTING

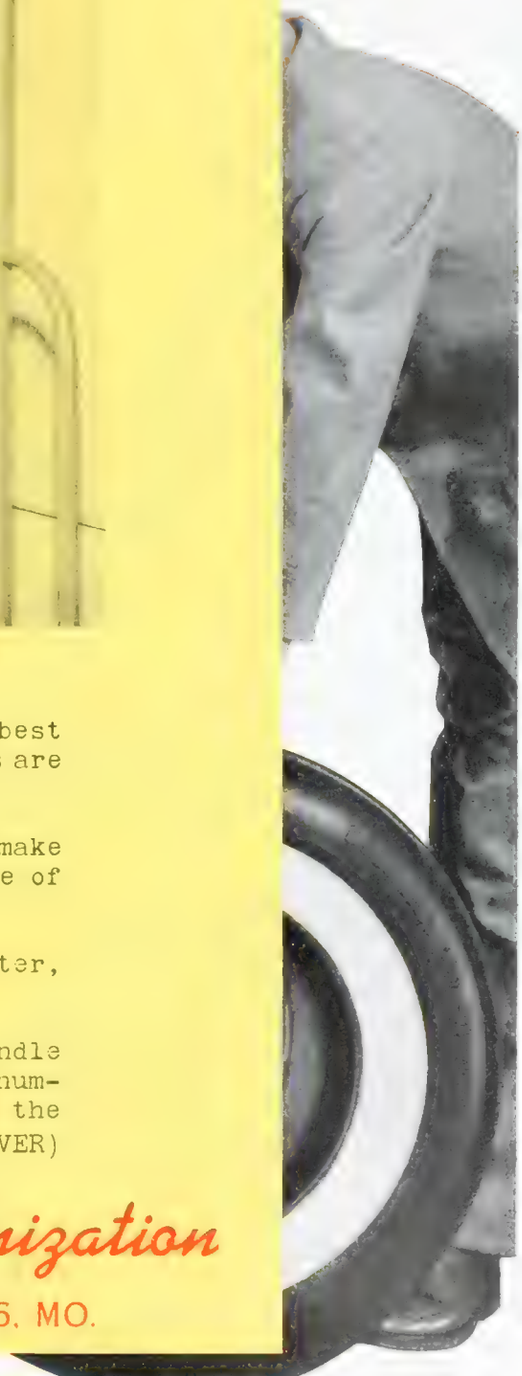
Kodachrome prints from original Kodachrome still make the best 16mm color prints in several ways. (Prints from inter-negatives are becoming quite good.)

For those desiring the best, The Calvin Company is equipped to make one or a thousand prints from the original, with little chance of damage to the original.

In 1943, The Calvin Company developed and built a custom printer, known now in the trade as the Multimatic Printer.

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(OVER)



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industrial philosophy of a Missile accessory contractor. Ektachrome color. 22 minutes.

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Charles Palmer, Executive Producer

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ordinate the production, distribution and use of future audio-visual materials, to avoid duplication of training aids and encourage production of the best possible material to orient both professional and sub-professional groups to the growing staphylococcus problem.

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5. Makes light changes by the matte method so that all the print is made at a constant color temperature for the lamp. Also, all light changes are made on the exact frame—no lag in changing.
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7. A & B rolls and sound are all printed in one operation.

If you are looking for a large quantity of Kodachrome (5269) release prints from your 16mm color show, no one can furnish these any better than The Calvin Company.

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Executive Vice President



offer.

Script, Skillful Direction Are Noted

Not a little of the film's outstanding success can be laid to the perceptive script of Ann and Ralph Schoolman. The cast—particularly Pat Carlisle as the mental patient, and Loretta Leversee as the nurse—plays movingly to Lee Bobker's skilled direction.

The Medical Picture:

(CONTINUED FROM PAGE 66)

Anesthesiology of the University of Pittsburgh School of Medicine, and the St. Francis General and Medical Center Hospitals, Pittsburgh, through an educational grant from Abbott Laboratories.

Although accidents from fire and explosion in hospitals now number less than 1 in 150,000 cases, this film points out that even a single accident is one too many, and illustrates safety precautions necessary when flammable anesthetics must be used.

It is planned for showings to hospital nurses and maintenance people, as well as to medical schools and professional groups.

Popular Health Fare Noted

In calling the roll of motion pictures with a medical theme which were among the foremost in popularity as reflected by 1958 screenings, mention might be accorded the following:

Mr. Finley's Feelings, sponsored by the Metropolitan Life Insurance Co. This film, which deals with the stresses encountered in one person's day-to-day relationships with people, focuses attention on the methods of preventing mental disturbances. It is designed to encourage discussion, to stimulate questions and comments, and to provoke an exchange of ideas on dealing with stress situations.

Hemo the Magnificent, one of the films in the Bell System's Science Series. Already seen by millions in two separate national television presentations, and by millions more in school and adult group screenings, this film tells the story of blood and the circulatory system. It explains the functions of heart, liver and kidneys as related to circulation.

Red River of Life, the story of the bloodstream and its workings, a production of Moody Films.

Anger at Work, a mental health film sponsored by the Oklahoma State Dept. of Health. This film deals with anger and its effect on human beings in their everyday relationships. It presents some of the more common misplacements of anger, and suggests some simple techniques for controlling emotions, encouraging audiences to examine the causes of anger, as well as its effects.

Use of closed-circuit television in disseminating medical information also increased during the past year. As an example, closed-circuit telecast sessions and scientific exhibits augmented the regular motion picture program at the 1958 AMA meeting.

A 90-minute closed-circuit tv-cast originating from one of the AMA sessions was transmitted from San Francisco to audiences of physicians in Boston, Chicago, Cleveland, Kalamazoo, Philadelphia, New York City and Syracuse. It included a newsreel of scientific events at the meeting and a clinical session on diabetes emanating from the University of California School of Medicine, and was sponsored by the Upjohn Company in cooperation with AMA.

Operative surgical panels and clinics originating from the San Francisco Hospital were telecast in color to AMA audiences during their 1958 meeting, with sponsorship by Smith, Kline & French Laboratories.

Organize to Meet Problem

To coordinate audio-visual programs in the field of staphylococcus control, a new committee was created late last year by six major U.S. health organizations.

Known as the Interagency Committee on Training Aids for Staphylococcal Disease, the group is serving as a clearing house for the exchange of information on a-v and other training materials now available or in production.

The committee is reviewing all existing training aids, and will coordinate the production, distribution and use of future audio-visual materials, to avoid duplication of training aids and encourage production of the best possible material to orient both professional and sub-professional groups to the growing staphylococcus problem.

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Board members of the FPA *pictured at recent meeting include (l to r) Judd Pollock, MPO; Walter Lowendahl, Transfilm; Ed Lamm, Pathescope; president Nat Zucker; Lee Blair, Film Graphics; Bob Wood, Sound Masters; Robt. Crane, Color Service; Bob Lawrence, Lawrence Prods.*

New York Looks to the Future

Film Producer Association President Cites Program and Goals

by Nathan Zucker

IT WAS TWELVE YEARS AGO that a small group of motion picture producers joined together in New York to improve standards of production and promote industry stability through better labor relations.

Four years later, this association was duly incorporated as a non-profit organization, and since then the Film Producers Association of New York has grown to its present membership of 35 producer members and 20 associate members, the latter representing the service companies in film production.

$100 Million Business

Today, through its member companies, the FPA represents a supply of motion picture products and services with a yearly value in excess of 100 millions of dollars and employs 15,000 people in a variety of administrative and creative skills.

The FPA is continuing with those programs which reflect the concerns of a vital communications and entertainment industry to those it directly serves and the American community.

Let us briefly consider some of these programs:

Ethical standards in client relationship by uniform contracts and responsible performance.

Labor stability by reappraisal of rates, conditions, and competence. Technical standards of density and resolution both of picture and track in black and white or color for screen and television exhibition.

A joint labor-management conference in actual operation (with the IATSE East Coast Council) to anticipate the demands of technological advances (particularly in video tape) by developing a pool of new skills and establishing standards of procedure.

Review of civic codes, licenses, and permits in terms of present day motion picture studio operation.

The dissemination and study of new techniques for communication in industry, government, and education.

An analysis of present methods of distribution and their improvement for maximum audience impact.

Improved public relations for the entire industry and recognition of its professional status.

With regard to the last mentioned, it is unfortunate that a section of the motion picture industry which has a greater audience every week in the year than the total of paid admissions in theatres, should be tagged with a label that only describes what it is not, that is, *non*-theatrical.

It is unfortunate that many technical services and their representative bodies have overlooked the professional inter-relationship of the industry as a whole. In a recent SMPTE conference sparked by the Eastman Kodak Company (who should know better) on a program of films for business and television, not one professional producer of standing was invited to participate.

Government Favors Amateurs

It is unfortunate, too, that many government agencies in contracting for motion picture projects will ignore the competence, experience, and stability of the producer operating with organized labor, for the questionable quality and creativity of the amateur producer. No consideration in the new National Defense Education Act grants, involving audio-visual projects, is being given to the producer whose *primary* business is the production of such material.

This repudiation of an industry is analogous to a university's being commissioned to enter into the production of missiles.

Responsible Critics Needed

It is unfortunate that critical evaluation of the "non-theatrical" motion picture is generally and publicly undertaken by groups who are not, by organization or competence, equal to the task. Achievement in film-making as an art and a craft merits recognition but let the judgment be considered and responsible. The semantics of recorded visual images and sounds deserves a critique by professional peers.

Walter Kerr, drama critic of the HERALD TRIBUNE, in a recent article about the theatre had this to say:



Nathan Zucker, *president Film Producers Assn. of N.Y.*

"This meeting (of the performance and the audience) is what the theatre is all about. It is its greatest power; it is what most distinguishes it from all other arts and makes it the most personal of them. A painting rests in its frame, brazen and passive and waiting to be taken. A piece of sculpture thrusts itself into space, perfectly commanding and perfectly detached. A novel lies patient and unprotesting until we are ready to nod to it; it is an intimate, but an intimate born without eyes. A poem is a kind of cradle, moved by a hand that keeps gently out of sight. Even music, closest to the drama in the immediacy of its restless presence, refuses our handshake; we must turn slightly away in order to know it well.

"The stage asks us to look at it so that it may look back, and make something, of the eye-to-eye, nerve-to-nerve encounter."

Add to this dynamic concept of the theatre a visual and aural sense freed from the conventions of the proscenium and the constrictions of time and space and you have the form of one of the most exhilarating communicative arts known as the motion picture.

The motion picture gains its effect, as Mr. Kerr points out about the theatre, not from the presence of "live" actors but by the existence of a "live" relationship between what is happening on the screen and the audience. In the jargon of the trade this is known as "identification" but it is more properly an emotional excitement or experience that springs from the union of audience and creative production.

Recognition Must Be Earned

Yes, the "non-theatrical" motion picture production is both an expanding industry and an art form. This duality results in some confusion and its growth presents a variety of problems but its vitality as a working art form must have professional leadership.

Recognition, like confidence, can not be demanded, it must be earned. And where it has been earned, its understanding must be promoted.

The Film Producers Association of New York is geographic only by the necessities of convenience. It invites responsible groups of producers or service companies, wherever their business lives are located, to join with it to meet the needs of today and anticipate tomorrow.

* * *

Victor Ends Search for 10 Oldest Models — Made in 1933

☆ Victor Animatograph Corp., a division of the Kalart Co., Plainville, Conn. has announced the end of the search for the 10 oldest Victor projectors. The program was carried out in conjunction with the 25th anniversary of its production of the first 16mm sound-on-film projector. Over 1,000 entries were received from all over the U.S. as well as from seven foreign countries. The ten winners were all survivors of the 1200 model projector produced by Victor in 1933.

Hy Schwartz, president of Victor Animatograph, stated that each of the winning projector owners will receive a brand new Victor Assembly Projector, model 65 10 in exchange for their original projector.



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UNITED STATES AIR FORCE
U.S. FISH & WILDLIFE SERVICE
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*20 to 30 minutes in length.

MPO

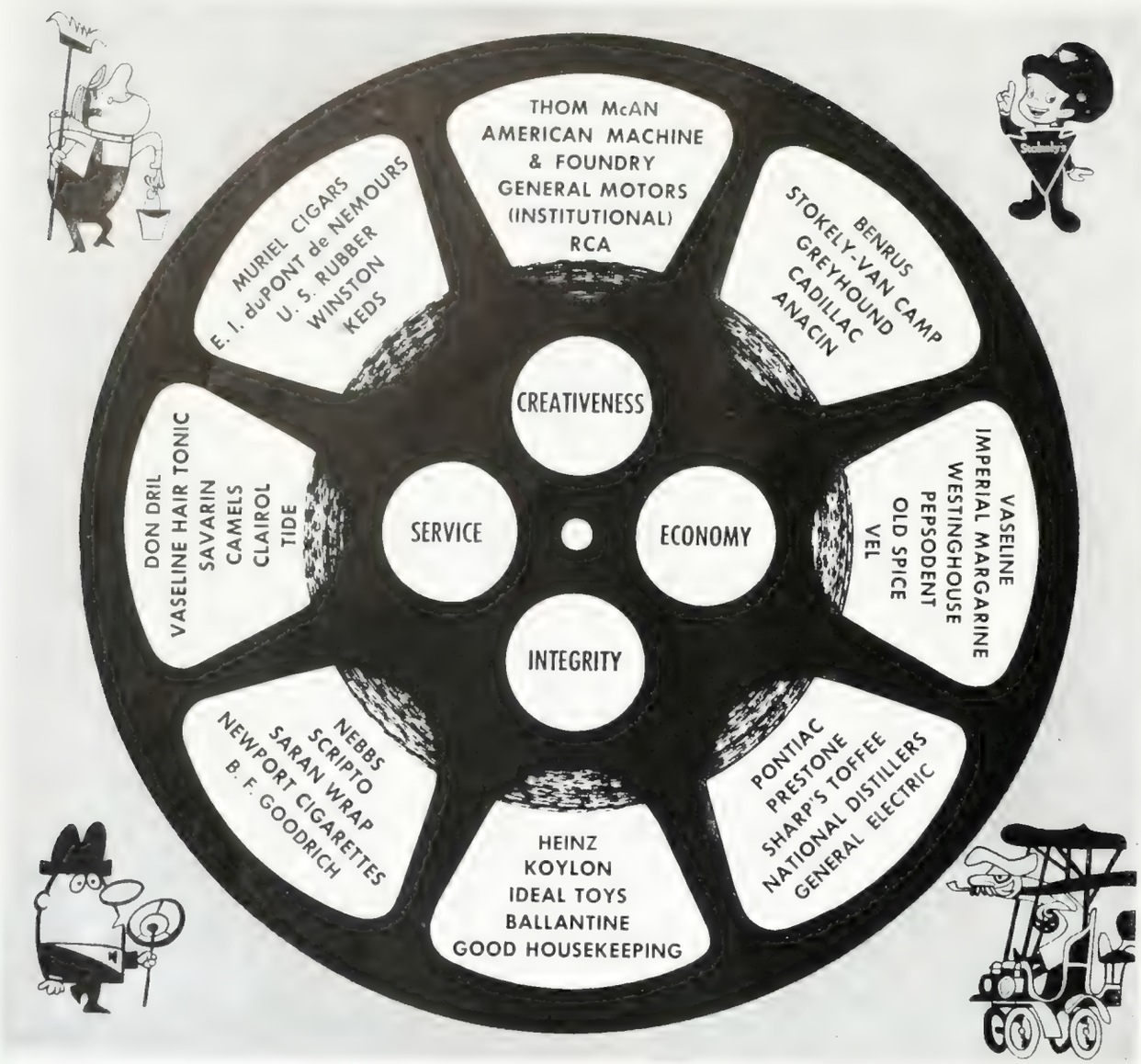
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PICTURE PARADE

"Riverfront Story" Dramatizes An Industrial Enterprise

☆ Human and technical interests are combined to dramatize an industrial enterprise in *Riverfront Story*, a 15-minute sound and color motion picture recently released by the R. C. Mahon Co., Detroit engineering and construction organization.

Designed for showings to metalworking executives as well as architects, commercial builder and civil engineering organizations, the film uses the eyes of a Great Lakes ship captain to get across the story of the Mahon organization and its engineering, plant operation and field-erection skills.

As his ship plies up and down the Detroit river, the captain, because of his love for steel ships, is attracted to the giant fabricated structural steel members changing Detroit's waterfront image—particularly the new convention hall-exhibits building, which masses over 19,000 tons of steel in one area.

With the skipper's rising interest, viewers are taken through a series of scenes covering the laying of base plates for the convention hall, complete fabricating operations at the Mahon plant, and the progress of the structural steel erection work.

The film is available on a free loan basis by request on company letterhead to The R. C. Mahon Co., East 8-Mile Road, Detroit 34, Mich.

* * *

A New Color Film Explains The Electrotyping Process

☆ To explain and promote the electrotyping process, the International Association of Electrotypers & Stereotypers has sponsored a motion picture in sound and color, titled *The Electrotype—The Precision Letterpress Printing Plate*.

Prints of the film are available at 47 locations in the U.S., Canada and Australia for distribution on a free loan basis to schools, trade groups, service and advertising clubs and agencies, box and carton groups, publications printers, I.S.&E.U. locals and others. Black-and-white prints are available for tv use.

Information on print locations may be obtained from Floyd C. Larson, executive secretary, I.A.E.S., 758 Leader Building, Cleveland 14, Ohio.

The BBB Gets Film Facts

Association of Better Business Bureaus Conducts Survey in Selected Areas to Determine Response to First Film

IN THE SPRING of 1958, the Association of Better Business Bureaus released for showings to general audiences and on public service TV time, a public-interest film titled *To Serve the Living*, produced in cooperation with the National Funeral Directors Association.

The film used the experiences of one family to illustrate how the funeral director deals with the many problems involved in making funeral arrangements; how he helps the family plan a funeral that will be proper for them; and the services he provides, not only in helping the family make the necessary important decisions in time of stress, but also in handling matters required by law. It was produced by Pathescope Productions, Inc., of New York City.

Both Groups Keep Tabs

Since this was the BBB's first motion picture production in cooperation with a business or professional group, and would serve in a sense as a pilot for future projects of this nature, both the ABBB and NFDA have been keeping close tabs on the film's progress.

Audience totals compiled through last October showed 152 screenings to private audience groups, most of them arranged by local NFDA members or groups, with viewers totaling 13,756 persons.

On television public service time, 35 showings had been reported, with the estimated audience reaching approximately 2,750,000 viewers.

At the outset, neither the Bureau nor the Funeral Directors group made any formal effort to determine audience reactions to the film, although informal reports to both organizations indicated that it was being well received both in private showings and on television.

Hire Central Surveys, Inc.

However, to get an accurate picture of audience reactions, a professional firm, Central Surveys, Inc., was engaged to conduct a limited study in three selected areas: Des Moines and Waterloo, Iowa, and La Crosse, Wisconsin. A total of 447 interviews were conducted, including 100 viewers who had seen the film over television in one of the three cities.

Of the 100 viewers, 61 had seen the entire film, and 39 had seen a major part of it; these latter included persons who had tuned in after the film had started, and a few others who where interrupted briefly during the showing period.

Reaction of viewers toward the film itself was excellent. 91% had a favorable attitude; only 1% said they didn't like it. The other 8% were indifferent; they didn't care much one way or another.

Intrigued by News Publicity

Asked how they happened to watch the film on tv, 19 said they had watched it deliberately after having seen newspaper reference to it, and 4 others tuned it in after having seen a spot announcement one station had carried. The rest of the viewers, so far as they could recall, had not deliberately planned to watch the film, but had done so after they had seen the opening announcement and the beginning of the film. They were attracted by the film itself.

As to what they liked most about the film, 27% said they considered it educational or informative; another 21% expressed general approval, saying that the film was different or interesting. 25% were impressed by the way the funeral director helped the family, and the different duties he performed, or said they liked the funeral director himself and

(CONTINUED ON NEXT PAGE)

PARTHENON PICTURES
HOLLYWOOD

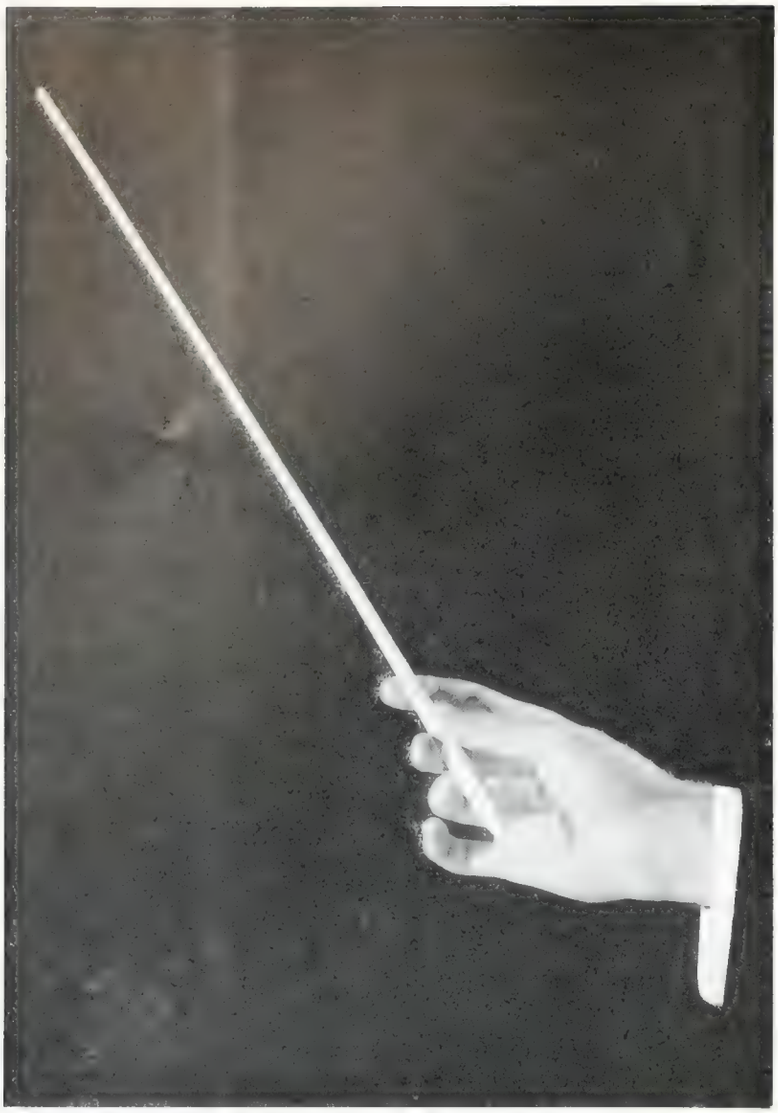
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WESTERN ELECTRIC CO.

"TOOLS OF TELEPHONY" — Shows the telephone user why "the Western" must be big, and how its activities contribute to today's fast-communicating way of life. Color, 32 minutes

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BBB Gets the Facts:

(CONT'D FROM PREVIOUS PAGE)

gained a better understanding of the funeral business.

Some of the other favorable comments about the film were in reference to its professional quality, and that the presentation was true to life.

Some of the objections to the film were that it was too sad (4%), and four other viewers criticized the actions of the son in the film, probably showing the extent to which people identified with the family in the film, and not being actually critical of the film itself. There were virtually no objections to the film as being too commercial or improper in any way.

Importance of selecting an easily-remembered title is indicated by the fact of the 100 viewers questioned, none could recall the film's exact title, and only 11% gave partially correct answers. Replies to this question included "it was something about 'For the Living'," "To Aid the Living," "For Those that Serve," or "it was about 'Living'."

As to what part of the film they remembered best, a total of 54% referred to the son or his attitudes, including his homecoming, his reaction to his father's death, his opposition to having "strangers" attend the funeral, or his change in attitude after discussion with the funeral director.

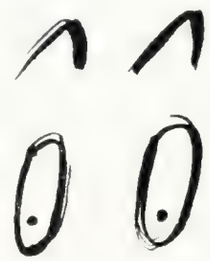
The funeral director was mentioned by 39% of the viewers as the part remembered best about the film—more reference than to any other character in the film other than the son. Most of these references were to the funeral director's duties, and his helpfulness to the family.

Query on Main Purpose

A further test of reaction to the film is found in the question, "What did you think was the main purpose of the film?" The largest number, 34%, said the film was educational, or was intended to teach viewers "to be prepared . . . when someone dies suddenly." Another 26% said the purpose was to illustrate the duties of a funeral director.

Twelve percent said the film was to show the integrity or character of funeral directors, or to guide people in selecting a funeral direc-

Eyebrows have been raised



over the quality and price of our films. They wonder how we do it. For the straight story, write, wire or call George Kirkland at

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tor with these qualities. Somewhat related answers were given by 11%, that the film was to illustrate the helpfulness or attitude of funeral directors and how they can be of service.

The absence of certain types of responses might be pointed out. Only 3% indicated by their answers that they thought the film was for the purpose of advertising, or, as one answered, to "boost" funeral homes. This further substantiates that viewers did not see the film as commercial; even these comments were not critical of the film or its purpose.

Two questions relating directly to Better Business Bureau sponsoring of the film were included, and answers to both indicated that viewers were quite satisfied with this film, and would appreciate seeing others of a similar nature.

98% Approve Sponsorship

In all, 98% said that they think it is a good idea for the Better Business Bureau to sponsor pictures of this kind. When asked whether they think the BBB should sponsor additional films dealing with other subjects, 95% said "yes." Subjects suggested included buying a home, insurance, atomic attacks, door-to-door salesmen, the need for a will, and fire prevention.

Summarizing results of the survey in an address at the 1958 annual convention of the National Funeral Directors Association in Cleveland, William H. Longman, executive vice-president of Central Surveys, mentioned four points that the study had revealed:

Four Keys to TV Success

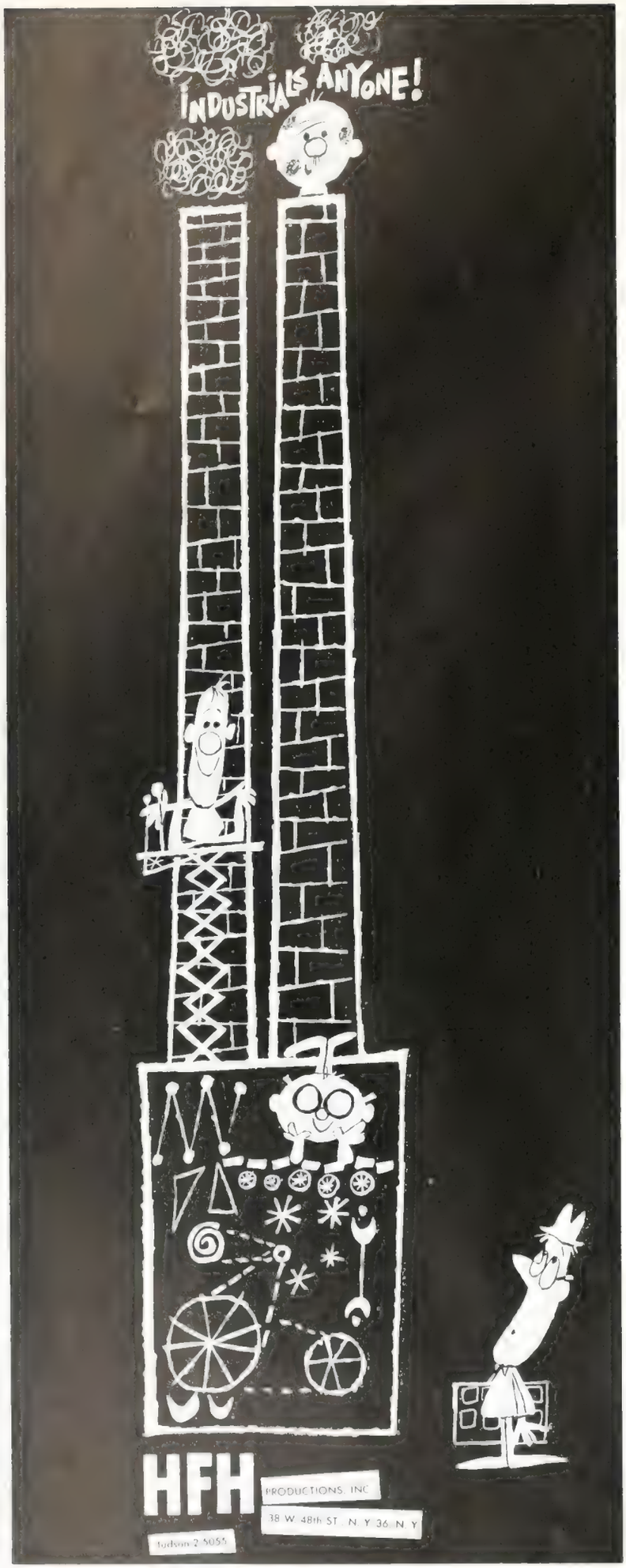
1. The importance of doing everything possible to get a large audience. This means having the right station, the right day and time of day, and as much promotion as possible through newspapers, tv spots, etc.

2. The good acceptance of the film and the favorable attitudes toward it, with virtually no criticism of it as being commercial or improper in any way.

3. Success of the film in both improving attitudes and increasing the information level of viewers regarding funeral directors and their services.

4. That, although the audience sampled was a small one, the film is definitely reaching the kind of people it was intended for — a broad, middle-class American audience, rather than any narrow or specialized group.





Edison Electric Institute Film Helps to

Re-Generate the One-Industry Community

THE CHALLENGE POSED by mushrooming communities, overcrowded and congested downtown areas, possible decline in property values, and the grim future faced under such conditions by towns and cities throughout the United States is clearly and powerfully stated in the new film *Plan for Prosperity* sponsored by the Area Development Motion Picture Committee of the Edison Electric Institute.

Premiered at the Boston EEI Convention before a group of enthusiastic delegates from all over the country, Canada, Mexico and South America, the theatrical-type film, produced by Bay State Film Productions of Springfield, Massachusetts, capsules the challenge in the experiences of one leading character played by veteran screen and television actor George Kluge. Supporting him, a strong cast of SAG players document what can happen when a typical one-industry town hits the skids—and what can happen to a similar town when good planning and civic determination take hold of the problem.

Because of the stake which electric power companies have in the continued prosperity of the communities they serve, EEI Area Development Committee members sought the cooperation of the American Society of Planning Officials and the American Institute of Planners in developing the script for the film and in selecting locations where situations typically illustrative of the problem and its cure could be pointed out. Following the premiere, both organizations gave official sanction to the film from the point of view of professional planners.

Like so many undertakings, the production of the film required considerable blood, sweat and tears to get it off the ground. Actually, a two-year effort, under the Chairmanship of V. S. Madison of Detroit Edison, was needed to enlist the needed cooperation and financial backing on the part of far-seeing member companies of the Institute.

The full committee list finally read: R. Y. Adams, American Electric Power Service Corporation; A. W. Evans, Niagara Mohawk Power Corporation; J. M. Frank, Columbus and Southern Ohio Electric Company; W. C. Handlan, Monongahela Power Company; W. J. Jamieson, General Public Utilities Corporation; R. P. Lee, The Connecticut Light and Power Company; H. C. LeVois, Gulf States Utilities Company; L. L. Peterson, Interstate Power Company; C. A. Thrasher, Ohio Edison Company; A. H. Pfander, Detroit Edison Company, Technical Advisor; H. H. Smith, American Institute of Planners. W. H. Blucher, American Society of Planning Officials.



Above: *award to David Doyle and Bay State Productions is made by Vincent Madison, Detroit Edison Co. at "Plan for Prosperity" premiere last month.*

Following subscription of the budget, over 20 film producers were invited to submit ideas and proposals, from which Bay State Film Productions was finally selected as the producer. A writing and production period of about eight months brought the picture to the screen, and *Plan For Prosperity* is now available for distribution through electric power companies throughout the U.S.

PARTHENON PICTURES
HOLLYWOOD
for
INTERNATIONAL HARVESTER

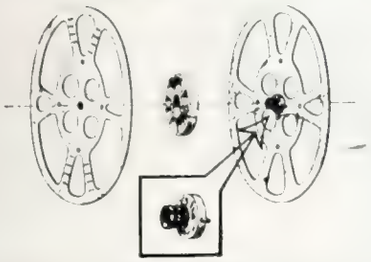
"COLLECTORS' ITEM" — The surprisingly dramatic story of a group of public servants and their unsung role in the struggle against air pollution. Color. 32 minutes. (Modern TPS)

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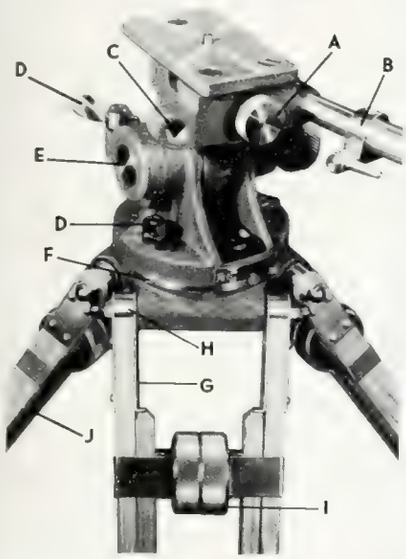
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These exclusive features originally designed by F & B:

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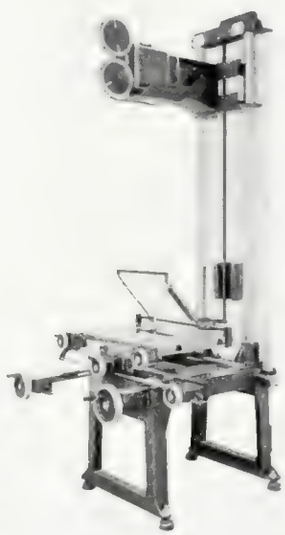
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The finest hi-fidelity tape recorder available today. It has many professional features such as recording and playback on 4 track stereo and monaural tape. The Tandberg plays back on 2 track stereo, ½ track monaural and ¼ track monaural tape as well. Four erase heads offer maximum versatility and performance for recording and playback at any of 3 speeds. The two matched pre-amps and power amplifiers are built-in and can be used as audio amplifiers for stereo discs and broadcasts. See this magnificent tape recorder demonstrated at Florman & Babb. **You'll be amazed!**

The New Portman Animation Stand

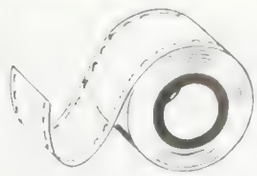


Here is the all new Portman Animation Stand with newly designed features. A rugged, precision and versatile animation stand, the Portman offers more than 40 accessories for special animation and effects. Come in and see why it's the biggest and best buy in animation stands today.

Basic stand with 50" Zoom **$1495**

Basic Compound with table-top, 2 peg tracks, rotary movement, counter, hand crank and platen **$1790**

Magic "Mylar"



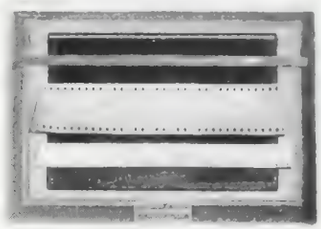
This amazing sprocketed splicing tape will repair torn and damaged films, replace torn perforations and allow you to butt-splice without losing a single frame. Comes in transparent for film, opaque for magnetic film. Splice will never come apart and perforations stay permanently repaired with Magic "Mylar." Use Magic "Mylar" for all your film repair and splicing jobs.

Transparent—For Film

16mm.—Single Perf.	$5.00 per roll
16mm.—Double Perf.	5.00 per roll
35mm.	9.00 per roll

Opaque—For Magnetic Film

16mm.	$ 6.00 per roll
35mm.	11.00 per roll



Shown above is Model BSB Combination Block

F & B Butt Splice & Film Repair Blocks

These excellent blocks make butt splicing and repairing damaged film strips simple as A-B-C. Easy to use, no complicated parts, and solidly constructed they are available in the following models:

Model B-16 for 16mm. film	$ 9.50
Model B-35 for 35mm. film	12.50
Model B-4 for ¼" magnetic tape	6.50
Model BSB - Combination block for 16mm, 35mm and ¼" tape	24.50



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F & B Tripod

F&B

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Rental Catalog

Shown here are just a few of the many fine manufacturers of professional motion picture equipment, accessories and hi-fi equipment and tape you'll find at Florman & Babb. There's a showroom floor chock-full of the latest equipment. And if it's just some advice, facing some problems on equipment, or want a recommendation about equipment, you'll find a competent staff of professionals ready to give you the answers. Drop in anytime. Arthur Florman and John Babb are always glad to see you.



RCA Victor Custom Recording covers more ground – faster – than any other service of its kind. Our engineers' superior skill, reinforced by years of experience and the most up-to-date techniques and equipment, makes RCA Victor the constant leader in the field.

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In Canada, call Record Department, RCA Victor Company, Ltd., 1001 Lenoir St., Montreal, Quebec. For information concerning other foreign countries, write or phone RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y.—JU 6-3800.

Chevrolet Dealer Slidefilms Promote 'Demonstration Drive'

☆ The importance of the "demonstration drive" technique in accessories as well as cars is stressed in a series of six sound slidefilms, produced by The Jam Handy Organization, and now distributed by Chevrolet for showings to its nationwide dealer family.

These films represent a new approach in accessory merchandising in that they emphasize the value of acquainting prospects with accessories as a means of making motoring easier, safer and more comfortable. Films are being distributed through Chevrolet district offices for showing to nearly 500 district managers.

Social Workers' Filmstrip

☆ A filmstrip issued late last year by the National Association of Social Workers, Inc. is designed to interest high school and college students in career in medical social work. Titled *Member of the Team*, the filmstrip depicts a medical social worker in a large hospital as she helps a little girl prepare for a heart operation, and shows how as part of her work she helps patients of all ages with different kinds of troubles.

How to be a "Relaxed Wife"

☆ How a young married couple learn how to cope with day-to-day emotion tensions is the theme of *The Relaxed Wife* (14 min., color), sponsored by the J. B. Roerig & Company Division of Chas. Pfizer & Co., Inc.

Sensible advice on dealing with tensions is coupled with information on some new medicines that will be marketed shortly. Modern Talking Picture Service is handling distribution to adult audiences.

PARTHENON PICTURES
HOLLYWOOD
for
KAISER ALUMINUM

"THE NEXT TEN" — (Golden Reel). The story of an American business and the five men who built it from zero to greatness in ten exciting years. Color, 32 minutes. (Modern TPS)

PARTHENON PICTURES
Charles Palmer, Executive Producer
2625 Temple St. • Hollywood 26

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PRODUCTIONS
HOLLYWOOD

As an independent Hollywood producer, creating a limited number of fine films each year, Norman Wright is able to give close personal attention and creative interest to every production.

It is relatively easy to manufacture a motion picture, but very difficult to produce creatively in order to accomplish sponsor objectives with an exciting new approach for each new project. Fresh, top, creative talent for every film is the answer, and it is not necessary to incur major studio overhead to take advantage of the finest Hollywood offers.

AMONG THE OUTSTANDING FIRMS WE HAVE SERVED
IN THE PAST TEN YEARS ARE SUCH LEADERS AS:

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NATIONAL BROADCASTING CO.
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Complete production facilities, both sound stage and location, for all types of live action and animation. Your inquiry will receive prompt thoughtful attention with no obligation.

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We believe you recognize the usefulness of films, provided they will pay their own way in your business.

We maintain they are as clear an economy as your telephone.

Treat them as a tool for which you expect to pay no more than returns will justify, and employ a producer who understands sound business principles.

Write for our booklet,

"How Much Should a Film Cost?"

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"Horizons of Science" for Schools

New Science Study Films Offered for Business Sponsorship

A NEW AND UNIQUE motion picture program for American schools is just getting under way with the appearance of the first issue of *Horizons of Science*.

Conceived as a direct link between the ideas of science and the men and women of science—and the students in the schools, the series is designed to stir imagination, to broaden understanding and to stimulate thinking, both among students who may go on into careers in science and technology and, equally important, those who will go into other fields.

Sponsors to Provide Prints

Horizons of Science is being made available free of cost to schools through the public-service support of participating sponsors on a community and regional basis. It is planned for intensive use in the 7th to 10th grades, with considerable added uses above and below this level, in both auditorium and classroom.

Each issue of *Horizons of Science* will run approximately 20 minutes and present one, two or more subjects of permanent interest and significance in science. Now in production for presentation in the coming months are such subjects as these: A study of the life and behavior of microscopic one-celled animals . . . A re-examination of Benjamin Franklin's electrical experiments . . . Exploration of the edge of space . . . The Zebra and its stripes . . . A camera study of soap bubbles and light waves . . . How a candle burns . . . Oceanography.

Films Extensively Pre-Tested

Horizons of Science, produced in association with Educational Testing Service, and with an initial grant from the National Science Foundation, has been extensively pre-tested in the schools of several cities. It is being produced by an experienced group of professional film journalists headed by Alfred Butterfield, former Associate Editor of *Life*, Editor in Chief of Pathe News, Executive producer of CBS Television, and Board Chairman of Information Productions, Inc.

The series is based on the premise that though virtually all schools have suitable sound projection facilities, few schools have adequate budgets for film itself. *Horizons of Science* is designed to be presented free of cost to schools as a community service by business and industrial organizations, foundations and others who wish to participate in the program as sponsors.

The sponsor will make available to the schools in the community or area concerned an adequate number of prints of each issue of the series to meet school needs. Prints are available to the sponsor on an annual basis (ten issues a year) at $210 per print. A "presentation credit" to the sponsor will be carried in the titles of each print, without other advertising.

The films are to be a permanent gift to the schools, remaining in their custody for reference and reuse through the years.

* * *

"Pictures Teach at Penfield" Shows A-V Role in Schools

☆ Eastman Kodak Co. has produced and made available on free loan, *Pictures Teach at Penfield*, a 19-minute motion picture outlining the role of audio-visual materials in elementary and secondary education today.

This new offering, on Kodachrome film, focuses on the Penfield, N.Y., Central school district where films, slides and filmstrips are integral parts of the curriculum. Students and teachers play themselves and all photography has been taken in the actual laboratories and classrooms of the school system. The wide range of contributions to learning offered in a professionally-conducted program of audio-visual education is effectively highlighted in this film.

Pictures Teach at Penfield is available on a free-loan basis by contacting Audio - Visual Service, Eastman Kodak, Rochester, N.Y.

* * *

Samsonite Films a Colorful Tour of the Brussels Fair

☆ Capitalizing on the interest created in this country by the 1958 Brussels World's Fair, the manufacturers of Samsonite Luggage have placed in distribution through Modern Talking Picture Service a 15-minute color motion picture, *Miss Silhouette Goes to the Fair*.

The film pictures full-color views of the American and Russian pavilions, the huge atomium, and other captivating sights. Commentary is by Westbrook Van Voorhis. Distribution is to high schools and adult audiences.

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•

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For Real Quality in

Film Services:

BLACK & WHITE: 16/35mm
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- reduction printing
- 16mm internegatives

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- Hot Press Titles
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Film Production & Hi-Fi Equipment:
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in motion pictures and slide films*

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among our clients in 1958 . . .

SEARS ROEBUCK & CO.
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Fine quality . . .

Good service . . .

LOYAL CUSTOMERS

In 1951 we produced a film for a new customer, a large manufacturer of chemicals. We have completed our 15th project for this firm.

We consider it a privilege to serve a number of national* as well as local clients who place their trust in us year after year.

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*Several of our clients are located far away from Houston. Yet, they find it advantageous to have their films made in Texas.

BUSINESS SCREEN

Camera Eye: News-Trends in Focus

BUSINESS SCREEN EDITORIAL VIEWPOINTS AND LATE NEWS-REVIEW

Organized Labor's Future in Film Medium Depends on Industry's Continued Growth

☆ Current labor discussions going forward in the railroad industry, problems affecting feather-bedding and new equipment developments in other facets of transportation (such as jet planes) are reflected in an approaching crisis within the organized film production industry in the U.S. and in Canada.

Swift technological advances, including high-speed film processing machines, new color processes, videotape and its electronic production phases, are just a few of the capital investment factors which face dynamic film industry managements. To keep the medium in the forefront and at the same time, *competitive*, both producers and film laboratories must make continuing capital investments in both plant and equipment within *months*, rather than in future *years*.

Outmoded Standards Hinder Progress

An antiquated labor organization setup, cued from past decades of entertainment industry experience, currently hampers industry progress. While organized crafts include in their memberships the most experienced and capable technicians and artisans in the business, considerable streamlining and the *resolution of common interests* is now long overdue.

New York's approach to the subject, through a joint labor-management conference, is one important step forward. Chicago and midwestern producers and film laboratories took another such step in last year's precedent-breaking organization for joint labor negotiations.

Local 780 in that area tested this new organization with a sudden strike last month at Fred Niles Productions, one of its members. Within 24 hours every other member studio and film laboratory in Chicago closed doors in a unified reaction. *Within three days* all issues were settled to the satisfaction of both labor and management representatives. A modest one-year increase approximately halved the union's original demands.

Labor-Management Have Common Goals

Not disputes or slowdowns, but the long-needed "equity of interest" which should provide permanent employment and security for skilled workers through the widest possible use of the film medium (at the most economical cost to the user) holds the real solution for both labor and management in the business and television film industry. Chicago is headed for a similiar joint labor-management conference and so are other principal production centers throughout the U.S. and Canada.

Name Ted Westermann Sales Vice-President for Audio Productions, Inc., New York

☆ The appointment of T. H. (Ted) Westermann as vice-president in charge of sales for Audio Productions, Inc., New York City, has been announced by Frank Speidell, president of the eastern studio organization.

Mr. Westermann replaces Sheldon Nemeyer, who resigned the post within recent weeks. He was formerly a vice-president in charge of sales in Manhattan for Wilding Picture Productions, Inc. and is a widely-known member of the business and television film industry.

* * *

The Calvin Company Elects Leonard Keck as President; Active Management Changes

☆ A change in the active management of The Calvin Company has been announced, effective March 1. Leonard W. Keck, 37, for many years Operations Manager, has been named president.

James Y. Hash, former comptroller and business manager, takes over as secretary-treasurer. William Hedden, laboratory superintendent at Calvin since the mid-40's, is a new vice-president and will head up all laboratory activities.

Neal Keehn continues as vice-president in charge of sales for all services and as the director of Calvin's internationally-known Workshop programs. Frank Barhydt, also a vice-president, is in charge of sales of Calvin Productions. A new Operations Manager has been named. He is James Bannister, formerly head of lab printing and processing, who will now head up future planning activities.

Lloyd Thompson, Larry Sherwood and Betty Calvin continue to serve on the company's Board of Directors with F. O. Calvin now chairman of the board. The company was established in 1931 by Forrest O. Calvin and it now occupies a seven-story building and square block of property in Kansas City.

* * *

Advertising Agencies, Active in Television, Take New Look at General Business Films

☆ Is the unresolved status of the advertising agency's position in business and television film production being resolved by the agencies themselves? Although a modest number of leading 4-A agencies have taken an active role in supervising and encouraging their client's participation in the film medium for promotion, training and public relations functions, the bulk of major U.S. agencies have been largely inactive in other than tv film commercials.

Lacking skilled personnel with film know-

(CONTINUED ON PAGE 184)



Freedoms Foundation Awards Honor Nine Business Films

Nine Sponsored Motion Pictures and a series of educational films were honored by the Freedoms Foundation, Valley Forge, Pa., at annual award ceremonies held at its historic headquarters site on Washington's Birthday.

The encased George Washington Honor Medal, top award of the Foundation, went to *The Promise and the Glory*, sponsored by the American Oil Company. The film is a dramatization of this nation's founding from Jamestown to the Revolutionary War and "the promise of continuing greatness based on principles set by our forefathers."

George Washington Honor Medal Awards went to eight other sponsored motion pictures. Leading off the list was *American Look*, a wide-screen Technicolor film sponsored by the Chevrolet Division of General Motors and produced by The Jam Handy Organization. Another JHO production in this continuing *American* series, *American Engineer*, won last year's top award of the Foundation.

American Look depicts the advance in design in all phases of American living through "freedom of expression."

Fire and the Wheel, sponsored by the General Petroleum Corporation and other Socony-Mobil Oil companies, was another Honor Medal winner. It was produced by Parthenon Pictures-Hollywood on the theme "the American Way of Life nurtures and grows with industrial advancements receiving maximum

(CONTINUED ON FOLLOWING PAGE)



Freedoms Foundation:

(CONT'D FROM PREVIOUS PAGE)
encouragement in a free economic system."

Two motion pictures dealing with the individual in labor organization won awards. The DeMille Foundation - sponsored film, *A Question of Law and Order*, and a film on the rights of minority groups in a free nation, *The FEPC Law and You*, sponsored by the Fair Employment Practice Commission, Commonwealth of Pennsylvania, were cited entries of this type.

Two motion pictures for regional fund-raising use were also Honor Medal winners. *Any Given Minute*, sponsored by the Greater New York Fund and produced by Transfilm Incorporated, New York, expressed the theme "every minute of the day, tragedy in America is overcome by citizens voluntary efforts."

The Return of Phileas Fogg, sponsored by the United Fund of Allegheny County (Pittsburgh) and produced by Fletcher Smith Studios, New York, was the other fund-raising film cited. "The legendary figure (of Phileas Fogg) brings renewed hope to afflicted children and encourages those dedicated to relieve suffering" was the cited description of this picture.

"The contribution of a great American is shown at the dedication of his birthplace" in the Honor Medal film, *This Is Worth Remembering*, describes this picture sponsored by the Herbert Hoover Birthplace Foundation, West Branch, Iowa.

The motion picture, *The Eternal Harvest*, sponsored by the Institute of Scrap Iron & Steel, Inc. was the final sponsored entry given an Honor Medal Award. This film deals with "the growth of an industry exemplifying the American tradition of free enterprise."

Sole non-sponsored award was that made to Coronet Instructional Films, Chicago, for the educational motion picture series, *Education in America*, and the specific title, *The Jamestown Colony*. The company received a special Distinguished Service Award for the series.

Below: *Hollywood director Mervyn LeRoy was a regular visitor to Capital Film Labs' dubbing rooms in Washington, D. C. during filming there of "The FBI Story" starring James Stewart and Vera Miles.*



Calvin Workshop

350 Attend 13th Annual Event

☆ The 13th Annual Motion Picture Production Workshop, a tradition at The Calvin Company in Kansas City, attracted some 350 persons from 36 states and over a dozen foreign countries on February 2-4.

The three-day session, held on Calvin sound stages, was highlighted by guest speakers and Calvin personnel. In addition, the group in attendance was given a view of new developments in the 16mm field from the standpoint of techniques and equipment as well as film utilization.



Above: *Neal Keehn (left) Calvin vice-president, makes premier presentation of Bent Reel Award to E. W. Plumb, Standard Oil (Ohio) producer at Workshop banquet.*

Adding to the growing list of "awards" currently made to factual film sponsors and producers, was a new one that fills a long-felt need for a little humor in that phase of the business. For the first time, the Bent Reel Award was made at the Workshop Banquet on February 3rd. Recipient of this "behind-the-scene" citation from the Calvin Company "as one producer to another producer who suffered most in 1958" was E. W. Plumb, producer for the Standard Oil Company (Ohio).



George W. Colburn, *president-elect of Laboratories Assn.*

Cinema Laboratories Assn. Elects Colburn to Presidency

☆ The election of George Colburn, president of the Colburn Laboratory, Chicago, as new head of the Association of Cinema Laboratories, Inc. has been announced.

Joining Mr. Colburn as new officers-elect of the 50-company organization are G. Carleton Hunt, General Film Laboratory president, as ACL vice-president.

Dudley Spruill, Byron, Inc. is secretary and Kern Moyse, Peerless Film Processing Corp. was re-elected treasurer at the annual meeting last month.

Members of the Association's Board of Directors include: Floyd Weber; Reid H. Ray (Reid H. Ray Film Industries); Byron Roudabush (Byron, Inc.) and Sidney Solow (Consolidated Film Industries) all for 2-year terms. Elected to one-year terms were James Barker (Capital Film Laboratories); William Smith (Lakeside Laboratory); Robert Burns (Houston Color Laboratory); and Leon Shelly (Shelly Films, Canada). Louis Feldman (Tri Art Color Corporation) and Spence Caldwell (Caldwell Ltd., Canada) are holdover members of the board finishing two-year terms.

* * *

London Financial Times Has Column on Industrial Films

☆ The London FINANCIAL TIMES, circulation 100,000, is Britain's premier daily for financial, business and industrial news. It is also the first newspaper in Britain to appoint an Industrial Films Correspondent and publish a regular column on industrial and documentary motion pictures.

The column has been a regular fortnightly event since August 1958 and has covered such aspects of the use of motion pictures in industry as costing, films for prestige, for the "special occasion," training facilities for film technicians, and developments in cinematographic equipment.

The TIMES is also organizing the study group at the first Industrial Photographic and Television Exhibition to be held in London from April 20-24, 1959.

* * *

Ronald Reagan Stars in New Surgeons' Film at Fred Niles

☆ Ronald Reagan is one of the star personalities in a forthcoming Fred A. Niles production for the National College of Surgeons. 20-minute motion picture recently completed is *Hands We Trust*.

* * *

Stories of Cancer Films and Bethlehem Steel in Our Next

☆ The important story of the film program of the American Cancer Society is a major feature of the next issue of BUSINESS SCREEN. Fully illustrated in a dramatic four-page article are the life-saving motion pictures of the ACS with previously unpublished vital statistics on lives which have been saved through nationwide showings of such films as *Breast Self-Examination*.

☆ In color that is nearly as dramatic as the motion pictures which are depicted, are other key pages for your next BUSINESS SCREEN describing the film program of the Bethlehem Steel Company. Tabulated figures on audiences achieved are accompanied by fascinating text on the historical background of this well-established company film operation.



Above: *Howard T. Magwood (right) president of the Screen Directors Int'l Guild is presented with bronze plaque by Joe Lerner as first president of the organization and organizing chairman. Event took place at recent first annual banquet held in New York on January 17.*

PROVEN SALES POWER AT POINT OF PURCHASE

SALESMATE *New* ATTACHÉ CASE



AUTOMATIC SOUND SLIDEFILM VIEWER

Open the screen — plug in — push the red button — and the show is on!



- Always ready to show. Synchronized continuous film and tape loops eliminate rewinding.
- Easy to carry. Only 18 lbs. 17"x13¼"x6".
- Nothing to set up. 100% self-contained.
- Daylight projection. No room darkening.
- Big 9"x12" screen equivalent to 17" TV screen.
- Smart attaché case makes for easy access to any office.
- Instantaneous transistor amplifier starts without warm up. No waiting.
- Running time up to 18 minutes. Presents up to 150 frames.



Fleets of SALESMATES are being used right now by many of America's leading corporations* to sell insurance, electronic computers, plastics, pharmaceuticals, television time, real estate — all kinds of goods and services.

These companies have proved that SALESMATE opens the busy buyer's door — gets him to listen to the *complete* sales story, told with dramatic color pictures and tape recorded sound. SALESMATE carries conviction — *right to the point of sale.*

No capital investment necessary

Your company can arrange for a *complete* SALESMATE program (including production of a sound slidefilm) with no capital investment. Costs can be as little as $10 per week, per salesman. Investigate the SALESMATE Program Package Plan today.

*Names on request.

CHARLES *Beseler* COMPANY

For complete information phone today or mail the coupon.

Mr. Robert Shoemaker
Charles Beseler Company
East Orange, New Jersey

Dear Bob:

☐ I'd like to hear the whole SALESMATE Story. Please come see me as soon as possible.

☐ Please send me descriptive literature on the SALESMATE.

Name_____ Title_____

Company_____

Street_____

City_____ Zone____ State_____

Taking Cues from Eventful Past, a Film Helps to Open

The Equitable's Centennial Year

"For All Time" Combines Past and Present With Adroit Visuals

SPONSOR: Equitable Life Assurance Society of the United States

TITLE: *For All Time*, 27 min., color and sepia, produced by Roger Wade Productions, Inc.

☆ This is the Centennial year of the Equitable Life Assurance Society and the company plans to make it a big year in many ways —new policies; expansion to a big new building in Rockefeller Center, New York; stepped-up advertising; and an information program to increase public awareness of Equitable's position in its field and in American life.

Major Project of the Year

A major project of the Centennial year is the new film, *For All Time*. While E.L.A.S. is the country's third largest insurance company, and its assets place it as the 111th largest corporation in the U.S., bigness is not Equitable's boast, but service, and its tradition of having pioneered so many of the benefits that life insurance affords today.

Items: Equitable was the first company to issue an *Incontestable* policy; it was the first company to set up training courses in better service for all agents; during World War I when *all* insurance companies had clauses against paying claims for death in military service, Equitable paid every claim in spite of the clause. And it was the only company to do so.

Flashback Shows First Year

After opening scenes showing Equitable as it is today, the film flashes back to 1859, the company's first year, when Henry Hyde hung his sign up at 98 Broadway, New York. His company was not the first in the field—some 38 insurance companies existed at the time, but their service was pretty primitive. Only the very best risks were insurable and the restrictions were great. No working men could get insurance. Policies didn't cover travel. And like as not, even if the policyholder died peaceably at home, his heirs would have a hard time collecting.



A Roger Wade crew *focuses on Pittsburgh's famed Gateway Center for a scene.*

Henry Hyde led the way to many insurance reforms in the company's first years. Travel restrictions were eliminated and policies bought in good faith were paid immediately in good faith.

A Medium is Rediscovered . . .

As narration of the company's history is told, drawings, cartoons, posters, old magazines and newspapers gathered from many sources are used as illustrations, with the camera moving about illuminating the feeling of the era. Sometimes with zooms, pans or animation, this, one of the oldest of cinema techniques, has been rediscovered and made so modern that it is exceedingly striking.

For All Time was coordinated for E.L.A.S. by second vice-president Charles R. Corcoran, with sales promotion manager Goldie Dietel. Its four main purposes were to:

(1) bolster the enthusiasm of Equitable agents in their work;

(2) to show other personnel about the accomplishments of the company;

(3) for recruitment of new people as agents; and

(4) to generally add prestige to Equitable's name with the general public.

For the producer, Roger Wade Productions, Inc., Phil Donoghue produced, William Buckley directed, and Gene Forrell wrote an original score. Anne Koller, vice-president of Wade Productions worked in cooperation with the E.L.A.S. Centennial year staff to produce a thorough kit on film utilization which will be made available to all agents.

Received 10-Minute Ovation

For All Time was premiered (to a ten-minute ovation) at Equitable's convention at Boca Raton, Florida on January 6.



Left: *planning conference on "For All Time" at Roger Wade Productions, New York. Left is Phil Donaghue, associate producer; center, producer Roger Wade and at right, the film's director Bill Buckley.*

As Fresh as an Ocean Breeze

This Chicago Printed String Film Tells Novel Gift-Wrap Story

SPONSOR: Chicago Printed String Company.

TITLE: *Tie-Tie Go Round*, 12½ min., color, produced by On Film, Inc.

☆ A special impressionistic version of a carnival, shot by Weegee, famous New York impressionistic photographer, sets the mood for this delightful short film designed to show the dozens of ways in which Tie-Tie gift wrappings and ribbons can be used to personalize packages for all sorts of occasions.

Colorful baubles made of Tie-Tie materials weave in and out all through the presentation, while music adds to the picture's mood, a whimsical, stylized version of a carousel, which a small boy approaches with a package he wants gift-wrapped for his mother.



Color picks up the theme . . .

As the carousel revolves, dozens of wrapping styles are shown—for birthdays, anniversaries, births, weddings, and a myriad of other uses, including Christmas gift packages.

The Pictures Tell Story . . .

Shifting, colorful scenes and effective background music "tell" most of the story, for there is a minimum of dialogue. But none is really needed . . . for the story is there for everyone to see, and too many words would only break the web of whimsy which surrounds it so effectively.

The film was shot in 35mm Eastmancolor, with direct reduction to 16mm Eastman prints to maintain the vivid hues of the original.



. . . and imagery holds the viewer.

Suzanne Burrey wrote the script, Hugh Johnston directed, Fred Leary did the set, Leonard Hirschfield was director of photography, Fred E. Johnston, Jr., supervised, and Lee Randon, manager of radio-TV for Henri, Hurst & McDonald, Inc., Chicago, was executive producer.

Distribution Is by Modern

Distribution is being handled through Modern Talking Picture Service, with the primary audiences being women's groups, both adult and teenage. There also will be 12½ and 5 minute black-and-white versions for use on television public service time.

OTHER CASE HISTORIES ARE TOLD ON PAGES 90-91 OF THIS ISSUE

A Complete Laboratory Service Made It Possible!

Top quality color prints helped win awards at the Venice, Edinburgh, Harrogate and Vancouver Film Festivals for the Alcoa-sponsored motion picture produced by ON FILM, INC. . . .

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"THE TWO WHEEL BIKE"



Conference: *Tony and his parents discuss the decision to earn his own two-wheel bike . . .*



Intervention: *grandfather brings a shining new deluxe model he wants to give to Tony . . .*



Discouragement: *should Tony keep trying to earn his bike or give in, accept grandfather's gift?*



Showdown: *a clash of ideas gets into the open as grandfather lays down his final ultimatum.*



Resolution: *grandpa bows to the inevitable and Tony turns an important corner toward maturity.*

A Morality Play With Implications Offers an

Object Lesson for Security

Helping Viewers Develop Initiative, Inner Resources Is Goal of This Useful Mutual Benefit Life Insurance Company Picture

SPONSOR: Mutual Benefit Life Insurance Company.

TITLE: *The Two Wheel Bike*, 27 min., b w, produced by Henry Strauss Productions, Inc.

☆ A ten-year-old boy . . . a doting grandfather . . . two indecisive parents . . . from these commonplace human ingredients a motion picture has been created that amounts to a home-town morality play with large-scale implications. This film, *The Two Wheel Bike*, constitutes part of a corporate citizen program for industry and the community which Mutual Benefit Life Insurance Company is sponsoring under the title of *The True Security*.

Program in Third Year

The program was inaugurated three years ago with the development and production by Strauss for Mutual Benefit of a motion picture, *The Time is Now* which, together with a series of supervisory training courses, was offered nationally to business and industry as a public service. Its theme, the importance of developing individual initiative and inner resources rather than relying on outside help, is carried into a new dimension by *The Two Wheel Bike*.

This time the audience is young people and their parents, and the program is co-sponsored with Mutual Benefit by the United States Junior Chamber of Commerce.

The story of *The Two Wheel Bike* revolves around Tony, the ten-year-old, who has entered a magazine subscription contest, top prize for which is a coveted two-wheel bike. Hearing of this, his grandfather is incensed. Why should Tony have to work and fight for a bike when he, the grandfather, is not only willing but eager to give him a fancier, more expensive machine?

Poses Big Moral Problem

When Tony's parents enter the picture—torn between pride in their son's self-sufficient attitude and reluctance to hurt a loved and respected old man—a major moral problem is posed. How do we best serve our children: by protecting them from life's competitive demands, or by exposing them so they can develop spiritual toughness and the immunity to easy temptations?

True to its own philosophy, *The Two Wheel Bike* develops this dilemma in subtle shades designed to provoke its audience to think, rather than in clear-cut black and white terms which present an effortless solution.

Grandfather Has Forgotten . . .

Grandfather, for all his obstinacy and his attempts to emotionally blackmail his family, is basically a kindly man who has forgotten, in his pride and protectiveness, the very principles on which he built his own life. Tony's father and mother indulge in no heavy moralizing—they act like what they are, two bewildered people trying to do the right thing for their son.

The boy himself displays all the normal reactions of a ten-year-old caught in the painful gap between childhood and maturity by a situation larger than himself. There are no heroes or villains; simply people struggling with themselves and with each other to find an ethical standard by which they can live successfully and provide living strength for their children.

In *The Two Wheel Bike*, acting and direction, as well as character and plot development, contribute to delivering the moral message with dramatic impact by translating it into valid human terms.

Essay Contest Is Tie-In

The nationwide program which Mutual Benefit and the Junior Chamber of Commerce have based on the film has as its central feature an essay contest for high-school seniors. Divided into local, state and national sub-sections, this competition offers awards ranging up to a $1,000 college scholarship, trophies, and all-expense trips to Washington.

Contestants view the film under Jaycee auspices at schools or community centers. They then prepare scripts on the need for personal initiative and self-reliance in their own present and future lives which they deliver orally before judges at various levels. Content, originality and sincerity are the criteria in determining winners.

The "True Security" contest opened last October; an original supply of 3,500 contest kits was exhausted by December 1, and additional reprints have been necessary. The Jaycees estimate that by the mid-April deadline nearly 1,200 of their chapters will have participated in this first version of what they hope to make an annual project.

Local Initiative Adds Up

State and local Jaycee groups have added initiative of their own to the program. One state chairman has added a $750 scholarship for the winner in his state. Although brand-new, this activity already has vaulted into second place among Jaycee projects in terms of local chapter participation.

The Two Wheel Bike, like its predecessor, *The Time is Now*, reemphasizes the versatile role that the "industrial" motion picture can play, not only internally for training and motivation or externally for public relations and sales promotion, but as a mature and valuable element of business and industry's growing activity in the area of good corporate citizenship.

The Picture of Cities Service



Above: *home delivery of heating oils is an important facet of Cities Service winter operations.*

SPONSOR: Cities Service Oil Company

TITLE: *Growing with Cities Service*, 29 min., color, produced by United States Productions, Inc.

Every big corporation needs a good overall likeness of itself from time to time. While there might be a hundred pictures to be made pinpointing the inner workings of a company's progress in research, production, or marketing—a good encompassing overview of the whole has wide applications.

Such a wide-scale look at itself

can be found in Cities Service's handsome new film, *Growing with Cities Service*, which will be used for showing to stockholders, employees, public groups of many kinds, as well as such specific audiences as security analysts.

It's a *Growing* Company . . .

If the film has one major point to make, it is that Cities Service is big, growing, and thoroughly integrated. Cities Service has grown into the oil business in an opposite way from the diversification practiced by many corporations. It began diversified but in the past few decades has concentrated its activities to become one of the world's leading oil producers and marketers—now doing a gross of $1 billion a year.

Cities Service's explorations have taken it around the world—from the Persian Gulf to Italy, Colombia, Canada, and particularly in our own Gulf of Mexico, Texas



Above: *hydraulic pumping jack at a Cities Service well in Texas.*

and Louisiana oil fields. The film travels widely (much by helicopter) but can show only tokens of the company's 8,000 producing wells or 6½ million leased acres.

Interesting Shots Noted

Interesting shots: the man-made miniature earthquake produced by dropping three-ton weights on Texas prairies for geologic surveys; the hydraulic pumps looking for all the world like prehistoric monsters.

From exploration and production, the film goes on to describe transportation facilities—pipelines and new, high-speed tankers; research, in the company's extensive labs in Louisiana and New Jersey; and, finally, the friendly man at the pump, cleaning windshields.

* * *

Review Copies to Subscribers

All subscribers to BUSINESS SCREEN receive copies of this 9th Annual Production Review as part of their annual subscriptions. Extra copies $2.00 each sent prepaid if payment accompanies order.



Exterior view of the hemispheric theater used for Vista-Dome projection.

Shock Treatment for Viewers

Jam Handy Vista-Dome Show Takes Audience "Inside" Scene

A REVOLUTIONARY NEW development in realistic motion picture projection hit the recent 51st annual Auto Show in Chicago — and walked off with the lion's share of spectators for Chevrolet.

Vista-Dome—a system in which the picture on the screen "surrounds" the viewer with ultra-realistic effects—provided the key show attraction.

Takes You for "Real" Ride

A motion picture in color and sound enabled the exhibitor to take 110 prospects on a thrilling demonstration ride every five minutes behind the wheel of a 1959 Chevrolet.

As viewed by the spectators within a fibre-glass dome theater, the hemispherical projection method places the audience right in the midst of the action on the screen. The viewer "feels" the tunnels, the dangerous curves at top speed and the girders of the bridges that whip by him. A quick run over roller-coaster inclines and turns ends when the car pulls to a quick stop as another "driver" turns into the viewer's lane.

Widest of Wide-Angle Lenses

The heart of this crowd-pleaser is a new Jam Handy-developed visual device employing the widest of wide angle lenses. The screen is curved, offering a horizon of 180 degrees and a vertical scope of 90 degrees. Thus, the picture completely fills the spectator's vision. Vista-Dome was originally a development by The Jam Handy Organization for a better device to simulate actual combat conditions for military uses.

More than a year of intensive work by optics engineers and mathematicians made the Jam Handy dream come true. The new

Below: *"You're in the picture!" The ultra-realism of the new Vista-Dome system projects the viewer into the action scenes on curved screen.*





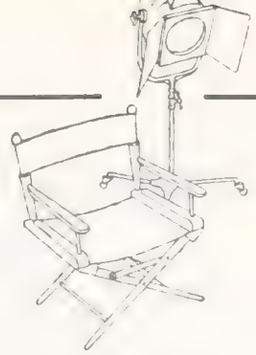
lens has been used to develop skills in driving vehicles, piloting jet planes, operating tanks, sighting guns and operating overhead cranes. With the Auto Show unveiling, the firm is now released from all restrictions on the system by the government.

Open for Commercial Use

According to company spokesmen, Vista-Dome should receive wide commercial use in the coming year. Its terrific degree of crowd-appeal plus the economical use of 35mm cameras, projectors and films should make this prediction become a reality. The capacity crowds that packed initial showings at both the Chicago and Detroit auto shows gave solid evidence of its popularity.



Top (above) *heart of the Vista-Dome system is a remarkable wide-angle lens simulating vision of the human eye.* Lower scene: *crowds await chance to see motion pictures projected with new system at recent Auto Show unveilings featuring a five-minute Chevrolet demonstration drive with realistic effects.*



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Fight Against Cancer

A C S Film on Pelvic Examination for Professional Medical Audience

SPONSOR: American Cancer Society.

TITLE: *Routine Pelvic Examination and Cytologic Method*, 13 min., color, produced by Audio Productions, Inc.

☆ In the American Cancer Society's monumental series of films for public showing, two have been of particular value in preventing loss of life from undetected cancer—*Breast Self-Examination*, and *Time and Two Women*, the latter on the detection and early treatment of uterine cancer.

With audiences in the millions seeing these films, the American Cancer Society has been much aware of the need to re-emphasize to physicians how important early detection can be with companion films for professional audiences only.

Routine Pelvic Examination is the professional companion film to *Time and Two Women*. If reaffirms many of the facts known to the medical profession about cancer of the uterus: that of the annual 15,000 deaths from this cause, eight out of ten could have been saved—in fact, ten out of ten if detection had been early enough.

With modern methods, cancer, even in a microscopic state, can be detected through such procedures as the "Pap" smear. It is of the greatest importance that pelvic examination always should be part of a general physical check-up.

While some doctors may not have stressed the importance of this examination, more and more women will now have been psychologically prepared for it. And, with proper tact and reassuring techniques, it will become increasingly routine.

The techniques suggested come from Dr. S. B. Gusberg, of the staff of the College of Physicians and Surgeons, New York, who participated in the film. His methods are illustrated with the use of a most remarkable rubber sculpture of the pelvic region, enabling



Above: *superb rubber sculpture of female pelvic region (cutaway shows interior of uterus) was especially created for new Audio film for American Cancer Society.*



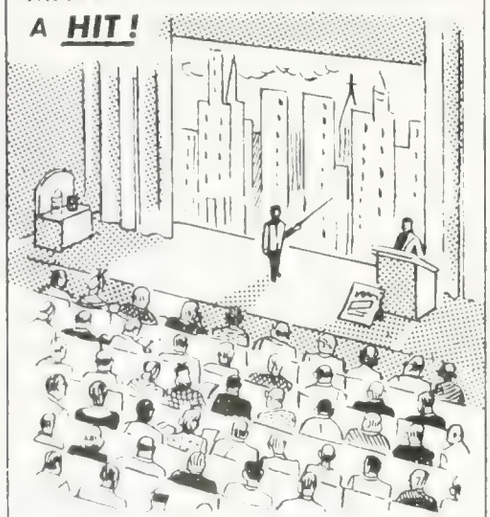
Above: *method of taking vaginal smear with spatula is demonstrated via model for film's professional viewing audience.*

him to demonstrate the most effective means of palpitation through the realistic elasticity of the model.

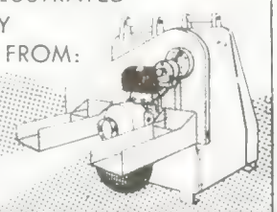
Earl Pierce, Audio's producer-director of medical films (who also wrote the script) obtained the services of a medical sculptor who is considered to be the foremost artist of his profession—Abram Belskie, of Flower Hospital—to execute the pelvic sculpture for the film.

Routine Pelvic Examination and Cytologic Method is a medical film for professional audiences only.

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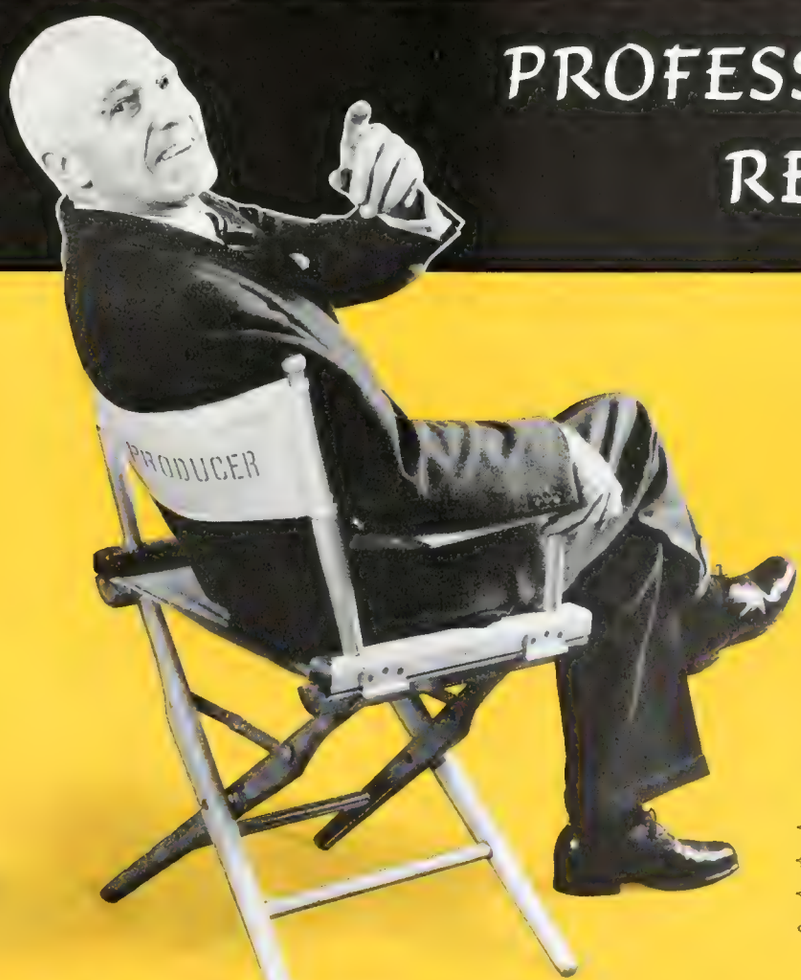
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On location *for "Veterinarian" ranch scene. Audio supervisor Earl Pierce is the man at right.*

"The Veterinarian"

13th Film for Texaco's Annual Farm Program Documents His Useful Work

SPONSOR: The Texas Company

TITLE: *The Veterinarian*, 30 min., color, produced by Audio Productions, Inc.

☆ This film, the 13th annual picture presented by Texaco for the information and entertainment of farm audiences, documents the importance of the veterinarian to the nation's $11 billion yearly live stock industry.

Half of all our food comes from animal products, the film states, and the professional animal practitioner is a vital key to the good health and productivity of the industry.

This Background in Higher Education

Seventeen colleges award D.V.M. degrees. The film visits two of the leading schools—the University of Pennsylvania and Cornell University. Here, students undertake courses not unlike those leading to M.D. degrees. Anesthesia, surgery, anatomy, live stock husbandry and such specialties as small animal care are but a few of the broad categories which make up the two-year pre-med and four-year professional studies of the future doctor of veterinary medicine. Many techniques of veterinary medicine, first introduced in animal practice, are now widely used in human applications.

The Veterinarian shows typical activities of a D.V.M. on live stock farms. One brand new technique demonstrated is the use of an air rifle to fire injections af antibiotics or tranquillizers into cattle right in the field without restraining the animal and practically painlessly.

—Leads to Service on Farm or Ranch

Scenes were made for the Texaco farm film at several locations—on the Rio Grande, where patrols are seen watching for possibly diseased cattle straying northward; in Illinois on a typical hog farm where cleanliness and proper vaccination procedures keep the pigs healthy; and Cortlandt County, New York, where skilled vets constantly watch over dairy herds to insure pure milk output.

The Veterinarian is the main attraction at family parties traditionally held for the company's farm customers and friends each winter and early spring all over the country.

WE PRESENT THE 1959 ANNUAL PRODUCTION REVIEW

AN EDITORIAL FOREWORD

THESE 67 PAGES of detailed listings of business and television film producers which follow have engaged our full-time staff of six editorial writers and researchers these past two months.

Countless forms (surveying every attainable producer name), follow-ups by mail and personal calls have brought together over 300 accepted returns from producers with sufficient experience and facilities (and confidence in their status) to lay *these essential facts on the line* for the guidance and protection of the more than 10,000 executives in business, government, agencies and trade groups who now look to these Annual Production Review pages for accurate reference.

We respectfully dedicate this useful work to the man who pays the bill and deserves the best—the sponsor! —OHC

YOUR 1959 CALENDAR OF FILM FESTIVALS & MEETINGS

March 16-18, 1959

Third Medical Motion Picture Workshop, sponsored by the Veterans Administration and presented by The Calvin Company. Sessions will include screen illustrations, displays, talks by leading medical film producers and film-users.

April 1-4, 1959

Americal Film Festival, Statler Hotel, New York City. Sponsored by the Educational Film Library Association, 250 West 57th Street, New York City. Films produced during 1957 and 1958 are eligible for entry. Deadline for entries: January 20, 1959.

April 13-16, 1959

National Convention, Department of Audio-Visual Instruction, National Education Association, Seattle, Washington.

April 28-30, 1959

8th Annual Convention, Industrial Audio-Visual Association, Edgewater Beach Hotel, Chicago, Illinois. Open to members only. Guests from companies eligible for membership may apply to Membership Chairman, Harold W. Doffer, Minneapolis-Honeywell Regulator Co., 2753 Fourth Ave. South, Minneapolis 8.

April 29-30, 1959

7th Annual Columbus Film Festival, Columbus, Ohio. Screenings and Festival Banquet at Fort Hayes Hotel. Films produced during 1956, 1957 and 1958 are eligible for judging, if they have not been entered in previous Columbus Festivals. Deadline for film entries: March 1, 1959. For entry form and detailed information, contact D. F. Prugh, Film Council of Greater Columbus, Memorial Hall, 280 E. Broad St., Columbus 15, Ohio.

May 4-8, 1959

85th Semi-Annual Convention of the Society of Motion Picture and Television Engineers, Fontainebleau Hotel, Miami, Florida. Theme: "Films and Television for International Communications." Program Chairman, Garland C. Misener, Capital Film Labs, Inc., Washington, D.C.

June 9-13, 1959

Sixth International Advertising Film Festival, Cannes, France. Sponsored jointly by International Screen Advertising Services and International Screen Publicity Association.

July 25-28, 1959

19th Annual National Audio Visual Association Convention and Exhibit, Morrison Hotel, Chicago, Illinois.

August 3-15, 1959

Vancouver Film Festival, Vancouver, B.C., Canada. Deadline for film entries: May 1, 1959. For entry regulations and detailed information, contact Miss M. G. Talbot, executive secretary, The Vancouver Film Festival, Hotel Vancouver, Vancouver, B.C., Canada.

October 26-30, 1959

1959 National Conference of the Society of Photographic Scientists & Engineers, Edgewater Beach Hotel, Chicago, Ill. Conference coordinator, Ira R. Kohlman.

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Connecticut

SWEETMAN PRODUCTIONS

Walnut Hill Road, Bethel, Conn.
Phone: PIoneer 3-6669

Date of Organization: 1957

Merrill K. Sweetman, *Owner-Producer*
Louis F. Sweetman, *Treasurer*
A. Ajay, *Art Director*

SERVICES: Producers of industrial, sales and service training motion pictures and slidefilms, teaching filmstrips, convention and trade show exhibits. FACILITIES: Studio with 16mm and 35mm cameras, lights, editing equipment, animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Easy Living* (Portable Appliance Dept., General Electric Co.); *Right in The Rinse* (E. I. du Pont de Nemours & Co., Inc.); *Professional Vacuum Cleaner Salesmanship* (Vacuum Cleaner Dept., General Electric Co.). FILMSTRIPS: *Minerals on Parade*, series of three (self sponsored).

KEVIN DONOVAN FILMS

208 Treat Road, Glastonbury, Connecticut
Phone: MEdford 3-9331

Date of Organization: 1953

Branch: 15 West 44th St., New York, N.Y. Phone: YUkon 6-6049. John Bennewitz, *in charge.*

Kevin Donovan, *Owner*
John Bennewitz, *Executive Producer*
James Benjamin, *Writer*
Harold B. Scroggy, *Production Manager*

SERVICES: Motion pictures and slidefilms; public relations, industrial and medical films. FACILITIES: 16 and 35mm Mitchells; 16mm Cine Special, 16mm Arriflex, Magnasync sound equipment. Complete 16 and 35mm editing equipment including Moviolas.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Hole Is to Dig* (Foote Mineral Co.); *345,000 Volt Hi-Line* (Ohio Edison Co.); *Decline—Annual Resupply* (Federal Electric Corp.); *This is ITT Service* (International Telephone & Telegraph Corp., Federal Electric Corp.); *The H-43 AF Rescue Helicopter* (Kamen Aircraft Corp.); *Keep That Station*, synch sound sequences and production only (Pan American World Airways).

NEWTON W. SANFORD PRODUCTIONS

1045 Hartford Turnpike, North Haven, Connecticut
Phone: ATwater 8-0647

Date of Organization: 1947

Newton W. Sanford, *President*

SERVICES: Industrial motion pictures, TV spots, filmstrips. Script planning and writing; photography and direction; pacing and editing. FACILITIES: Studio; necessary lighting for small work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *DC Needle Bearings, Needle Thrust Bearings, DC Roller Bearings* (Torrington Co.); *Underground Raceways*, in production (Brown Co. of Berlin, N. H.). TV COMMERCIALS: for Surform (Stanley Tools).

ROLAB STUDIOS
(Rolab Photo-Science Laboratories)

Walnut Tree Hill, Sandy Hook, Connecticut
Phone: GArden (Newtown) 6-2166

Date of Organization: 1928

Henry Roger, *Owner-Director*
E. H. Roger, *Secretary*

SERVICES: Complete production (sound stage with equipment), full & part productions, incl. services to producers, motion picture consultants to industrial and scientific organizations. Specialists in scientific camera work; time-lapse, macro- and microscopic work, research and engineering. FACILITIES: Recording and projection rooms with remote controls, director's and dressing rooms, lounge, carpentry and instrument shops. Research laboratories; optical-electrical-photographic etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Yacht Races at Newport* (Valho Prodns. Inc.); *Governor Ribicoff and Traffic* (New York producer); *Experiments with Casters* (Bassick Co.). SLIDEFILMS: *Cavitations in Runner Blades* (The Conn. Light & Power Co.); *Partial Denture Construction*—new edition (J. M. Ney Co.). Also experiments with various products, micro, slow-motion, time-lapse for producers and advertising agencies.

UNIFILMS, INC.

74 Stage Street, Stamford, Connecticut
Phone: DAvis 4-0737

Date of Organization: 1949

Branch Office: 6 East 46th St., New York 17, N.Y. Phone: YUkon 6-5720. Arline Garson, *Vice-President.*

Charles E. Gallagher, *President*
Arline Garson, *Vice-Pres., Creative Services*
Robert W. Stringer, *Vice-Pres., Senior Director*
Richard F. Maury, *Senior Writer*
Newton Avrutis, *Senior Engineer*

SERVICES: Business films; non-theatrical and TV productions; college, film address, slidefilm; demonstration; simple and full documentary; semi and full animation; slide motion picture; narrative drama and screenplay. Planning, research, script, production and distribution control. FACILITIES: Permanent staff, sound stage, all necessary studio, location and completion equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Electrifying the World of Tomorrow* (Federal Pacific Electric Co.); *A Head Start* (Junior Achievement, Inc.); *The Art of Tying Beautiful Bows* (Burlington Industries, Inc.). TV PROGRAMS: for various clients. TV COMMERCIALS: for Cocoa-Marsh, Sandran, Burlington Industries, LaRosa.

Massachusetts

ACORN FILMS OF NEW ENGLAND, INC.

465 Stuart St., Boston, Mass.
Phone: COmmonwealth 6-3507-8-9

Date of Organization: 1952

(LISTING CONTINUES ON FOLLOWING PAGE)

Keys to the Effective Use of the Film Sponsor's Complete Buyer's Guide

LISTING STANDARDS DEFINED

This is our 9th Annual Review of the specializing film production resources in the U.S., Canada and overseas for the businessman, agency executive or government officer who needs to know *"who's best?"* for the creative development of a motion picture, slidefilm or related audio-visual media among these invaluable tools for idea communication.

Physically, there are 67 pages of indices and detailed producer listings which are unique in the field of media reference. It is our *exclusive* privilege to bring *solid facts* about some 300 companies, including 260 firms in the United States and 21 in Canada, who are able and willing to put *their reputations, studio facilities, staff personnel and client references* squarely on the line so that you, the film buyer, may have safe passage in any future project.

There are nearly that number of "names" in a single large metropolitan phone book under "Motion Picture Producers." Months of research and correspondence, *offering listing space with no strings attached but compliance with our minimum prerequisites* for detail *and references*, stand behind these impartial and truly useful pages.

Only 25 companies in all of the U.S. and Canada are given minimum "identification" listings, either because data was not received in time, or *(in one single instance)* one producer was unable to give references.

Recognizing the large expenditures for filmed television commercials, additional listing space has been given companies for client and agency background. Other firms (wholly specializing in this field) are given editorial recognition in a Special TV Supplement beginning on page 161.

While only officers and department heads are included in each detailed listing, it is significant to note that 1,508 key people are identified in the 281 U.S. and Canadian companies alone. Additional personnel in overseas and tv firms indicate the growing volume of skilled employment now required to create and produce the thousands of motion pictures, slidefilms, visual presentations and tv commercials turned out annually by companies listed in these Review pages. We conservatively estimate listed companies do 90% of the total volume in the field as they deliver *the best* and *most resultful* films!

ACORN FILMS: CONT'D.

Branches: 168 West 46th St., New York, N.Y. Phone: JUdson 6-2272. Elliot Butler, *in chg. of Production.*

407 Lincoln Road, Miami, Florida. Phone: JEfferson 8-7338-9. George Contouris, *in chg. of Production.*

John V. Rein, Jr., *President and Sales Manager*
Hazel Frost, *Treasurer and Exec. Assistant*
James Murphy, *Clerk and Legal Counsel*
Julian Olansky, *Cameraman in chg. of Production*
Len Spaulding, *Cameraman*
Walter Smith, *Cameraman*
Gerry Walter, *Lab. and Sound Technician*

SERVICES: Specialists in motion picture film for publicity and public relations for TV; public relations programs serviced through TV. FACILITIES: Sales offices, cutting rooms, projection room, complete lab for negative processing: Bell & Howell printer, reversal processing available; full complement of 16mm equipment, sound and silent.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cholesterol* (Grey Pharmaceutical Co.); *Old Man of the Mountain* (Waterproofing Engineering Co.); *Crystal Making*—small segment (Western Electric Co.); *The Inner Belt* (Boston C. of C.); *Artists and Models* (Boston Ad Club); *Boston Shopping Hub of New England* (Retail Trade Board); *Rivets* (Tubular Rivet & Steel Co.). FILMED TV PROGRAMS: *Boston After Dark, Boston Waterfront, Central Artery, CIO & AFL Merge, Republican Convention, Democratic Convention, Communist Hearings* (WBZ-TV Westinghouse).

*

BAY STATE FILM PRODUCTIONS, INC.

35 Springfield St., Agawam (Springfield), Massachusetts
Phone: REpublic 4-3164

Date of Organization: 1943

Branch: 80 Boylston Street, Boston, Mass. Phone: HAncock 6-8904. David Doyle, *Vice-President*, in charge; Lowell Wentworth, *Account Executive.*

Morton H. Read, *President*
David Doyle, *Vice-President, Sales*
Eugene Bunting, *Vice-Pres., Production*
Harold O. Stanton, *Vice-Pres., Television*
Francis N. LeTendre, *Vice-Pres., Laboratory*
Winifred Pettis, *Treasurer*
Lowell Wentworth, *Account Executive*
Edward R. Knowlton, *Script Director*

SERVICES: 16 and 35mm motion pictures; industrial, scientific, public relations, sales, training, religious, documentary; TV commercials and programs; sound slidefilms; foreign language narratives. Service available to other producers in photography, sound recording, printing, processing, editing, scoring, cutting, interlock screening, use of sound stage. FACILITIES: Mitchell and Maurer cameras; lighting; AC & DC portable generators; Maurer 16mm multiple track optical recording; 16mm and 17½mm synchronous magnetic recording; 1/4" synchronous magnetic recording; 2 printing labs for color and B&W, DePue and Peterson printing equipment, electronic cueing; 16mm B&W processing, positive, negative, reversal; screening room; interlock equipment; cutting rooms; Moviola; sound readers; animation department; art department; carpenter shop; set designing; complete music library; 3,000 sq. ft. sound stage; permanent staff of 23 technicians, art and script specialists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ski Tracks to Vermont* (Vermont Development Comm.); *The Raybestos Way* (Raybestos Div., Raybestos Manhattan, Inc.); *Progress Report* (Lear, Inc.); *The Story of Copper Tube* (Anaconda Co.); *Report* (International Business Machines); *Plan for Prosperity* (Edison Electric Institute); *Three Flags for Friendship* (Simplex Time Recorder Co.); *The Giant Step Forward* (Datamatic Div., Minneapolis-Honeywell Regulator Co.); *Progress Report #1* (Yankee Atomic Electric Co.); *Show Window of the East* (Eastern States Exposition 1958); *Plato #3 & 4, Parade* (Sylvania Electric Products, Inc.); *House of the Future* (Plastics Div., Monsanto Chemical Co.); *Report #1* (Mass. Institute of Technology); *Resources at your Service* (General Electric Co.); *Pioneers in Precision* (Morse Twist Drill Machine Co.); *People, Power and Trees* (The Electric Cos. of the Conn. Valley); Classified Report (Electric Boat Div., General Dynamics Corp.); *Parade* (Sylvania Electric Products, Inc.). SLIDEFILMS: *Shell Moulding Techniques* (Plastics Div., Monsanto Chemical Co.). TV COMMERCIALS: for Lestoil, Ready Mop, Hartford Electric Light Co., Conn. Milk Producers Assoc., H. B. Smith, Conn. State Park and Forest Comm., Iona Mfg. Co., Coleco Toy Products, Girls Clubs of America, Hartford National Bank, Yale Genton Clothes, Hutton Chemical Co., First Federal Bank of Orlando, Fla., Westfield Mfg. Co.

*

DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth Street, Boston 16, Mass.
Phone: KEnmore 6-2511

Date of Organization: 1946

Joseph Rothberg, *President*
George E. Serries, *Sales Manager*
Charles Rockwell, *Production Manager*
Paul Rockwell, *Unit Manager*
Marie Pierce, *Editor*
Flynn E. Williams, *Art Director*
Margaret E. Smith, *Office Manager*
Al. E. Petruccelli, *Chief Electrician*
Clifford Philbrick, *Asst. Electrician*
Elvin Carini, *Production Assistant*
Marvin Rothberg, *Production Assistant*

SERVICES: 16 and 35mm production and sound slidefilms. Complete services available to outside industrial producers. FACILITIES: 2 complete sound stages, screening rooms, narration, editing rooms with 16mm and 35mm Moviolas, animation and art dept.; 10-position custom mixing console; magnetic and optical recorders, interlock dubbers; 2 music libraries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Leukemia, Pherphanazine* (Schering Corp.); *Student Government* (Westinghouse Broadcasting Co.); *Foreign Policy, Inflation* (Davidson & Co.); *T-58 Engine* (General Electric Co.); *United Fund of Greater Boston* (United Community Service); *Our Sun in Action* (Harvard University). SLIDEFILMS: *Researching Tomorrows Polymers, Researching Tomorrows Paper Coatings, Researching Tomorrows Paints, 1959 Vinyl Paint Promotion* (Dewey & Almy Chemical); *New Developments in Eyewear* (Universal Optical Co.); *Herald Traveler* (James Thomas Chirurg Co.); *MSPCC Story* (Mass. Society for the Prevention of Cruelty to Children); *Space Age Salesman, Sell Those Prospects* (Wirthmore Feeds, Inc.). TV COMMERCIALS: for Slumberland, Motor Zoom (Gabriel Stern Agcy.); Starring the Editors (Lloyd Advg. Agcy.); National Library Week (Boston Public Library); 9$ Down, New Coat (Simmonds Upholstery Co.); Squires Arlington Bacon and Sausage, Barbecue Grill, Brown & Serve, Map Promotion (Hoag & Provandie, Inc.); Jiffey Sew, Ironwear Hosiery (Jerome O'Leary Advg. Agcy.); Record Shop Hop, Sealy News Reporter (Tarler & Skinner); Command Performance (Westinghouse Broadcasting Co.); Vogue Dolls (James Thomas Chirurg Co.); Kasanof's Rye Bread (Silton Bros. Callaway).

DEPHOURE STUDIOS, INC.

782 Commonwealth Ave., Boston 15, Mass.
Phone BEacon 2-5722

Date of Organization: 1935
Date of Incorporation: 1956

Joseph Dephoure, *President & Treasurer*
Milton L. Levy, *Vice-President*
David F. Dowling, *Director, Industrial Sales*

SERVICES: Complete film production, 16mm and 35mm. Industrial, documentary, business, public relations and training films; slides, slidefilms and TV commercials; TV Kinescoping; processing; black and white and color printing. FACILITIES: 35mm and 16mm sound and silent cameras; sound stage with studio and portable lighting equipment; Houston special processor; synchronous magnetic and optical recorders; crane dolly and tracks; B&H-Peterson printer with fader; projection room; 16mm and 35mm projectors; optical-magnetic sync JAN projector; Oxberry animation stand; 3 editing rooms; art dept.; hot press printing; music library; script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Store Salesman, Polaroid 4 x 5 Adapter* (Polaroid Corp.); *This Is School* (Newton Public Schools); *Personality Study Interview* (U.S. Veterans Administration); *Production Planning, The Story of Del-Pero Mondon* (Cryovac Co.); *Football Highlights of 1958* (Dartmouth College). SLIDEFILM: *Come Up-To-Date* (American Standard Co.). TV COMMERCIALS: for Barcolene (Silton Bros., Calloway Assoc.); Narragansett Beer (Cunningham & Walsh); Lestoil (Adell Chemical Co.); Andy Boy Brocolli, Homemakers Beans (O'Brien Advg.).

MASTER MOTION PICTURE COMPANY

50 Piedmont Street, Boston 16, Mass.
Phone: HAncock 6-3592

Rampart Productions

19 Beechcroft Street, Boston, Mass.
Phone: STadium 2-5373

Arnold Mende, *Executive Producer*

(See complete listing under New York City)

TRANS-RADIO PRODUCTIONS, INC.

683 Boylston Street, Boston 16, Mass.
Phone: COpley 7-5760

Date of Organization: 1947
Date of Incorporation: 1951

Louis F. Lindauer, *Pres., Prod. Supvr.*
Oscar H. Cheses, *Treas., Sales Manager*
Donald S. Berman, *Asst. Prod. Supvr.*
C. Edward Spinney, *Art Director*
Gunther Pfaff, *Laboratory Services*

SERVICES: Producers of motion pictures and sound slidefilms for industry, government and education; radio and TV commercials. Editorial and animation services for industrial photographic departments. FACILITIES: Complete production facilities; 35mm and 16mm cameras; sprocket, ¼" magnetic tape, disc and optical recorders; 35mm Moviola; 16mm interlock projection; lighting equipment; screening room; recording room; art and animation; editorial department; kinescopes and complete 16mm laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Greater Boston* (Committee for Better Mass.); *Senator Kennedy Speaks for Governor Harriman* (New York AFL-CIO); Various Dental films (Astra Pharmaceutical Products). SLIDEFILMS: *Mutual Investment Funds* (Vance Sanders Co.); *Board Presentation* (American Standard Co.). TV COMMERCIALS: for First National Bank of Boston, Cott Beverages, Narragansett Beer, Waleeco Candy, Kyanize Paint, Epilepsy Information Center of Boston.

Other MASSACHUSETTS Cities

MARTIN BOVEY FILMS, INC.

115 High Street, Chelmsford, Mass.
Phone: GLenview 2-9755 (Lowell Exch.)

WATSON FILM PRODUCTIONS

23 Chestnut Hill Road, Holden, Mass.
Phone: VA 9-3422

Date of Organization: 1956

James L. Watson, *Proprietor*

SERVICES: Complete production of motion pictures and slidefilms for industry, education, television. Separate scriptwriting and consultation service. FACILITIES: Camera, Bolex; editing rooms with Bell & Howell hot splicer; magnetic and optical sound readers; Color-Tran portable lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Career for Life* (Worcester City Hospital Nurses Assoc.); *From Rough to Ready* (Heald Machine Co.); *Game for All Ages* (Mass. Bowling Assoc.); *75th Anniversary* (Wyman Gordon Co.). SLIDEFILMS: *Hands that Help the Hands* (Worcester Golden Rule).

WORCESTER FILM CORPORATION

131 Central Street, Worcester 8, Mass.
Phone: PL 6-1203

Date of Organization: 1918

Weld Morgan, *President*
Linwood Erskine, Jr., *Vice-President & Secretary*
Floyd A. Ramsdell, *Treasurer & Gen. Mgr.*
Carleton E. Bearse, *Sales Manager*

SERVICES: Production of motion pictures. FACILITIES: 16mm cameras both motion picture and still; 35mm still 3-D and motion picture cameras; GMC truck used to generate own electricity; complete crew including script writers, animation men, cameramen, directors, and all editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Price of Eggs* (Jones & Lamson Machine Co.); *Hands of the Giants* (Wyman Gordon Co.); *Certificate of Registry* (Holstein-Friesian Assoc.); *Broaching for Production & Profit* (LaPointe Machine Tool Co.); *Modern Continuous Bar & Rod Mill* (Morgan Construction Co.).

NEW ENGLAND: Vermont

CAMPBELL FILMS

Academy Ave., Saxtons River, Vermont
Phone: 3604 (Cont'd. above)

Date of Organization: 1947

Robert M. Campbell, *Executive Producer*
Fred J. Brown, *Production Manager*
Warren T. Johnson, *Sales & Producer*

SERVICES: Public relations, industrial, documentary, sales training and educational motion picture production in color. Slidefilms. FACILITIES: Cameras, lighting, sound equipment for location and studio production. Animation stand. Editing rooms and recording studio with three channel magnetic mixing. Westrex Editor. Bell & Howell J. C. printer. 16mm interlock screening.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dartmouth College Case—1958* (Dartmouth College); *Profile of A University* (The University of N. H.); *The Perkins Story*, TV version (The Perkins School for the Blind); *Jimmy Golden, It's Up To You* (The Grand Union Co.).



Acorn Films of New England

168 West 46th St., New York, N.Y.
Phone: JUdson 6-2272

Elliot Butler, *in charge of Production*

(See complete listing under Boston, Mass.)

Alexander Film Co.

500 Fifth Avenue, New York 36, New York
Phone: LOngacre 5-1350

Maxine Cooper, *Res. Vice-President*
Kenneth Allen Silver, Alexander International

(See complete listing under Colorado)

Allend'or Productions

60 West 46th Street, New York 36, N. Y.
Phone: CIrcle 5-0770

J. L. Siegal, *Executive Vice-President*
Benjamin S. Greenberg, *Media Director*

(See complete listing under Los Angeles area)

AMERICAN FILM PRODUCERS

1600 Broadway, New York 19, N.Y.
Phone: PLaza 7-5915

Date of Organization: 1946

Robert Gross, *Executive Producer*
Lawrence A. Glesnes, *Executive Producer*
Sheldon Abromowitz, *Production Control*
Madeline Stolz, *Office Manager*

SERVICES: Motion pictures, 16mm and 35mm color and black and white; and slidefilms. Specialties: industrials, sales, public relations, television, education, training, medicals, documentary and merchandising. FACILITIES: Complete 16mm and 35mm camera, lighting and sound production equipment; three cutting rooms, screening room, shooting stage; special effects; animation; storyboard personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Minesweeping Explosive Cutters, IFR Enroute & Terminal Procedures* (U. S. Navy); *Letter to a Nurse* (U. S. Army Nurse Corps); *Rescue Breathing* (Lewis and Marguerite Herman). TV COMMERCIALS: for Progresso Food Products, Stella D'Oro Food Products (Carlo Vinti Advg.); Esso Standard Oil Co., National Biscuit Co., Bulova Watch Co., Standard Oil Co. of N.J., Liggett & Myers Co., The Mennen Co. (McCann-Erickson, Inc.); Pharmaco, Inc. (Doherty, Clifford, Steers & Shenfield, Inc.); Continental Wax Co. (Product Services, Inc.).

ANIMATED PRODUCTIONS, INC.

1600 Broadway, New York 19, N.Y.
Phone: COlumbus 5-2942

Date of Organization: 1949

Al Stahl, *President*
Gerald Pick, *Sales Representative*
Richard L. Bonime, *Assistant Director*

SERVICES: Specialists in combination live-action, stop motion industrial film production; animated film commercials; optical trick photography; living storyboards for film survey and pre-production use. Originators of 3-dimentional cut-out animation; designers of "one shot" live and animated sales, training and conventional motion pictures. FACILITIES: Complete production, live action studio with specially designed automatic Zoom Motion; 35mm and 16mm cameras; Oxberry animation stands and Oxberry optical printer; special effects and editorial facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *House for the Bride* (U. S. Steel Corp.); *Fedders Air Conditioning* (Fedders, Quigan Corp.); *AT Lores L.T.L.* (Associated Transport); *At Home with Bissel* (Bissel Carpet Sweepers); *Electronic Developments* (Sylvania Electric Co.). TV COMMERCIALS: for Norelco Shavers (C. J. LaRoche & Co.); Fiberglas Filters, Owens Corning (McCann-Erickson); Heide Candy Co.; Frigidaire (Kudner Agency); Roosevelt Raceway (Franklin Browne Adv. Agcy.).

METROPOLITAN NEW YORK:

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ANIMATIC PRODUCTIONS, LTD.

15 West 46th Street, New York 36, N.Y.
Phone: JUdson 2-2160

Date of Organization: 1949

Branch: 43 West 61st Street, New York, New York

Tasker G. Lowndes, *President*
Reese Patterson, *Vice-President & Creative Director*
David E. Weller, *Account Executive*
Leonard B. Elliott, *Account Executive*
Francis Lee, *Director of Animation*
Donald Punchatz, *Art Director*
Donald Pengelly, *Art Director*
Leon Perer, *Director of Photography*
Terry Colasacco, *Production Coordinator*

SERVICES: Specialists in creation of sound slidefilms, filmographs, limited animated movies and TV commercials. FACILITIES: Art department, technical animation, cutting, editing and projection rooms; two animation stands; 35mm and 16mm motion picture cameras, still cameras.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Rx For Safety* (Schering Corp); *The Test of Good Taste* (Coca-Cola Co.); *The Oil Heat Dealer* (Fueloil & Oil Heat Magazine); *A Touch of Genius* (American Gas Assoc.); *Something Wonderful Is About to Happen* (Simplicity Patterns Co., Inc.); *Speaking of Money* (W. A. Taylor & Co., Inc.); *Million Dollar Baby* (Noxzema Chemical Co.); *Action Man* (Scripto, Inc.); *Background for Action* (Cooke-Waite Laboratories); *Selecting the Correct Foundation Garments* (J. C. Penney & Co.). WIDESCREEN AND FILMSTRIPS: for The Texas Co., Lever Bros., General Foods Corp., The Borden Co., American Radiator & Sanitary Standard Corp., The Butterick Co., The Lithographic Technical Foundation, Railway Express Agency, International Business Machines, Inc., Metropolitan Life Insurance Co., Reader's Digest Assoc. FILMOGRAPHS AND TV COMMERCIALS: *T.O.P. Secret* (Street & Smith Publications); Fruit-Of-The Loom, Inc., Esquire Socks Div.; *A Journey For Miss James* (National Secretaries Assoc.); Tide (Procter & Gamble Co.); Betty Crocker (General Mills, Inc.); Ipana, Ban (Bristol-Myers); Mission Orange, Cott (Mission of California, Inc.); Nytol Sleeping Tablets (Block Drug Co.); Mott's Apple Sauce (Duffy-Mott, Inc.); Salada Shrimp (Salada-Shirriff-Horsey, Inc.); Duplexin (Whitehall Laboratories).

ANSEL FILM STUDIOS, INC.

45 West 45th St., New York, N.Y.
Phone: Circle 7-0049

See Advertising Pages for Helpful Data

☆ Producers whose advertisements appear on other pages of this Annual Review Issue carry this special designation (*) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.

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AUDIO PRODUCTIONS, INC.

Film Center Building
630 Ninth Avenue, New York 36, N.Y.
Phone: PLaza 7-0760

Date of Organization: 1933

Frank K. Speidell, *President*
Herman Roessle, *Vice-President*
Peter J. Mooney, *Secretary & Treasurer*
Sheldon Nemeyer, *Sales Manager*

PRODUCER-DIRECTORS

L. S. Bennetts	H. E. Mandell
Alexander Gansell	Earl Peirce
Harold R. Lipman	Edwin Scharf

SERVICES: Motion pictures only, all commercial categories. Specialties: public relations, sales promotion, merchandising, training, medical, technical and educational motion pictures. FACILITIES: Both silent and sound studios; six cameras and lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers; editing equipment; zoom stand for trick work; machine shop; extensive film and music library cleared for television.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Atomic Power at Shippingport* (Westinghouse Electric Corp.); *The Dew Line Story* (Western Electric Co.); *Stay in School and Graduate*, Technical Films, continuing series (U.S. Navy); *Veterinarian* (The Texas Co.); *Culdoscopic Technique* (Schering Corp.); *Metropolis in Motion* (Port of New York Authority); *Fitness for Leadership* (The Gillette Co.); *Danger! . . . Water!* (Ethyl Corp.); *Medical Research Reactor* (Atomic Energy Commission); Technical Series (American Machine & Foundry Co.); *Routine Pelvic Examination* (American Cancer Society); Technical Series (American Bosch Arma Corp.); TV COMMERCIALS: for N. W. Ayer & Son, Inc.; Benton & Bowles, Inc.; Dancer-Fitzgerald-Sample, Inc.; Doherty, Clifford, Steers & Shenfield; Kenyon & Eckhardt, Inc.; Weightman, Inc.; McKim Advg., Inc.; Young & Rubicam, Inc.; McCann-Erickson, Inc., and others.

JOHN BRANSBY PRODUCTIONS, LTD.

1860 Broadway, New York 23, N.Y.
Phone: JUdson 6-2600

Date of Organization: 1936

John Bransby, *President & Exec. Producer*
John Campbell, *Vice-Pres., Chg. of Production*
Mae Reynolds, *Treasurer*
Lee Stenstrom, *Secretary*
Michael A. Carlo, *Director of Photography*
David M. Jacobson, *Chief Editor*
Robert Whittaker, *Sales Manager*

SERVICES: Production of industrial, travel, sales and training films; 16mm or 35mm, color or black and white. FACILITIES: Location equipment for photography and sound. Full equipment for industrial and location lighting. Animation photography, complete film editing service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Niagara Power Project, St. Lawrence Power Project*, series II (New York State Power Authority); *Asphalt Paves the Way*, revised (Standard Oil Co., N.J.). FILMED TV PROGRAMS: *Beyond the Valley, Highway Holidays*, series of 13 travel films (Esso Standard Oil Co.); *Caronia World Cruise* (Cunard Steamship Co.).

BRAY STUDIOS, INC.

729 Seventh Avenue, New York 19, N.Y.
Phone: CIrcle 5-4582

Date of Organization: 1911

J. R. Bray, *President*
P. A. Bray, *Vice-Pres. & General Mgr.*
M. Bray, *Treasurer*
Max Fleischer, *Director of Animation*
B. D. Hess, *Distribution Manager*

SERVICES: Production and distribution of health and general educational subjects, industrial, sales and job training motion pictures; technical and cartoon animation; television films; foreign language translations. FACILITIES: Studio equipment for all types of motion pictures; slidefilms in sound and color; animation department; production crews, animation artists, script writers and library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Contemporary Mahogany* (Mahogany Assoc., Inc.); *Gas Meter Fundamentals* (Sprague Meter Co.); *Teamwork for a Controlled Environment* (U.S. Air Force); *AN TRC 27*, Employment; *AN GRC 14*, Theory of Operation; *AN GRC 55*, Field Installation (U.S. Marine Corps); *TV Synchronizing Circuits, High Frequency Amplification, Switching, Vapor Compression Distillation*, two films (U.S. Navy).

CALHOUN STUDIOS, INC.

266 East 78th Street, New York 21, N.Y.
Phone: LEhigh 5-2120-1-2

Date of Organization: 1930

Branch Office: 417 Southern Bldg., Washington 5, D.C. P. Bateman Ennis, *Representative.*

Brian Calhoun, *President*
Paul A. Goldschmidt, *Vice-President*
Dee Ruber, *Secretary-Treasurer*
Fred Carley, *Production Director*
Charles Gennell, *Sales Manager*

SERVICES: Industrial, educational motion pictures; TV series and commercials; slidefilm productions. FACILITIES: Large studio, 35′ x 70′ sound stage (air conditioned), 16 & 35mm cameras, projection room, cutting rooms, completely equipped sound control room with ¼″ Ampex tape recorder, 16mm Magnasync tape & 16mm Maurer film recorder. Fearless Dolly, MR boom, all lighting equipment. Fully equipped still department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *We Saw It Happen, Two Weeks If By Air* (United Aircraft Corp.); *Salmon All Summer* (World Outdoors); *A Billion Dollar Idea* (Travelers Insurance); *Andre-Matic Machines* (Lord Baltimore Press).

CAMPUS FILM PRODUCTIONS, INC.

14 East 53rd Street, New York 22, N.Y.
Phone: PLaza 3-3280

Date of Organization: 1934

Nat Campus, *President*
Jules Krater, *Executive Producer*
John Zane, *Executive Producer*
Don Gundrey, *Production Manager*
Edward P. Hughes, *Photography*
Sylvia Gordon, *Distribution Coordinator*

SERVICES: Motion pictures and slidefilms for business, government and social agencies; also various film services separately; including translations, sound tracks; editing and finishing service for company photographed films; distribution service. FACILITIES: Complete studio, on-location equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dynamics of Phagocytosis* (Pfizer Laboratories, division of Chas. Pfizer & Co., Inc.); *Intestinal Roundworm Infections, Dynamics of Phagocytosis*—foreign adaptation in Spanish, French, German (Pfizer International, Inc.); *Equipment & Building Maintenance* (Southern Railway System); *Tuler Tank* (The Preload Co.); *Rectal Prolapse* (Dr. Robert Turell). SLIDEFILMS: *Quality Through Research* (Benjamin Moore & Co.). TV COMMERCIALS: for Shering Corp. (Edward Gottlieb & Assoc., Ltd.).

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CARAVEL FILMS, INC.

20 West End Avenue, New York 23, N.Y.
Phone: CIrcle 7-6110

Date of Organization: 1921

David I. Pincus, *President and Treasurer*
Calhoun McKean, *Vice-Pres., Charge TV*
F. B. MacLeary, *Vice-President*
Thelma L. Allen, *Vice-President*
Claire V. Barton, *Secretary*
Mauri Goldberg, *Production Manager*
David Kreeger, *Studio Manager*
Jack S. Semple, *Head, Animation Dept.*
Lawrence Kreeger, *Editing Manager*
Charles Moore, *Manager, Still Photography*
Sylvester Priestley, *Head, Construction Dept.*

SERVICES: Sales, dealer and vocational training motion pictures; public relations, personnel relations, educational, religious films; television commercials; slidefilms, transparencies, stage presentations, field surveys, documentaries. FACILITIES: Motion picture stages at 20 West End Avenue. Complete facilities: slidefilm studio; editing and screening rooms, art, animation and optical effects department, 26,000 square feet of production space.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *1958 Spring Dealer Meeting; 1959 Marketing Film* (Socony Mobil Oil Co., Inc.); *Canadian Ten* (Calvert Distillers Company); *A Dynamic Program to Increase Milk Consumption* (American Can Company); Training Films for Bureau of Aeronautics (Navy Department). TV COMMERCIALS: White Rose Tea (Anderson & Cairn); Johnson & Johnson (N. W. Ayer); Anacin, Fleishmann's Margarine, Heet, Preparation H (Ted Bates & Company); DuPont, General Electric, Hit Parade, New York Times, Pittsburgh Plate Glass, Schaefer Beer, Trig Deodorant, U. S. Steel, Vick Chemical (BBD&O); Ballantine Ale & Beer, Camels, Winston (Wm. Esty & Co.); Griffin (Geyer Advertising); Exquisite Form Bras (Grey Advertising); Filter Tip Tareyton (Lawrence Gumbinner Advertising); Brylcreem, RCA Whirlpool, Silvikrin, Wilson's Bacon (Kenyon & Eckhardt); Treasury Dept., Savings Bond Div. (McCann-Erickson); Revlon (Emil Mogul & Co.); Hudnut's "New Faces," Maidenform, Scrabble for Jrs. (Norman, Craig & Kummel); Banarin, Serutan, Williams Instant Lather (Parkson Advertising); Sunsweet Prune Juice (Sullivan, Stauffer, Colwell & Bayles); Sylvania (J. Walter Thompson); Revlon (Warwick & Legler); Bufferin, General Electric, Gulf, Remington Shaver, Royal Typewriter (Young & Rubicam).

Carter and Galantin of New York, Inc.

55 West 13th Street, New York 11, N.Y.
Phone: CHelsea 3-3377

Ed Bolduc, *Sales Representative*

(See complete listing under Georgia area)

Christensen-Kennedy Productions

437 Fifth Avenue, New York 16, New York

Paul Blaufox, East Coast Office

(See complete listing under Omaha, Nebraska)

CLIPPER FILM PRODUCTIONS

1666 45th Street, Brooklyn 4, New York
Phone: PR 8-6349

Date of Organization: 1957

Jules Zuch, *Promotional Director*
Bernard Zuch, *Chief Cameraman*
Harriet Cooper, *Secretary-Treasurer*

SERVICES: Motion pictures for industry, TV commercials, conventions, training programs, sales presentations and other business type films. FACILITIES: Limited production facilities; all others leased.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Holiday Inn Story* (Holiday Inn Motel Corp.); *From These Grapes* (Chateau Martin Wine Co.); *For You The Consumer* (Consumers Union); *The Whole Town's Talking* (Sylvania Electric Products); *Here Is C. J.* (The Corry Jamestown Corp.).

COLEMAN PRODUCTIONS

75 West 45th Street, New York 36, N.Y.
Phone: CIrcle 5-9080

Date of Organization: 1935

Harry L. Coleman, *President*
John Peterson, *Director of Photography*
William Moeller, *Editor*
J. Brown, *Sound*
Millard Lampell, *Scripts*
G. K. David, *Sales Coordinator*

SERVICES: Complete production of 16mm and 35mm motion pictures from script to final print for industry, medical, travel and television use. FACILITIES: Small studio available with lights, props, cameras, sound equipment, cutting rooms and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Continent Of The Sun, Wings To Italy, All In A Lifetime* (Pan American World Airways); *Your Social Security Fund* (Distillery Workers); *The Berkey Story* (Berkey Photo Service).

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Colmes-Werrenrath Productions, Inc.

52 Vanderbilt Avenue, New York, N.Y.
Phone: MUrray Hill 3-6977

Rod Gibson, *Manager*

(See complete listing under Chicago area)

These Exclusive Review Reports Are
a Copyrighted Business Screen Feature

NEW YORK

COLOR ILLUSTRATIONS, INC.

4 East 48th Street, New York 17, N.Y.
Phone: MUrray Hill 8-2460

Date of Organization: 1937

Victor H. Sandak, *President*
Josef C. Stern, *Vice-Pres., Prod. Supvr.*
H. J. Sandak, *Secretary-Treasurer*

SERVICES: Sales conventions, sound slidefilms; Vue Graph and card presentations; Fine Arts film program; training programs. FACILITIES: Art and photographic studios; b&w and color processing laboratories.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *1958 Branch Sales Conference* (National Biscuit Co.); *The Telephone Hour* (N. W. Ayer & Son, Inc.); *The Acoustical Spec* (Armstrong Cork Co.). SALES CONVENTION: 50th Annual Management Conference (Quality Bakers of America); 26th Annual 100% Club Meeting (International Business Machines Corp.). VISUAL PRODUCTION: The S. C. I. Story (Sales Communications, Inc.).

CRAVEN FILM CORPORATION

330 East 56th Street, New York 22, N.Y.
Phone: MUrray Hill 8-1585

Date of Organization: 1950

Thomas Craven, *President*
Harvey C. McClintock, *Vice-President*
Charles Adams, *Vice-President*
Marvin Barouch, *Comptroller*
D. William Robinson, *Production Manager*
Morton E. Epstein, *Supervising Editor*

SERVICES: Motion pictures for government, industry, religion, and education; live-action and animated TV commercials; live programs for meetings and conventions; filmed series shows for television. FACILITIES: Air conditioned sound stage with complete auxilliary facilities; camera, sound, lighting and animation equipment; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fire Control Harmonization* (U.S. Air Force); *Music of the Americas* (Pan-American Union); *The Shah of Iran Visits the U.S.* (U.S. Information Agency, IMS); *The Islamic Center Opens* (U.S. Information Agency, IBS). VISUAL PRESENTATION: National Flag Day Ceremonial at Washington, D.C. (The Elks National Committee). TV COMMERCIALS: for Almond Joy Candy, Schaefer Beer, General Mills, Westinghouse, Doans Pills, Necchi Sewing Machines, U. S. Steel Corp., Brand Names Foundation, Arrid.

DEMBY PRODUCTIONS, INC.

1 West 58th Street, Hotel Plaza, New York, N. Y.
Phone: PLaza 9-2495

Date of Organization: 1949

Emanuel H. Demby, *President*
Betty Jeffries, *Vice-President*
Alexander Marshack, *Special Projects*
Ilsa Demby, *Research*
Paul Falkenberg, *Editor*

SERVICES: Associated with Motivation Research Reports conducting studies with 3000

(LISTING CONTINUES ON FOLLOWING PA

DEMBY PRODUCTIONS: CONT'D.

families to determine effectiveness of film in producing audience response. Complete production and script services. FACILITIES: Complete 16mm and 35mm equipment; editing, research staff, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Contact Lenses and You* (Contact Lens Specialists, Inc.); *The Job's the Thing* (Leo Brody, Management Consultant); *Songs of Yesterday*, syndicated for local sponsors. THEATRICAL MOTION PICTURE: *Invisible Avenger* (Republic Pictures, Inc.). SLIDEFILMS: *Pay Television* (Selectivision, Inc.); *Educational Television* (Steuben Electronics, Inc.).

DEPICTO FILMS CORPORATION

254 West 54th Street, New York 19, N.Y.
Phone: COlumbus 5-7620

DISCOVERY PRODUCTIONS, INC.

45 West 45th St., New York 36
Phone: JUdson 2-1840

Date of Incorporation: 1954

David Epstein, *President*
James Blake Cahoon, *Vice-President*
Paul Lenihan, *Vice-President*

SERVICES: Writing and production of motion pictures and slidefilms. FACILITIES: sound stage, fully equipped for 16mm, 35mm motion picture production; animation stand; mobile unit for location work; cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Geared for Comfort* (Rodney Metals, Inc.); *FUN-dementals of Bowling* (American Machine & Foundry); *Fun Goes to Work; That Greece May Live; Skin of the Earth* (Greek Relief Fund).

D.P.M. PRODUCTIONS, INC.

62 West 45th Street, New York 36, N.Y.
Phone: MUrray Hill 2-0040

Date of Organization: 1946

Maurice T. Groen, *Pres. & Exec. Producer*
Ronald T. Groen, *Vice-Pres., in chg. of Prod.*

SERVICES: Industrial, public relations, transportation, travel, nature studies, wildlife, conservation, outdoor life, boating, golf, fishing, hunting, sales promotion and horticultural motion pictures; TV shorts and commercials; color stock shots. FACILITIES: Production affiliations for location shooting in New York, Los Angeles, Sweden, Austria, South Africa and Malaya; worldwide coverage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chateaux and Castles Around Paris* (French Government); *Glimpses of Denmark* (Danish Government); *The Charm of Sweden* (Swedish Government); *Having a Wonderful Time* (Swedish American Line); *Florida, Fishing Unlimited*, 25 other fishing and hunting subjects (Carling Conservation Club).

Kevin Donovan Films

15 West 44th Street, New York, N.Y.
Phone: YUkon 6-6049

John Bennewitz, *in charge*

(See complete listing under New England)

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DYNAMIC FILMS, INC.

Executive Offices: 405 Park Avenue, New York 22, N.Y.
Studios: 112 West 89th St., New York 24, N.Y.
Phone: PLaza 1-7447

Date of Organization: 1946

Nathan Zucker, *President*
Lee R. Bobker, *Executive Vice-President*
Lester S. Becker, *Vice-President*
Sol S. Feuerman, *Director, Medical Division*
Gerald Carrus, *Comptroller*
Mina Brownstone, *Director of Promotion and Public Relations*
Irving Oshman, *Editorial Supervisor*
James Townsend, *Director Technical Services*
Seymour Weissman, *Director Creative Services*
J. J. Fitzstephens, *Director Creative Services*

SERVICES: Producers and distributors of all audio-visual materials including films, filmstrips, sound slidefilms, tape and easel presentations for industry, public relations, sales training, employee relations and specialized visual aids. Also theatrical features and short subjects, television programming, special foreign language versions, foreign film production, etc. FACILITIES: Sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This is the Answer* (Grey-Rock Div., Raybestos-Manhattan); *The Grand Tour, Alaska 49th State* (Pan-American World Airways); *500 Mile Challenge* (General Petroleum Corp); *The Miracle Fabric* (American Viscose); *Behind the Scenes at Indianapolis 1958* (Monroe Auto Equipment Co.); *New Chapter, Psychiatric Nursing* (Smith Kline & French Laboratories); *A Man to Know* (American Banking Assoc.); *Man Who Didn't Walk* (William S. Merrell); *1958 Victory Circles* (Perfect Circle Corp.); *Hypertension* (Merck, Sharpe & Dohme); *You're It* (Girl Scouts of America); *North American Neighbors* (Broadcasting & Film Comm.); *Reach for Tomorrow* (Nat'l Society For Crippled Children & Adults); *Tomorrow's Citizens* (Encampment for Citizenship); *Proud Cities* (Housing & Home Finance Agency); *Atom & the Navy* (U.S. Navy).

EDITORIAL FILMS, INC.

10 East 40th Street, New York 16, N.Y.
Phone: MUrray Hill 6-3773

Date of Organization: September, 1952

Babette J. Doniger, *President*

SERVICES: Production services from research and creative work to technical production. Specialists in public relations, promotional, sales training films. Promotional campaigns and distribution arrangements for films. FACILITIES: Offices contain editing and projection rooms. *(Listing cont'd. right above)*

*this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 9th Annual Production Review issue.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Eleanor Roosevelt, Her Life in Pictures, Congress on Better Living* (McCall's Magazine); *Send Off* (Evaporated Milk Assoc.); *Tips on Entertaining Graciously* (Tea Council of U.S.A., Inc.); *Holiday in Greece* (American Express Co.).

Edward Productions, Ltd.

465 West 51st Street, New York, New York
Phone: JUdson 2-8181

(See complete listing under Montreal, Quebec)

CHARLES ELMS PRODUCTIONS, INC.

25 Vanderbilt Avenue, New York 17, N. Y.
Phone: MUrray Hill 6-8877

163 Highland Ave., No. Tarrytown, N. Y.
Phone: MEdford 1-3363

Date of Incorporation: 1952

Charles D. Elms, *President*
Charles D. Elms, Jr., *Vice-President*
Ruth M. Elms, *Secretary, Treasurer*

SERVICES: Producer of 16mm & 35mm motion pictures; 70mm "Bonel" (wide screen professional and commercial presentations); slide motion; sound slidefilms; slide presentations; training manuals and charts. FACILITIES: Studio and technical laboratory, mobile camera and lighting units, "Bonel" camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Customers, Humpty Dumpty, Love That Job* (Philip Morris); *Packaging* (Crown Cork & Seal Co.). SLIDEFILMS: *You and Your Customer, Production Planning and Control, Accounts Receivable—Retail* (International Business Machines Corp.); *Let the Customer Buy* (Philip Morris); *Luron—The Traffic Stopper* (Glen Raven Mills).

WALTER ENGEL PRODUCTIONS, INC.

20 West 47th Street, New York 36, N.Y.
Phone: JUdson 2-3170

Date of Organization: 1937

Walter Engel, *President*
Robert L. Marx, *Vice-President*
Joseph T. Williams, *Exec. Head of Camera and Editing Dept.*
Lorraine Knight, *Production Coordinator and Casting Supervisor*

SERVICES: Industrial, documentary, educational, sales training & TV commercials, motion picture productions; limited and full animation, 16mm & 35mm. FACILITIES: Complete studio facilities. Location film & sound unit. Animation and editing departments. Single and double sound recording. All self-contained operations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Operation Big Change, Good Kid Cornelius* (California Oil Co.); *Pepsi Cola Introduction* (Pepsi Cola); *Hit Parade Announcers* (Hit Parade). TV COMMERCIALS: for Batter Whipped Bread (Sunbeam Bread).

*

Jerry Fairbanks Productions

6 East 65th Street, New York, New York
Phones: REgent 4-1582, SUsquehanna 7-5400

George Bookasta, *Representative*

(See complete listing under Los Angeles area)

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FARRELL & GAGE FILMS, INC.

213 East 38th Street, New York 16, N.Y.
Phone: MUrray Hill 3-8358

Date of Organization: 1951

Matt Farrell, *President & General Manager*
G. Lillian Farrell, *Secretary*
William McAleer, *Vice-President & Director of Photography*
Joseph Faro, *Production Manager*
Carlos Orta, *Film Editor*

SERVICES: Production and distribution of sound motion pictures and sound slidefilms for business and industry. FACILITIES: Complete 16mm and 35mm motion picture and slidefilm production in black and white and color, including sound studio, magnetic film recording, editing services, script, foreign language, art work, animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A New Era in Plastics, Multicolor Magic* (Hercules Powder Co.); *Amflow* (American Machine & Foundry Co.); *Steam Catapult Maintenance* (U.S. Navy); *Something for Tomorrow* (U.S. Dept. of Health, Education & Welfare); *Impact!* (Panhandle Eastern Pipe Line Co.).

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FILMFAX PRODUCTIONS

10 East 43rd Street, New York 17, N. Y.
Phones: MUrray Hill 7-7758
White Plains 9-3118

Studio and Laboratory: Station Plaza, Bedford Hills, N. Y. Sewell Booth, *in charge.*

Henry Clay Gipson, *President*
Eloise Walker, *Vice-President and Secretary*
Erna Fitch, *Scripts*
John Lencicki, *Art Director*

SERVICES: Educational filmstrips and industrial slidefilms, color, black and white, silent, sound; color slides. A subsidiary, Teaching Aids Distribution Center, distributes sponsored materials to schools and churches. FACILITIES: Specialized equipment for filmstrip production, 35mm standard Bell & Howell animation stand for filmstrips, special custom built equipment for Kodachrome duplication.

RECENT PRODUCTIONS AND SPONSORS

FILMSTRIPS: *The Race for Space,* 8 others (New York Times); *The Chronicles of America,* series of 15 (Yale University Press); *The Lifeline of America* (Grocery Mfrs. of America); *Money at Work in the Steel Industry* (American Iron and Steel Institute); *Paper Service in School Cafeterias* (Paper Cup and Container Institute); *Maps and How to Use Them,* series of 10 (Museum Extension Service and American Geographical Society); *Four Steps to Profitable Food Sales* (Empire Sales Training, Inc.).

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FILM GRAPHICS INC.

369 Lexington Ave., New York 17, N.Y.
Phone: MUrray Hill 6-5255

Date of Incorporation: 1946

Lee Blair, *President*
Bernie Rubin, *Director*
Donald Towsley, *Director of Animation*
Sidney Greenhaus, *Production Manager*
Cal Schultz, *Chief Editor*

FILM GRAPHICS: CONT'D.

Roger Rothstein, *Charge of Studio*
Howard Linkhoff, *Sales Representative*

SERVICES: Complete motion picture production, 25mm and 16mm; live action and special effects; recently expanded animation and editorial services. FACILITIES: 50′ x 100′ studio; two 35mm B. N. C. Mitchell cameras; complete sound recording facilities; 35mm Mitchell rear screen projector; animation and film editorial departments; 4 animation stands; optical facilities; 50 permanent production employees.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Acrilan Talks Back* (Chemstrand Corp.); *Refining Precious Metals* (International Nickel Co., Inc.); Classified Training Films for U.S. Navy and U.S. Army Signal Corps.

Filmack Studios

630 Ninth Avenue, New York 36, N.Y.
Phone: PLaza 7-0900

Donald Mack, *Manager*

(See complete listing under Chicago area)

Fiore Films

Room 1103, 332 West 52nd St.,
New York, N.Y.

William Kohler, *Executive in charge*

(See complete listing under New Jersey area)

FORDEL FILMS, INC.

1079 Nelson Avenue, New York 52, N.Y.
Phone: WYandotte 2-5000

Date of Organization: 1941

Clifford F. Potts, *Pres. & Exec. Producer*
Enid Borde, *Secretary-Treasurer*
Charles R. Hunt, *Director of Sales*
James Logan, *Production Manager*
William V. Martin, *Comptroller*
Reginald McMahon, *Editorial Supervisor*
Ted Lowry, *Animation Director*
John L. Bird, Jr., *Account Executive*
W. Edward Downton, *Account Executive*
Stevan de F. Larner, *Account Executive*
Dennis Gunst, *Research*

SERVICES: Public relations; sales promotion; training; educational; scientific and medical motion pictures and slidefilms; TV shorts and commercials; complete responsibility, including planning, production & printing; specialists in color, live and animated. FACILITIES: Sound stage; complete cameras, lights, and sound equipment for studio and location production; animation stand; art department; cutting rooms; recording rooms; 16mm magnetic and optical interlock screening facilities; color printing department; carpenter shop; machine shop; mobile units.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Always Good Ships* (Newport News Shipbuilding & Dry Dock Co.); *Endodontics* (U.S. Navy); *Our County* (American Cyanamid Co.); *Stelazine—A New Anti-Psychotic Agent* (Smith Kline & French Laboratories); *Vesprin in Surgery* (E. R. Squibb & Sons).

ALLEN A. FUNT PRODUCTIONS

White Gates, Croton-on-Hudson, N.Y.
Phone: CRoton 1-8847

NEW YORK

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WILLIAM J. GANZ COMPANY, INC.

(A Division of the Institute of Visual Training, Inc.)

40 East 49th Street, New York 17, N.Y.
Phone: ELdorado 5-1443

Date of Organization: 1919

William J. Ganz, *President*
Herbert R. Dietz, *Production Manager*
Vincent J. Capuzzi, *Distribution Manager*
Jane Page, *Comptroller*

SERVICES: Producer and distributor of 16 and 35mm motion pictures, filmstrips, sound slidefilms, visual presentations for education, advertising and television. Production from script to screen. Motion pictures 16 and 35-mm, b&w and color. Slidefilms — 35mm b&w and color. Films for public relations, industrial, television, documentary, travel, educational, scientific, merchandising, and orientation, animation. Sound recording, editing and re-editing films, minute movies. Distribution for all films and TV commercials. FACILITIES: Studio equipment; creative staff, development of story ideas and merchandising campaigns, editing room fully equipped for film and tape.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Teaching Johnny to Swim, It's Your Story, Red Cross—U. S. Steel Hour* (American Red Cross); *A Useful Look Ahead* (Nation's Business); *The Children of Now* (Save the Children Federation).

GERALD PRODUCTIONS, INC.

421 West 54th St., New York 19, N. Y.
Phone: PLaza 7-2125

Date of Organization: 1955

Gerald Auerbach, *Exec. Producer*
William V. Adams, *V. P., Sales*
Hampus Morner, *Director, International Div.*
Diana Paul, *Asst. Producer*
Stuart Grant, *Supvr. Editor*
Jaroslaw Monostyrsky, *Creative Director*

SERVICES: Motion picture production (live, animation) for theatre, television, public relations and industry. FACILITIES: Production facilities include editing, sound, two stages, recording, projection theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1958 Campaign film (National Association for Mental Health); 1958 Campaign film (Muscular Dystrophy Association); *Banners Over Valley Forge* (Boy Scouts of America); TELEVISION FILMS: 42 productions for National Broadcasting Co.; 7 productions for American Broadcasting Co.

JACK GLENN, INC.

207 East 37th Street, New York 16, N.Y.
Phone: OXford 7-0121

Date of Incorporation: 1953

Jack Glenn, *President*
Jonas Lenktaitis, *Manager of Sales*
Bernice Trefman, *Art Director*

SERVICES: Production, writing, direction and

(LISTING CONTINUES ON FOLLOWING PAGE)

JACK GLENN: CONT'D.

editing of special-purpose and entertainment motion pictures; commercials and slidefilms; specializing in the institutional business film; films for p.r., promotion, orientation, educ., designed with either fiction or documentary format. A corporation of services contracting separately for script-writing and or directing. Contract or sub-contract. FACILITIES: Wall, Bell & Howell, Mitchell cameras; lighting sound equipment; studios and scenic shops; projection and cutting rooms in New York City and in Irvington-On-Hudson, Westchester County, N.Y.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Home of the Braves* (1958 version, 3-reel television feature National Council of Y.M.C.A.). SLIDEFILM: *The Small Community YMCA* (Nat'l Council, YMCA). SCRIPTS: *Paris Herald;* Gaetano Atkins. TV COMMERCIALS: YMCA; Ballo-Ballo Company.

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GOTHAM FILM PRODUCTIONS, INC.

11 East 44th Street, New York 17, N.Y.
Phone: MUrray Hill 2-4450

Date of Organization: 1954

Seymour Zweibel, *President, Executive Producer*
Susan Wayne, *Vice-President, Producer*

SERVICES: Sound slidefilms.

(See complete data under Seymour Zweibel Productions, Inc. listing, this section)

WILLIAM P. GOTTLIEB COMPANY

202 East 44th Street, New York 17, N. Y.
Phone: OXford 7-4995

Date of Organization: 1949

William P. Gottlieb, *President*
Walter E. Schaap, *Production Manager*
John G. Finkbiner, *Asst. Production Manager*
Paul Hodge, *Art Director*
Maureen King, *Office Manager*

SERVICES: Creation and production of sound slidefilms and filmstrips. Specialists in educational and institutional work, sales promotion, personnel training, business-sponsored filmstrips for school distribution. Counsel on all phases of audio-visual presentations. Writing and production of illustrated booklets. FACILITIES: Research and scriptwriting staff; art department; photo studio; recording and projection equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Supervisory Problems in the Office*, Set #2 (McGraw-Hill and National Office Management Assoc.); *Beer — The Big Boost for Supers* (Container Corp. of America); *The Refraction of Light* (Bell Telephone Laboratories and Physical Science Study Committee); *Ceramic Tile Exteriors* (Tile Council of America); *The Iowa Tests of Basic Skills* (Houghton Mifflin Co.); *Guarding Our Funds* (Textile Workers Union of America); *The Most Useful Hand-Tool in the World* (Pliers Corp. of America); *The Amazing Tantalum Capacitor* (International Telephone & Telegraph); *Solution or Dissolution* (Visual Insurance Presentations).

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Halas & Batchelor Cartoon Films, Ltd.

c/o Louis de Rochemont Associates, Inc.
380 Madison Avenue, New York 17, New York
Phone: OXford 7-0350

(See complete listing in International Section)

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PAUL HANCE PRODUCTIONS, INC.

1776 Broadway, New York 19, N. Y.
Phone: CIrcle 5-2424

Date of Organization: 1939

Roy Moriarty, *President & Treasurer*
Maxwell Hamilton, *Vice-President*
Nymah Keyes, *Secretary*
Dermid Maclean, *Sales Director*

SERVICES: Research, writing and all photographic phases of motion picture production by permanent technical staff. FACILITIES: Complete camera, sound and lighting equipment for all types of field photography. Still photo studio, art department and 16mm and 35mm animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Nature of Glass* (Corning Glass Works); *Titan Reports, Nike Zeus Reports* (Bell Telephone Laboratories); *Radar Report* (Sperry Gyroscope Co.); *Williams for Senator* (Democratic Party).

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The Jam Handy Organization, Inc.

1775 Broadway, New York 19, New York
Phone: JUdson 2-4060

Herman Goelz, *in charge*

Complete office facilities and projection room with service staff for Eastern clients

(See complete listing under Detroit area)

HARTLEY PRODUCTIONS, INC.

339 East 48th Street, New York 17, N. Y.
Phone: ELdorado 5-7762

Date of Organization: 1940

Irving Hartley, *President*
Elda Hartley, *Secretary-Treasurer*
Jean Brooks, *Vice-President, in charge of Distribution*
Wm. F. Bryant, Jr. *Executive Producer*
James B. Gahan, *Director-Writer*

SERVICES: Specialty is writing and producing sponsored public service films for television and distribution to TV stations throughout the United States and Alaska through Hartley Film Distributors, Inc. FACILITIES: Studio A, street level, drive-in loading dock; Studio B, permanent kitchen set. Equipped with 16mm Mitchell camera, 16mm Mitchell blimp, 16mm & 35mm Arriflex cameras, Fearless dollies, Mole Richardson boom (with perambulator), 6 channel mixing console with full equalization, 17½mm & ¼" magnetic recording and dubbing, Rangertone and Fairchild pic sync., 16mm and 35mm optical recording, 16mm and 35mm interlock projection. Complete lighting equipment. Two completely equipped editing rooms and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pattern of Safety* (Monsanto Chemical Co.); *IBM Teamwork in Action* (IBM World Trade Corp.); *Let's Have A Luau* (N. W. Ayer & Son, Inc.); *In Every Man's Heart* (Pan American World Airways); *St. Croix, V. I.* (V. I. Chamber of Commerce).

INDUSTRIAL FILM PRODUCERS, INC.

624 Madison Avenue, New York 22, N. Y.
Phone: ELdorado 5-5677

Date of Organization: 1957

William Alley, *President*
Jack Lane, *Executive Vice-President*
Elise R. Alley, *Secretary*
R. Siodmak, *Production Coordinator*

SERVICES: Sales training, sales promotion and public relations motion pictures and slidefilms; slides, artwork, visual aids of all types. FACILITIES: Complete production facilities; script department, art department, slide department, cutting room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Unimog in Action, There's Nothing Like the Unimog* (Curtiss-Wright); *It Takes Two to Win* (Electron Tube Div., Radio Corp. of America). SLIDEFILMS: *The Deep Dark Secret of that Good Strong Flavor, A Review of the Coffee Business* (The Borden Co.); *Increase Your Sales Power* (Congoleum-Nairn); *Safe Transportation* (Ralf Shockey); *Three-Way Every Day* (Colgate-Palmolive); *1958 Sales Meeting* (McGregor-Doniger, Inc.); *New Concept of Gasoline Progress* (Ethyl Corp.); *America's Horrible Hangover* (Art Directors' Club). VISUAL AIDS PROGRAMS: for Anthracite Information Bureau; BBD&O; Ted Bates & Co.; Dromedary; Minute Maid; Dancer-Fitzgerald-Sample; Ogilvy-Benson-Mather; RCA Electron Tube Div.; Cannon Mills; Union Bag-Camp Paper; Select Magazines, Inc. TV COMMERCIALS: for Pepsodent.

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INSTITUTE OF VISUAL TRAINING, INC.

40 East 49th Street, New York 17, N. Y.
Phone: ELdorado 5-1443

Date of Incorporation: 1944

(See complete data under William J. Ganz Company, Inc. listing, this section)

VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway, New York 19, N.Y.
Studio: 415 West 55th St., New York 19, N. Y.
Phone: CIrcle 5-4830

Date of Organization: 1947

Branch Offices: Bear Films Div., Victor Kayfetz Productions, Inc., 1780 Broadway, New York 19, N. Y. Frank Bear. 1200 Westfall Road, Rochester 18, N. Y. Phones: HIllside 5-0883, GReenfield 3-3000, ext. 534. Don Lyon.

Victor Kayfetz, *President, Exec. Producer*
Seymour Posner, *Assistant to the Producer*
Abe Blashko, *Animation Director*
Leo Levko, *Mech. Production Supervisor*
Sylvia Gerson, *Golden Snowball TV Plan*
Bertil Carlson, *Engineer & Equipment Designer*
Irene Siegel, *Production Assistant*
Donald Armstrong, *Production Assistant*
Celeste Iannazzo, *Production Assistant*

SERVICES: Motion picture production, combining live cinematography, animation. *(Cont'd.)*

FACILITIES: 16mm and 35mm equipment for live shooting: 35mm Eclair Camerette, B&H 70 #2DR, 16mm Camerette. Studio flats, backgrounds, table tops, machine shop and carpentry facilities. Slidefilm and 2 x 2 slide production cameras. For animation shooting: 35mm Model L DeBrie and 16mm Cine Special both completely adapted for animation. Animation stand (16mm and 35mm) with compound table. Complete art and animation department. 16mm and 35mm sound Moviolas. 35mm interlock and 16mm projectors in booth of screening room. Complete accessory equipment; tripods, high hat, dolly, location lighting equipment, cables, two station wagons, cargo trailer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Power of Paper* (P. H. Glatfelter Co.); *Magnetism, Current Flow, Principles of Hydraulics, Military Pipeline Systems* (Corps of Engineers, U. S. Army); *Ship's Belles at Mystic* (National Assoc. of Engine & Boat Mfrs. Inc.); *Parakeets are Prize Performers* (R. T. French Co.); *Safe Home, Diaper Rash* (Chesebrough-Pond's); *Lourdes Shrine TV Newsreel* (Amer. Comm. for Lourdes). TV COMMERCIALS: for CopFal, Mejoral, Cafenol (Winthrop Products Div., Sterling Drugs); Slip-it (Slip-it Products Corp.); 1958 Fund Drive (United Fund of Boston); Trim (Cornell Drug Corp.).

HERBERT KERKOW, INC.

480 Lexington Avenue, New York 17, N. Y.
Phone: YUkon 6-4266

Date of Organization: 1937
Date of Incorporation: 1946

Herbert Kerkow, *President and Treasurer*
Rosemond Kerkow, *Secretary*

SERVICES: Production from original research to finished film; for public relations, educational, training, industrial, documentary, sales training and sales presentation films. FACILITIES: Sound stage, set building department, projection room, sound recording and re-recording; editing and animation facilities; four cameras (Bell & Howell and Eclair Camerette, 35mm; Maurer and Arriflex, 16mm.)

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Progress Report #4; Progress Report #5; The Nike-Hercules Story; Introduction to Nike-Hercules*, revision (Bell Telephone Laboratories, Inc.); *Contract Negotiation Techniques* (U. S. Air Force); *Patterns in Mathematics, Number Fields, Irrational Numbers, Sentences and Solution Sets, The Concept of Function* (McGraw-Hill Text Films).

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KEY PRODUCTIONS, INC.

527 Madison Avenue, New York 22, N. Y.
Phone: ELdorado 5-2180

Date of Incorporation: 1948

James D. Kantor, *President*
William M. Kahn, *Vice-President*
James E. Patrick, *Secretary*

SERVICES: Specializing producers of motion pictures and filmstrips for sponsorship by commercial organizations, such as newspapers, banks and insurance companies.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Your Newspaper Team* (The National Newspaper Promotion Assoc.). FILMSTRIPS: *"Current Affairs"* series (1958-1959) including these titles: *Outer Space—The New Frontier, France Today, China Under Communism, The Newspaper in a Changing America, Making Democracy Work, Alaska—Twentieth Century Frontier, A Divided Germany.* Sponsors include 48 newspapers in the United States and Canada among which are the New York Journal American, Chicago Tribune, Houston Chronicle, Toronto Star, Dallas Times Herald, Dayton Journal Herald, Florida Times Union, etc.

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KLAEGER FILM PRODUCTIONS, INC.

1600 Broadway, New York 19, N. Y.
Phone: JU 2-5730

Date of Organization: 1957

Robert H. Klaeger, *President*
John J. Fenton, *Vice-President*

SERVICES: Permanent staff in all phases of motion picture production; production, camera, scenic design, editorial and animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled films for Lucite Auto Finish (E. I. Du Pont); National Distillers (Lennen & Newell); Prestone (William Esty & Co.). TV COMMERCIALS FOR FILMED TELEVISION SHOWS: *Wide, Wide World* (General Motors—MacManus, John & Adams); *Navy Log* (U. S. Rubber—Fletcher D. Richards); *Steve Allen Show* (Greyhound—Grey Advg.). TV COMMERCIALS: for Dondril (Bryan Houston); Anacin (Ted Bates & Co., Inc.); E. I. Du Pont (BBD&O); Thom McAn (Doyle, Dane & Bernbach); Camels, Ballantine Beer, Winston Cigarettes, Prestone, Vaseline (William Esty & Co.); Ideal Toys, Good Housekeeping, R.C.A. Victor, Benrus Watches, Westinghouse, Mennen, Greyhound (Grey Advg.); U. S. Rubber, Koylon, American Machine and Foundry, Keds (Fletcher D. Richards); Savarin, Imperial Margerine, Nebs', Clairol, Pepsodent, Swiss Watch Makers (Foote, Cone & Belding); Vel, Newport Cigarettes, Muriel Coronellas, Stokely-Van Camp (Lennen & Newell); General Electric, Heinz (Maxon Agcy.); Westinghouse, Vaseline Hair Tonic, B. F. Goodrich (McCann-Erickson); Pontiac, Scotch Gard, Cadillac, Saran Wrap (MacManus, John & Adams).

KNICKERBOCKER PRODUCTIONS, INC.

1600 Broadway, New York 19, N. Y.
Phone: CIrcle 5-6710

Date of Organization: 1947

Howard A. Lesser, *President*
Frank Beckwith, *Vice-President, in Charge of Production*
Thomas S. Dignan, *Vice-President*
Renzo Olivieri, *Vice-President*
Anne Serra, *Secretary*
Joseph Dushock, *Editorial Chief*
Byron Rabbitt, *Art and Animation*

SERVICES: Production from original research to finished film. SPECIALTY: documentary, training and public relations motion pictures and slidefilms. FACILITIES: Production equipment, editing, animation and slidefilm departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fury of the Winds* (Bethlehem Steel Co.); *Fuel Element Story* (U.S. Information Agency); *Functions of Modern Management* (American Management Assoc.); *A Traffic Study* (195 Broadway Corp.); *Guard of the Sky, The Norad Story* (U.S. Air Force).

ARTHUR LODGE PRODUCTIONS, INC.

21 West 16th Street, New York, N. Y.
Phone: JUdson 2-5477

Date of Organization: 1953

Arthur J. Lodge, Jr., *President*

SERVICES: Motion pictures for public relations, education; film documentaries; TV newsfilm. FACILITIES: Offices, cutting rooms, library, cameras.

RECENT PRODUCTIONS AND SPONSORS

TV FILMS: *Industry on Parade*, 52 films (National Assn. of Mfrs.); Newsfilms, 12 films (American Iron & Steel Institute); Documentaries, 4 films (Aircraft Industries Assoc.); Newsfilms, 6 films (Phillips Petroleum Co.). Pilot film for Science Series. CLOSED CIRCUIT TV PROGRAMS: for Chemtron Corp., etc.

JAMES LOVE PRODUCTIONS, INC.

115 West 45th Street, New York 36, N.Y.
Phone: JUdson 2-4633

LUX-BRILL PRODUCTIONS, INC.

1733 Broadway, New York 19, N.Y.
Phone: PLaza 7-1540

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MARATHON TV NEWSREEL, INC.

10 East 49th Street, New York 17, N. Y.
Phone: MUrray Hill 8-6043

Date of Incorporation: 1948

Branch: Marathon News, 73 Delamere Road, London, W.5, England. Maurice Ford, *in charge.* Marathon Newsreel, 117 bis Rue Ordener, Paris 18, France. Jean Magny, *in charge.*

Konstantin Kalser, *Pres. & Exec. Producer*
Kenneth Baldwin, *Vice-President & Supervisor of Production*
Charles Van Bergen, *Director of News & Special Events*
Jean Hauck, *Director of Administration*
Cindy Karp, *Distribution & Traffic Manager*

SERVICES: Newsfilm for industry, public information films, worldwide news service, company newsreels, special events coverage for industry, film editing, commercials, stock shots, etc. FACILITIES: Complete 16mm and 35mm production and editing facilities. Correspondent cameramen in all countries of the world and large U.S. cities. Foreign offices in London, Paris & Berlin.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sales Conference* (The Home Insurance Co.); *A Report From Budd* (The Budd Co.); *Socony Newsreel* (Socony Mobil Oil Co., Inc.); *Nautilus Welcome* (General Dynamics Corp.); *Minute Man* (Curtiss-Wright Corp.). NEWSFILMS: for International Business Machines, American Airlines, Gen-

(LISTING CONTINUES ON FOLLOWING PAGE)

METROPOLITAN NEW YORK:

MARATHON TV: CONT'D.

eral Dynamics Corp., Volkswagen G.m.b.H., Socony Mobil Oil Co., and Grace Line. TV COMMERCIALS: for International Business Machines, National Broadcasting Co.

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MPO PRODUCTIONS, INC.

15 East 53rd Street, New York 22, N. Y.
Phone: MUrray Hill 8-7830

Date of Organization: 1947

Branch Office: 4110 Radford Avenue, North Hollywood, Calif. Phone: POplar 6-9579. Mel Dellar, *Executive Producer*

Judd L. Pollock, *President*
Lawrence E. Madison, *Vice-President*
Marvin Rothenberg, *Vice-President*
Arnold Kaiser, *Secretary & Treasurer*
Gerald Hirschfeld, *Vice-President*
Gerald Kleppel, *Vice-President, Supervisor of Editing Dept.*
Zoli Vidor, *Director of Photography*
William E. Huston, *Sales & Promotion Mgr.*
Victor Solow, *Producer*
Joseph Moncure March, *Scenario Editor and Producer*
Ira Marvin, Joe Kohn, Murray Lerner, Lloyd Ritter, Mickey Schwarz, *Producers*
Sanford Greenberg, *Business Manager*
Paul Petroff, *Dir. of Scenic Design*
Lawrence Mezey, *Recording Director*
Dicran Nahigian, *Account Service*
Ben Kranz, *Studio Manager*
Jack Safran, *Lab. & Print Control*

SERVICES: Complete production of films for sales promotion and training; public relations; information and training films for U. S. forces and gov't agencies; color sportsmen's and conservation films. Distribution service to TV stations, club groups, schools, etc. Presentations and stage shows for industry, closed circuit presentations for sales force and management meetings. FACILITIES: Two studio production centers with lighting, photographic and sound equipment, mobile units, sound trucks, 5 shooting stages, make-up and dressing rooms, screening rooms, set construction shops, etc. Complete production facilities in Hollywood.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Mile to Eldorado* (Reynolds Metals Co.); *Equation for Progress* (Ford Motor Co.); *A Report to Ole* (Evinrude Motors); *The Price is Right* (Lever Brothers); *The Return* (Amer. Physical Therapy Assoc.); *Medicare* (U. S. Signal Corps); *Power of a Decision* (U. S. Air Force); Budweiser Sales Film (Budweiser); untitled film (Greater New York Fund). TV COMMERCIALS: for DuPont, Campbell's Soup, U. S. Steel (BBD&O); Coca-Cola, Buick (McCann-Erickson); Parliament (Benton & Bowles); Ivory Soap (Compton); Budweiser (D'Arcy); Sylvania, Pond's, Scott Cutrite (J. Walter Thompson).

✻ this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 9th Annual Production Review issue.

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MEDICAL DYNAMICS, INC.

405 Park Avenue, New York 22, N. Y.

Nathan Zucker, *President*
Lee R. Bobker, *Vice-President*
Sol S. Feuerman, *Executive Director*
Lester S. Becker, *Secretary*

(See complete data under Dynamic Films, Inc. listing, this section)

MEDICAL FILM GUILD, LTD.

506 West 57th Street, New York 19, N. Y.
Phone: CIrcle 7-0510

Date of Organization: 1930

Joseph P. Hackel, *President, Producer-Director*
Lucille S. Hackel, *Secretary-Treasurer*
Helvi Bell, Gladys Nemens, *Writers*
John Malinowski, *Director of Photography*
J. Del Rivero, *Distribution Dept.*
Eve Madsen, *Art Director*

SERVICES: Motion pictures, sound slidefilms and TV commercials, 16mm or 35mm. FACILITIES: Permanent sets for medical use; sound stage, including 35mm Debrie, Akeley, Bell & Howell and 16mm Maurer, 16mm Cine Kodak Special, sprocketed tape and optical film recorders; photographic and animation setup; art department, workshop, dressing and cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Space Medicine: Earthbound & Stratospheric Physiology; Parkinson's Disease-Synaptic Physiology & Surgical Intervention (Past and Present); Tendon Transplantations for Paralyzed Flexors* (Hospital for Joint Diseases); *Visual Aids in Medicine—a New Concept in Medical Education* (all of foregoing produced for self, Film of the Month Series). *The Doctor-Detailer Relationship:* Part IV in a five-phase program on Pharmaceutical Sales Training.

MORTON McCONNACHIE PRODNS., INC.

730 Fifth Avenue, New York, N. Y.
Phone: JUdson 2-0123

Editorial Department: 630 Ninth Avenue, New York 36, N. Y. Phone: PLaza 7-0345, Bill King, *Supervising Editor;* Robert Grier, *Editor.*

Date of Organization: 1951

Morton McConnachie, *President & Producer*
Jack B. Hively, *Vice-Pres. & Director*
Bruce McConnachie, *Vice-President*
Hugh D. Brown, *Vice-Pres. & Sales Manager*
M. E. Kane, *General Manager*
George E. Wolf, *Director*
Bill King, *Supervising Editor*

SERVICES: Motion pictures, TV commercials, pilot films. FACILITIES: Production and editorial services and equipment; East and West Coast studio space available; world-wide location service; script to screen in all processes. Film library service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Travelling Man, Offshore Airlift, The Cranford Story* (Esso Standard Oil Co.); *Everybody's Business* (pilot film). TV COMMERCIALS: for Buick Div., General Motors Corp.; Ajax; J. P. Stevens; Chevrolet Div., General Motors Corp.; Nescafe; Willys; Old Gold Cigarettes; American Cyanamid Co.; Esso Standard Oil Co.

MULLER, JORDAN AND HERRICK

554 Fifth Avenue, New York 22, N. Y.
Phone: CIrcle 5-1820

Date of Organization: 1955

Frank B. Muller, *Partner*
John T. Jordan, *Partner*
William F. Herrick, *Partner, chg. A-V Dept.*

SERVICES: Motion picture production; research, script, photography, editing through to answer print. Also handle print distribution and promotional work. Slidefilm production; complete sound slidefilms from idea, through research, script, storyboard, visualization, supervised art production, photography, narration, sound recording, to the finished film strip. FACILITIES: Editing; 2 staff writers; staff director; staff art director and complete art studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Solid State Computer* (Remington Rand, Inc.); *Partnership or Coexistence* (Worthington Corp.). SLIDEFILMS: *Annual Convention* (J. C. Penney Co.); *Plastics for the Automotive Industry, Freon, The Service Man* (E. I. du Pont de Nemours & Co., Inc.); *W Is for Worthington, Plain Talk on Compressors* (Worthington Corp.); *Cardex series* (Remington Rand, Inc.); *You Can't Own a Market* (McGraw-Hill Publishing Co.); *The Crisis in Reading* (Houghton-Mifflin).

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OWEN MURPHY PRODUCTIONS, INC.

723 Seventh Avenue, New York 19, N. Y.
Phone: PLaza 7-8144

Date of Organization: 1946

Owen Murphy, *President & Exec. Producer*
Savington W. Crampton, *Vice-President & Associate Producer*
Paul Cohen, *Production Manager*
Eric Lawrence, *Chief, Editorial Department*

SERVICES: Motion pictures for industry and television; complete production; scripts, cinematography, editorial, recording; live and animation. Special editorial service for industrial photographic departments. FACILITIES: Full production facilities including 35mm & 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit; cutting rooms; recording room and insert stage. Permanent creative staff — writers, directors, cameramen, editors and supervisors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hospital of Tomorrow* (Saint Barnabas Hospital); *Clean Up and Dress Up, Telephone Solicitation, Advertising and Merchandising, Diagnose, Prescribe and Sell* (Firestone Tire & Rubber Co.); *Private Line Service, Plan for Pleasant Living, Stewart Story* (American Telephone & Telegraph Co.); *Year of History* (New York Telephone Co.). TV COMMERCIALS: for Bell Science series (American Telephone & Telegraph Co.); *Voice of Firestone* (Firestone Tire & Rubber).

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NATIONAL EDUCATIONAL FILMS, INC.

165 West 46th Street, New York 36, N. Y.
Phone: PLaza 7-6600

(See complete data under Sound Masters, Inc. listing, this section)

NATIONAL SCREEN SERVICE CORP.
(TV and Industrial Films Division)

509 Madison Avenue, New York, N. Y.
Phone: CIrcle 6-5700

Branch Studios: 1600 Broadway, New York, N. Y. Phone: CIrcle 6-5700. R. L. Gruen. 6027 Santa Monica Blvd., Hollywood, Calif. Lou Harris. Soho Square, London, England, Antony Haynes.

Robert L. Gruen, *Vice-President in Charge*
William S. Kent, *Sales Manager*
Harry Semels, *Production Supervisor*
Tom Golden, *Animation Director*
Carl A. Carbone, *Producer-Director*

SERVICES: Industrial, public service, documentary motion pictures, TV Commercials. FACILITIES: Studios for live production and animation; optical printers, animation stands, art and editing departments and print shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Youth Program* (New York Mirror); *High Energy Fuels* (Olin Mathieson Chemical Co.); *Steps to Safety* (N. J. State Traffic Safety Comm.). TV COMMERCIALS: for Pontiac Div., General Motors Corp.; White Rock Beverages; Minnesota Mining & Mfg. Co.; Dow Chemical Co. (MacManus, John & Adams); Ballantine Beer (William Esty Co.); LePage's Plasti-Pak (Young & Rubicam); Radio Corp. of America; Gold Crown Gasoline (Al Paul Lefton Co.); BC Headache Powders and Tablets (C. Knox Massey Assoc.); British Petroleum Corp. (Collyer Advg. Ltd.).

STANLEY NEAL PRODUCTIONS, INC.

475 Fifth Avenue, New York, N.Y.
Phone: MUrray Hill 3-6396

TED NEMETH STUDIOS

729 Seventh Avenue, New York 19, N. Y.
Phone: CIrcle 5-5147

Date of Organization: 1935

Ted Nemeth, *Producer, Director*
M. E. Bute, *Associate Producer*

SERVICES: Motion picture production services 35mm and 16mm, b&w and color for theatre and TV and commercial distribution. FACILITIES: Sound stage, recording 35mm photography equipment; stop-motion, animation equipment; special effects; 35mm optical printing, cutting and editing, projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Boy Who Saw Through* (Expanding Cinema); *The Age of Space* (U.S. Air Force). TV COMMERCIALS: Vicks Cough Syrup (Morse International); *Music Hall* (Donahoe & Coe, Inc.); *Imagination* (The Steve Allen Show); Liquid Vel (Colgate).

DON NESTINGEN ASSOCIATES

17 East 48th St., New York 17, N. Y.
Phone: PLaza 5-1127

Date of Organization: 1957

Don Nestingen, *President*
P. Burke, *Vice-President*

SERVICES: Motion pictures for business, industry and public relations in 16mm only. FACILITIES: All facilities and equipment rented for each job.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fertilizing With Irrigation Water* (Nitrogen Div., Allied Chemical Corp.); *Quality Coke* (Semet Solvay Div., Allied Chemical Corp.); *Sponge Iron, Pipe Fabrication* (M. W. Kellogg Co.); *Building a Urea Plant* (Chemical Construction Corp.); *Moving Sidewalks in Dallas* (Hewitt-Robins, Inc.).

On Film, Inc.

315 East 55th Street, New York, N. Y.
Phone: PLaza 9-2330

Malcolm Scott, Hugo Seiler

(See complete listing under New Jersey area)

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Sam Orleans Productions

550 Fifth Avenue, New York, New York
Phone: ENright 9-2002

Editorial Department: Pathe Building, 105 East 106th St., New York, New York

(See complete listing under Tennessee area)

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PATHESCOPE PRODUCTIONS
(The Pathescope Company of America, Inc.)

Office: 10 Columbus Circle, New York 19, New York
Phone: PLaza 7-5200

Studio: 21-29 45th Road, Long Island City, New York
Phone: PLaza 7-5200

Date of Organization: 1914

Edward J. Lamm, *President*
David H. Lion, *Executive Producer*
James Pierce, *Production Control*
Vera Falconer, *Audio-Visual Director*
John K. Ball, *Account Executive*
Charles Wolfe, *Studio Manager*

SERVICES: Research, production and distribution of public, industrial relations, sales and job training and educational motion pictures and filmstrips; training and documentary films for U.S. Armed Forces and television commercials and programs. FACILITIES: Studio with completely sound proofed shooting stage, full complement of lighting equipment, sound room, synchronous tape equipment including studio microphone boom. Background projection unit and process screen. Carpentry and paint shops, make-up room, dressing rooms and prop rooms. Editing and projection equipment, 16 & 35mm facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A - O - A* (Adell Chemical Co.); *The Bowl of Hygeia* (A. H. Robbins Co.); *Sanctuary* (U. S. Information Agency); U. S. Foreign Assistance Program (Educational Television Radio Center); 3 films (New York Stock Exchange); 3 films (U. S. Navy). FILMSTRIPS: *Fall Fashion Firsts* (Ladies Home Journal); 1 film (Daffin Mfg. Co.); LANGUAGE TEACHING SERIES: 40 sound color filmstrip lessons, photographed and recorded in France. TV COMMERCIALS: for Federan (E. J. Korchnoy Co.); National Council of Protestant Episcopal Church; Int. Latex.

LLOYD PEARSON ASSOCIATES

509 Madison Ave., New York, N. Y.
Phone: ELdorado 5-5430

Date of Organization: 1958

Branches: Av. Franklin Roosevelt #39, Rio De Janeiro, Brazil. Av De Mayo—1365, Buenos Aires, Argentina. Representatives in Bogota, Colombia; Lima, Peru; Sao Paulo, Brazil; Caracas, Venezuela.

Larry Johnson, *Creative Director*
James Chapelle, *Program Coordinator*
Lamar Casselli, *Director*
Elinor Vollinger, *Production Assistant*

SERVICES: Domestic and international producers of motion pictures, TV films and programs, slidefilms. FACILITIES: Creative staff for direction, production and supervision of filmed and live TV commercials and programs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Sky's The Limit* (Dresser Industries). SOUND SLIDEFILMS: *N.I.A.A. Story* (National Assoc. of Ind. Adv.); *Gold Medal Service* (Chemical Corn Exchange Bank). TV COMMERCIALS: for Pillsbury (Campbell-Mithun); Dormeyer (John W. Shaw Co.); Amana (MacFarland Aveyard); Chemical Corn Exchange Bank, National Assoc. of Insurance Agents (Doremus); Diamond Match Co., Star Kist Tuna, etc.

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PELICAN FILMS, INC.

46 West 46th Street, New York 36, N. Y.
Phones: CIrcle 6-1751; CIrcle 6-2019

Date of Organization: 1954

Thomas J. Dunford, *President*
A. J. Zander, *Vice-Pres., Director of Animation*
Eli Feldman, *Vice-President, Sales*
Chris Ishii, *Director of Animation*

SERVICES: Animated and live motion pictures for sales promotion, public relations and education; TV spots; slidefilms. FACILITIES: Fully staffed and equipped animation studio; sound stage, recording, and lab facilities on lease basis.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Sure Thing* (Laboratory of McKesson-Robbins); *Specialists in Service* (Calif. Texas Oil Co., Ltd.); *Wind & The Navigator* (U. S. Air Force); *Electromagnetic Cathode Ray Tube* (U. S. Navy). SLIDEFILM: *Road to Greater Profits* (Shell Oil Co.).

P.G.L. PRODUCTIONS — GROUP TEN

6 East 46th Street, New York, N. Y.
Phone: YUkon 6-4530

Date of Organization: January, 1958

Bud Palmer, *President*
Dick Lerner, *Vice-President*
Frank Herman, *Producer-Director*
Alfred Viola, *Producer-Director*
Henry Trettin, *Producer-Director*
Skitch Henderson, *Musical Director*

SERVICES: Industrial and promotional motion pictures; TV commericals. FACILITIES: 16mm and 35mm sound and camera equipment; cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Men with Cars* (American Oil Co.); *Self-Help* (CARE). TV COMMERCIALS: *America's Cup Race* (E. I. du Pont through B.B.D.&O.); *CARE* (Direct). (New Company, Organized January, 1958).

METROPOLITAN NEW YORK:

DAVID PIEL, INC.

562 Fifth Avenue, New York, N. Y.
Phone: COlumbus 5-3382

Date of Organization: 1956

David Piel, *President, Producer*
Hedi Piel, *Vice-President*
Martin Strudler, *Production Manager*

SERVICES: Motion pictures, sound slidefilms and other graphic aids for advertising, sales promotion and sales training; complete creative and consultation services. FACILITIES: Fully equipped art studios and contract camera, studio and lab services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Betsy McCall Goes Around the World, Betsy McCall Promotion Help* (McCall Corp.); *Harold and The Purple Crayon*, theatrical short. TV PROGRAMS: *You*, in association with John Becker (United Lutheran Church). TV COMMERCIALS and SLIDEFILMS: Sales Training filmstrip, NVPA winner, *Follow That Man;* consultation service for John Williamson Co., Sales Communication, Inc. and American Cancer Society.

POCKET FILMS

505 Fifth Avenue, New York 17, N. Y.
Phone: TR 4-6493

Date of Organization: 1957

Marguerite V. Pohek, *Executive Director*
Gladys E. Townsend, *Educational Consultant*

SERVICES: Complete production of silent filmstrips, sound slidefilms and other audio-visual materials for educational, health and welfare organizations, or such materials sponsored by business and industry in the fields of education, health and welfare. Translation into all languages of film and filmstrip scripts. Consultation on use of filmstrips and other audio-visual materials as educational and interpretative media. FACILITIES: Creative staff only.

RECENT PRODUCTIONS AND SPONSORS

FILMSTRIPS: *Successful Exhibit Ideas* (National Publicity Council); *Accent on Health, Accent on Method, Accent on People* (Dictaphone Corp.); *Women, Unite!* (National Council of Negro Women, sponsored by Ebony Magazine); *Focus on Families, Reaching Teenage Gangs, Accent on Prevention, Activity for Leisure Time* (New York City Youth Board). An additional 20 productions in process for early 1959 release.

PROJECT-O-FEX, INC.

535 Fifth Avenue, New York 17, N. Y.
Phone: MUrray Hill 7-1881

Date of Organization: 1956

Paul F. Adler, *President*

SERVICES: Motion pictures, slidefilms, slides, tape. Live sales meetings; live and filmed animation commercials and effects. Special effects for motion picture tape. FACILITIES: Project-O-Fex projector, audition room for 16mm and live presentation rehearsal.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Physician and the Pharmacist* (Drug Topics Publ.); Untitled film (Brand Names Foundation); untitled film, animation sequences only (McCall's); untitled film, animation sequences only (American Car & Foundry). SLIDEFILMS: Untitled Convention Programs for Electrolux, Bermuda Trade Development, National Electrical Mfrs. TV COMMERCIALS: for Vick's.

Q. E. D. PRODUCTIONS, INC.

45 West 45th Street, New York 36, N. Y.
Phone: JUdson 2-4291

Date of Organization: 1953

Robert Baron, *Executive Producer, Director*
Roy Lampe, *Producer, Writer*
John F. Hughes, *Supervising Editor*
Henry Berger, *Production Manager*
James Shute, *Script Supervisor*

SERVICES: Producers and creators of industrial, educational, public relations and television motion pictures and TV commercials. FACILITIES: Fully staffed and equipped with 16mm and 35mm cameras. Complete sound stage. 16mm and 35mm magnetic recording equipment, set construction. Camera car and complete location unit (cameras, lighting, sound).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Benny Goodman in Brussels* (Westinghouse); *Fashions of Paris* (International Latex); *Vespa in New York* (Vespa Distributing Corp.); *A Day With Cary Middlecoff* (Jaymar Corp.); *Report From Cuba* (theatrical short subject).

RAMPART PRODUCTIONS

509 Fifth Avenue, New York, New York
Phone: YUkon 6-4150

Date of Incorporation: 1959

Branch Offices: 19 Beechcroft Street, Boston, Mass. Phone: STadium 2-5373. Arnold Mende, *Executive Producer*, 68 Pinewood Avenue, Albany, New York. Phone: 2-2029. Philip Itzkow, *Executive Producer*. Bergmillergasse 8, Vienna 89, Austria. Phone: 92-48-324. Gunther von Fritsch, *Executive Producer*.

Richard Mende, *President*
Burt Rosen, *Vice-President*
Robert Slocum, *Account Executive*
Morty Dubin, *Supervising Director*
William Neff, *Production Manager*

SERVICES: Production of industrial, public relations and travel films for theatrical and non-theatrical use; b&w or color, live or with animation in 35mm or 16mm; sound slidefilm presentations. FACILITIES: Creative and technical staff; 35mm and 16mm production affiliates in U. S. and overseas; cameras, sound, lighting equipment; studios as required and screening room.

RECENT PRODUCTIONS AND SPONSORS

(New company just recently organized)

Roland Reed Productions, Inc.

217 East 60th Street, New York, N. Y.
Phone: TEmpleton 8-3161

Hamilton McFadden, *Vice-President*

(See complete listing under Los Angeles area)

Your Most Dependable Buyer's Guide

★ The pages of this Annual Production Review provide reference data attested for accuracy by executives of all listed companies. Client and film references are provided as warranty of recent business film experience.

ROBERT YARNALL RICHIE PRODUCTIONS, INC.

666 Fifth Avenue, New York, N. Y.
Phone: CIrcle 6-0191

Date of Organization: 1939

Branch: Gulf Coast Films, Inc., Oil & Gas Bldg., Houston 2, Texas

Robert Yarnall Richie, *President*
Virginia G. Richie, *Vice-Pres. & Treas.*
Thomas F. Moloney, *Vice-President*
Kenneth Schacter, *Secretary*

SERVICES: Motion picture production, television — industrial, documentary, 16mm and 35mm black and white and color; slide-motion; strip film; scripts and story board treatments. Counsel on film production and distribution. Specialists in still photography. FACILITIES: Completely self-equipped for all phases of motion picture photography; employing Mitchell cameras, Magnicolor sound on location; shooting staff for sets and special effects. Complete lighting for large industrial interiors; location truck. The company operates its own aircraft—Beechcraft Bonanza.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Areas of Promise* (Dresser Industries). STILL PHOTOGRAPHY: for Railway Express Agency, Ormet Corp., Olin-Mathieson Chemical Corp., United States Steel Corp., American Sugar Refining Co., Dresser Industries, Inc., through agencies Benton & Bowles, Kudner Agency, Inc., Burke, Dowling Adams, Inc.

LOUIS de ROCHEMONT ASSOCIATES

380 Madison Avenue, New York 17, N. Y.
Phone: OXford 7-0350

Date of Organization: 1948

Louis de Rochemont, *Executive Producer*
F. Borden Mace, *President*
Lothar Wolff, *Producer*
Martin J. Maloney, *General Manager*
William Terry, *Production Manager*

SERVICES: Production of industrial, educational, theatrical and television motion pictures; distribution of theatrical features, short subjects and 16mm films. FACILITIES: 16 and 35mm motion picture equipment, lighting equipment; cutting rooms. Studio and complete facilities for production in the Cinemiracle process at Mt. Eden Theatre, Bronx, N.Y. Assoc. with Halas & Batchelor Cartoon Films, Ltd., England for production of animated and puppet films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Living Church* (United Lutheran Church of America); *Ten Years a Counterspy*, theatrical (Columbia Pictures); *Windjammer* (Cinemiracle); *The Miracle of Todd-AO, The March of Todd-AO* (Todd-AO).

H. D. ROSE & COMPANY, INC.

234 East 47th Street, New York, N. Y.
Phone: PLaza 1-3035

Date of Organization: 1942

Hubert D. Rose, *President*
William F. Koch, *Vice-Pres. & Creative Producer*
Richard G. Barnes, *Vice-Pres. & Sales Manager*
Charles E. Behymer, *Vice-Pres. Chg. Production*

SERVICES: Sound slidefilms. FACILITIES: Writ-

ing and editorial, art and photography studios.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Cash in on Credit* (Socony Mobil Oil Co.); *The Most Important Man in America, Your Future With National Life* (National Life Insurance Co.); *A Toast to Truth* (Licensed Beverage Industries, Inc.); *The Pursuit of Quality* (Valspar Corp.); WIDE SCREEN SLIDEFILMS: *Your Easy Street* (Socony Mobil Oil Co.).

Ross Roy, Inc.

214 E. 31st Street, New York 16, N. Y.
Phone: MUrray Hill 5-1440

J. A. Roche, *Manager*

(See complete listing under Detroit area)

SALES COMMUNICATIONS, INC.

460 Park Avenue, New York 22, N. Y.
Phone: OXford 7-8340

Date of Incorporation: January, 1957

C. Gilbert Sellman, *Vice-President*
Detroit, Michigan

SERVICES: Films, slidefilms, industrial shows, sales meetings, convention, direct mail, sales promotion, merchandising services. FACILITIES: All leased, office and creative staff only.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pattern for Profit* (Lockheed Aircraft Corp.). SLIDEFILMS: *Operation High Gear* (GMC, Truck and Coach Div.); *The Magic Mirror* (Esso Standard Oil Co.); *Cashing In On D&A* (National Biscuit Co.); *The Voice That Sells* (Avis, Inc.) and others.

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SARRA, INC.

200 East 56th Street, New York 22, N. Y.
Phone: MUrray Hill 8-0085

16 East Ontario Street, Chicago 11, Illinois
Phone: WHitehall 4-5151*

Date of Organization: 1937

(At New York City Studios)

Valentino Sarra, *President*
Morris Behrend, *General Manager*
John Henderson III, *Sales Manager*
Rex Cox, *Creative Director*
Robert Jenness, *Director*
Stanley Johnson, *Director*
George Altman, *Chief Editor*
David Fletcher, *Art Director*

SERVICES: Photographic illustration; motion pictures; TV commercials and sound slidefilms.

*(complete details on services, facilities and recent productions in Chicago area listing)

SEMINAR FILMS, INC.

480 Lexington Avenue, New York, N. Y.
Phone: YUkon 6-8330

Date of Organization: 1953

R. K. Daker, *President*
C. W. Freeburn, *Vice-President*
D. Joseph, *Secretary*
J. H. Barwick, *Sales Manager*

SERVICES: Consultant designers and producers of skill training programs. These programs employ a variety of media but are generally based on motion picture practice loop films exclusive with this company. FACILITIES: Fully staffed with specially trained field researchers, program designers, script and manual writers and film production specialists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Reselling Cancellations, Fact Finding Interview* (American Telephone and Telegraph—Yellow Pages); *Fact Finding Interview* (American Telephone and Telegraph—Long Distance); *Turning Phone Inquiries Into Sales* (Reuben H. Donnelley); *Selling Group Health Plans* (Blue Cross); *Selling Retail Outlets* (Carling); *Detailing Ethical Products* (Ciba); *Telephone Prospecting, The Loan Interview* (Commercial Credit Corp.); *Greetings From The President* (Encyclopaedia Britannica); *Selling the Supermarket* (General Foods); *Selling in the Home*, Orientation: Part I, II, III; *At the Door; In the Home*, Practice Loop films (no sponsor indicated) and others.

FLETCHER SMITH STUDIOS, INC.

319 East 44th Street, New York 17, N.Y.
Phone: MUrray Hill 5-9010

Date of Organization: 1932

Fletcher Smith, *President*
Arthur Jack Davis, *Vice-President*
Peter Caldera, *Secretary-Treasurer*

SERVICES: Motion picture production for all types of commercial films. Specialists in sales promotion and training films. FACILITIES: Creative staff, writing, editorial and art. Technical staff and facilities for photography, recording, editing, projection, sound recording and animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Vacation Fun in New Jersey* (State of New Jersey; Robt. Conohay Agency); *Return of Phileas Fogg* (United Fund of Allegheny County); *Zone Melting* (Bell Laboratries); *Power on the Line; The Look of Prosperity* (Westinghouse Mfg. Corp.); two confidential motion pictures (United States Air Force).

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SOUND MASTERS, INC.

165 West 46th Street, New York 36, N. Y.
Phone: PLaza 7-6600

Date of Organization: 1937

W. French Githens, *Chairman*
Frances Carter Wood, Jr., *President*
John H. Tobin, *Vice-President*
Stella K. Beenders, *Treasurer*
Marian L. Price, *Secretary*
Robert Rosien, *Chief, Recording Dept.*
Donald Woelfel, *Mgr., Repeater Projector Dept.*
Charles R. Senf, *Editorial Dept.*

SERVICES: Production of motion pictures for theatrical and industrial use; sales, public relations and training films; TV subjects and spots; slidefilms; dubbing, recording and re-recording services; sale and lease of repeater projectors with Sound Masters "Lift-Off" magazine. FACILITIES: Sound stage fully equipped with 35mm and 16mm cameras; complete lighting equipment; sound recording facilities and dolly, high speed slow motion cameras and sound equipment for location use. Two recording studios fully equipped with 35mm and 16mm optical tracks, 35, 16mm and



SOUND MASTERS: CONT'D.

¼" magnetic recording. Projection facilities for 35mm and 16mm interlock. Four fully equipped cutting rooms with Moviolas and sound readers for film and tape available to all producers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Backbone of the Corps, Medical Defense Against Chemical Warfare, The Uncommon Man* (U. S. Marine Corps); *Life In the U. S. Navy* (U. S. Navy); *Know Your Customer* (E. I. du Pont de Nemours & Co., Inc.); *Freight by Flexi-Van* (New York Central Railroad); *Trapp Family in America*, American sequences of German feature film (Divina Films); *Takeoff Into Tomorrow* (Republic Aviation); *Safarinuff* ("21" Brands, Inc.); *On the Green, Cradle of Golf, First World Amateur Team Championship; Play Them as They Lie* (U. S. Golf Assoc.); *Sixth World Golf Championship* (International Golf Assoc.); *African Holiday* (Olin Mathieson Chemical Corp.). TV COMMERCIALS: for Kent Cigarettes, Spic & Span, Milkbone, Dulaney Frozen Goods, Bordens Instant Coffee, Cheer, Gleem, Crisco, Cott, Gunther Beer, Bulova, Solo Bob Pins, Val, Dixie Cup, Norelco, Chop-O-Matic Food Chopper, Royal Typewriter, Pace.

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HENRY STRAUSS & CO., INC.

31 West 53rd St., New York 19, N. Y.
Phone: PLaza 7-0651

Date of Organization: 1951

Henry Strauss, *Executive Producer*
Walter Raft, *Vice-President*
Robert Wilmot, *Vice-President*
Jerry Alden, *Story Editor*
Marvin Dreyer, *Production Supervisor*
William Hagens, *Training Coordinator*
John von Arnold, *Media Development*

SERVICES: Internal and external communications, including: sales training; sales promotion; public, community, customer and industrial relations; employee attitude development; supervisory and staff training, through the medium of programmed motion pictures (excluding TV commercials), slidefilms, cartoons, printed and recorded material, training courses and guides; other coordinated audio-visual tools. FACILITIES: All necessary for research, planning, programming and the creation and production of these media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Eighty Thousand Hours, Speaking of Words, Islands Under the Wind* (Pan-American World Airways); *Eyes Wide Open, Open for Business* (American Telephone and Telegraph Co.); *The Two Wheel Bike, The Waiting Game* (The Mutual Benefit Life Insurance Co.); *MSD* (The Gulf Oil Corp.); *Healing Hands for Julie* (American Medical Assoc. and E. R. Squibb & Sons); *Ideas for Sales* (The Magazine Advertising Bureau). SLIDEFILMS: *Correction Please, Across Your Desk* (Pan-American World Airways); *Profit Extras, Slattery's Battery, Paperwork and People, Rack 'Em Up, The Fifth Dollar, Yours for the Asking, Portrait of an Advertising Man* (The Gulf Oil Corp.).

METROPOLITAN NEW YORK:

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STURGIS-GRANT PRODUCTIONS, INC.

322 East 44th Street, New York 17, N.Y.
Phone: MUrray Hill 9-4994

Date of Organization: 1948

Warren Sturgis, *President, Exec. Producer*
Benedict Magnes, *Vice-Pres., Gen. Manager*
A. E. Snowden, *Secretary-Treasurer*
S dney Milstein, *Production Manager*
Eleanor Frommelt, *Assistant Production Manager*

SERVICES: Medical, technical, educational and industrial films & filmstrips; animation of all types; scripts and storyboards; TV commercials; foreign language adaptations. FACILITIES: Live-action and animation cameras; complete facilities for 16 and 35mm production; script-writing staff; full art studio; sound stage, recording studio; sets; editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Eye in General Practice—The Importance of Glaucoma* (The Lighthouse); *Portal Decompression, Congenital Anomalies of the Heart* (E. R. Squibb & Son); *The Buccal Use of Varidase* (Lederle Laboratories); *Fluothane—a New Inhalation Anesthetic* (Ayerst Laboratories); *Vasopressin as a Hemostatic in Gynecologic Surgery* (New York Hospital); *Esophageal Replacement with Reversed Gastric Tube* (Baxter Laboratories); *Just 4 Minutes* (Winthrop Laboratories); *Intramuscular Iron Therapy* (L. W. Frohlich & Co. for Lakeside Laboratories); *Lifeline* (L. W. Frohlich & Co. for Fenwal Laboratories); *The Interview in Sales Training* (Investors Planning Corp.). TV COMMERCIALS: for The American Diabetes Assoc., Aquafilter Corp.

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John Sutherland Productions, Inc.

136 East 55th Street, New York 22, N.Y.
Phone: PLaza 5-1875

John Sutherland, *President*

(See complete listing under Los Angeles area)

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TELIC, INC.

Film Center, 630 Ninth Avenue, N. Y. 36.
Phone: JUdson 2-3480

Date of Incorporation: 1956

Elwood Siegel, *President and Executive Director*
Edward F. Boughton, *Vice-President and Production Supervisor*
David Mower, *Assist. Prod. Supervisor*
Paul T. Caine, *Assistant Administrator*
Will Sparks, *Story Editor*

SERVICES: Writers, directors, editors and producers of motion pictures, tape and disc programs, slidefilms; and film commercials for industry, agriculture, government, education, television and theatre; domestic and foreign. Live-action and/or animation. Film advisors. FACILITIES: 35mm and 16mm air-conditioned production facilities; studio and location cameras; magnetic tape recorders; lighting, electrical equipment. Insert and anigraph photography, recording rooms, screening rooms, interlock projection. *(Cont'd etr. col. above)*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *March of Science; Secrets of Systems; How Grass Grows* (New Holland Machine Co.); *John Dolin Comes East* (Hudson's Bay Company); *The Off-Loading of AN SPQ5A; Film Report #2* (Sperry Piedmont Company); *These, Our Neighbors* (Lancaster Community Chest); *Film Report #1* (Sperry Gyroscope Company); *I'm From Missouri; Sell or Be Sold; Countering the Counter Punch; Catching the Buyer's Eye; It Really Happened; Interviewing the Wholesaler; 50 Year Chronicle* (Armstrong Cork Company). THEATRICAL & TV COMMERCIALS: for Armour & Co.; Armstrong Circle Theatre; Foltz-Wessinger, Inc.; LaRosa; Lifebuoy; New Holland Machine Co.; Pall Mall; Salada Tea; Sealtest.

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TIESLER PRODUCTIONS

304 East 52nd Street, New York 22, N.Y.
Phone: PLaza 5-7364

Date of Organization: 1957

Hans Tiesler, *Owner*

SERVICES: Complete production services for industrial and special purpose business films. Specialists in public relations, sales promotion, educational and sales training motion pictures. FACILITIES: Offices, projection and cutting room with personnel for scriptwriting, direction, editing, technical animation and production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Roots and All* (American Cyanamid); *Top Soil Unlimited* (Combustion Engineering); *The Red Strand* (Leschen Wire Rope); *Progress in Industrial Rubber Products* (Thermoid); *Serving Industry* (H. K. Porter Co. Inc.).

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TRAINING FILMS, INC.

150 West 54th Street, New York 19, N. Y.
Phone: COlumbus 5-3520

Date of Organization: 1947

Ralph Bell Fuller, *President*
David D. Bates, *Vice-President*
Robert A. Lightburn, *Vice-President*

SERVICES: Filmstrips, motion picture films, filmographs, slides, easels, booklets, presentations. Specialists in business-sponsored filmstrips for schools; and filmstrips for sales promotion, sales training and employee orientation and training. Consultation on audio-visual presentations, staging meetings, selection and use of equipment for film and filmstrip programs. Audio-visual equipment sales representatives. Originators of 3-screen panoramic filmstrips. FACILITIES: Staff researchers, writers, artists and photographers. Complete art department, projection room and photo studio.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Please Tag That Bag* (Pan-American); *Data Processing for Banks, Hospital Accounting* (IBM); *Double or Else* (Exide); *More Profit from Layers* (Pfizer); *Central Station Weathermakers* (Carrier); *Approved Principles* (National Tuberculosis Assoc.); *Adjusting Automatic Tranmissions* (New Britain Machine); *Radical Ball Bearings* (Fafnir Bearing Co.); *The Graybar Story, Part II* (Graybar Electric).

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TRANSFILM INCORPORATED

35 West 45th Street, New York 36, N.Y.
Phone: JUdson 2-1400

Date of Organization: April, 1941

William Miesegaes, *President*
Michael A. Palma, *Exec. Vice-Pres., Treasurer*
Walter Lowendahl, *General Consultant*
William Burnham, *Vice-Pres., Chg. of Sales*
Karl P. Fischl, *Vice-Pres., Sales*
Pud Lane, *Vice-Pres., Chg. Slidefilms*
Andrew L. Gold, *Producer, Chg. Industrial & Government Operations*
Robert Bergmann, *Vice-Pres., Chg. TV Division*
Thomas Whitesell, *Vice-Pres., Chg. TV Prod.*
Michael Calamari, *Supervising Editor*
John Cuddy, *Mgr., Animation Dept.*
Albert Boyars, *Public Relations Director*

SERVICES: Live action, animated, stop-motion films for business, theatrical and television use. Sound slidefilms and still photography. Specialists in films for public relations, sales training and attitude motivation. Create and execute entire audio-visual programs for industry. TV commercials. Complete editorial and recording services. Staff public relations service for trade and consumer film exploitation. FACILITIES: Air-conditioned sound stage and screening rooms. Animation art department; two animation camera stands, optical printer, complete editing facilities and sound slidefilm studio. Complete prop and scenic departments plus fully equipped power-tooled carpentry shop; permanent kitchen; stock of standard scenic units. Still photography studio and laboratory. 16mm and 35mm photography, color or b&w; sound engineers control booth with Reeves 16mm and 35mm sound tape; sound transfer mix panels and Mole-Richardson sound boom. 100,000 watts lighting capacity including arc. Print service dept. for inspection and shipping. Film advisory counselling service, research and script writing. Complete staff, administrative offices and facilities under one roof in Transfilm Building (N.Y.).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The New Age of Architecture* (Architectural Forum Magazine); *Versatility Unlimited* (Bureau of Advertising, ANPA); *Any Given Minute* (Greater New York Fund); *The History of the America's Cup* (Thomas J. Lipton, Inc.); *Cards That Count* (International Business Machines Corp.); *Congestive Heart Failure* (Merck Sharp & Dohme); *1959 Advertising Program of NAIA* (National Assoc. of Insurance Agents); *Jet Know How* (Pratt & Whitney Aircraft); *Planning the Storage Layout* (U.S. Navy); *A Giant Step Forward* (Ronson Corp.). SLIDEFILMS: *Research In Action* (American Cyanamid Co.); *An Opportunity for a New Career*, 1958 version (The Fuller Brush Co.); *Why General Electric Receiving Tubes Are Better* (General Electric Co.); *Closeup of a Queen* (Olin Mathieson Chemical Corp.); *Ramsgate to the Rescue, Wools for Fashion* (Wool Bureau, Inc. through Anne Saum & Assoc.); *Everybody Under One Roof, A Great New Sales Tool for Our Trade* (Noland Co.); *You and the Purchasing Revolution* (Conover Mast Publishing Co.). TV COMMERCIALS: for Cadillac, Pontiac, Scotch

TRANSFILM: CONTINUED

Br:ad Cellophane Tape (MacManus, John and Adams); Zenith TV (Earle Ludgin); Gilbert Toys (Remsen Advg.); Lipton Tea, Lipton Soup, Instant Sanka, Tek (Young and Rubicam); Rolaids, Domino Sugar, Hunt Club Dog Food, Siesta Coffee, Clorets, Arrid, Profile Bread, M&M Candy, Uncle Ben's Rice, Anacin, Virisan, Blue Bonnet Margarine, Wonder Bread, Beeman's Gum (Ted Bates); Dutch Boy Paint (Marschalk & Pratt); Ad, Lustre-Creme (Lennen and Newell); Helena Rubinstein, Armstrong Cork (Ogilvy, Benson & Mather); Mazola, Karo Syrup, Niagara Starch (C. L. Miller); U. S. Steel (BBD&O); RCA TV, Jim Dandy Liquid Cleaner (Kenyon & Eckardt); Conti Lectric Shave, Serutan (Parkson Adv.) and many others.

TRIDENT FILMS, INC.

510 Madison Avenue, New York 22, N.Y.
Phone: PLaza 9-3580

Date of Organization: 1947

Charles F. Schwep, *President*
Guy K. Benson, *Vice-President*
Vinton Freedley, Jr., *Sales Manager*
William Lum, *Production Manager*

SERVICES: Program development from original research to finished film. Institutional, commercial, documentary and training films; specializing in films affecting attitudes; to sell ideas. Marionette and special effects film production. Research, treatments and scripts. Overseas production services. FACILITIES: 16mm and 35mm cameras; lighting equipment and location vehicle.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Symphony Across the Land* (feature film for U.S. Information Agency); Loop films (Americana Vignettes) *Occupations, Science, Milk & Bulbs, Costumes, Windows, The Town, Drive-In, Storms, Blocks & Sawing, Radio Isotopes, Pageant, Education, Farm Machinery, Sports* (series for the U.S. Commissioner General to the Brussels World Fair, 1958); *The Heart of a Tyrant; Tomorrow May Be Judgment Day; The Innkeeper's Bill; Turkish Composer* (all for U.S. Information Agency).

Unifilms, Inc.

6 East 46th St., New York 17, N.Y.
Phone: YUkon 6-5720

Arline Garson, *Vice-President*

(See complete listing under Connecticut)

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UNITED STATES PRODUCTIONS, INC.

5 East 57th Street, New York 22, N.Y.
Phone: PLaza 1-1710

Date of Organization: 1955

Branch Offices: Thomas G. Carroll Associates, 116 Washington Avenue, Albany, N.Y. Thomas G. Carroll, *in charge.* 1714 Huldy, Houston 19, Texas. Mrs. Barbara Atwell, *in charge.*

Francis C. Thayer, *President*
Thomas H. Wolf, *Executive Vice-President*
René Bras, *Vice-Pres., Creative Services*
Kenneth C. Marthey, *Vice-Pres., Television*
Ellis Sard, *Associate Producer*
John L. Thayer, *Production Manager*
Frank K. Telford, *Director*
Bernard Friend, *Supervising Film Editor*

U. S. PRODUCTIONS: CONT'D.

SERVICES: Production of theatrical, television and industrial motion pictures, sound slidefilms, filmstrips and TV commercials. FACILITIES: Complete facilities for 35mm or 16mm live or animated motion pictures and sound slidefilms; including studio, animation stands and recording equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Growing with Cities Service* (Cities Service Oil Co.); *The Salesman Makes a Call* (Fortune Magazine); *Dateline UN* (United Nations); *Blendor Magic* (Waring Products Corp.); *Patterns for Profit* (Standard Coated Products Corp.); *Hail & Farewell* (Amer. Fed. of Musicians); *The Rockefeller Story* (N. Y. State Republican Committee); *Brewing Better Business* (Standard Brands, Inc.); *Flight to New Delhi* (Film Counselors, Inc.); *Key to Merchandising* (Gravure Technical Assoc.); *Promise & Challenge, 12 Million Copies* (Reader's Digest); *Madeline & the Gypsies* (McCall's Magazine); *Armo-Lok Magic* (Phelps Dodge Copper Products Corp.); *Principles of Gas Exchange* (National Foundation); *A Book for You, Let's Discuss It, Something to Write About* (McGraw-Hill Book Co.); *The Other Six Days* (N. Y. State Council of Churches). SOUND FILMSTRIPS: *Key to Research & Development* (National Foundation); *Flexin* (L. W. Frohlich & Co.); *Annual Report* (Pitney-Bowes, Inc.). FILM SERVICES: for *Twentieth Century, Conquest, Small World,* half-hour film series (CBS-TV). TV COMMERCIALS: for Bethlehem Steel, Puss 'n Boots, Waring Blendor, Scranton Corp., N. Y. State Thruway Authority, Celanese Corp., National Foundation, Johnson & Johnson, Mason Mints, Famous Artists Schools, Cities Service Oil Co.

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VAN PRAAG PRODUCTIONS

1600 Broadway, New York 19, N. Y.
Phone: PLaza 7-2687 (TWX: NY 1-2687)

Branch Offices: 2301 Dime Building, Detroit 26, Michigan; Phone: WOodward 2-4896. Fred F. Frink, *Gen. Mgr.* 3143 Ponce de Leon Blvd., Coral Gables, Miami, Florida; Phone: HIghland 4-3191. Maurice Van Praag, *Gen. Mgr.* 1040 N. Las Palmas Ave., Hollywood 38, Calif.; Phone: HOllywood 2-1141. Donald G. Kraatz, *Vice-President.*

Date of Organization: 1950

William Van Praag, *President*
Marc S. Asch, *Executive Vice-President*
Ralph Porter, *Director of Production*
Donald G. Kraatz, *Vice-President, Hollywood*
Maurice Van Praag, *Gen. Mgr., Miami*
Fred F. Frink, *General Manager, Detroit*
Hal Persons, *Account Supervisor*
Anita M. Palumbo, *Business Manager*
Robert Van Praag, *Distribution*
Oscar Canstein, *Chief Editor*
Daniel Karoff, *Production Mgr., New York*
Lois Gray, *Accounting*
N. Jay Norman, *Chicago Representative*

SERVICES: Theatrical, documentary, commercial, television and industrial films in black & white and in color; distribution. FACILITIES: Complete sound studios and mobile units. Creative, art, casting, editorial and distribution services. Film vaults, projection and other related facilities and services.



VAN PRAAG: CONTINUED

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *1959 Official Orange Bowl Highlights* (Orange Bowl Committee). TV COMMERCIALS: for Oasis (McCann-Erickson); Socony Gasoline (Compton); State Farm Mutual, Renault (Needham, Louis & Brorby); Fels (Aitkin-Kynett); Quaker State Oil, RCA Whirlpool, RCA TV Sets, Mercury (Kenyon & Eckhardt); Delco Batteries, Chevrolet (Campbell-Ewald); Ford (J. Walter Thompson); Westinghouse TV Sets, Chrysler Corp. (McCann-Erickson); Dodge (Grant Advg.); D-X Boron (Potts-Woodbury); Puriton, Isetta Cars (Norman Gladney Co.); Eastern Airlines (Fletcher D. Richards); Aluminum Co. of America (Fuller & Smith & Ross); Helme Snuff (CBS Terrytoons); Wonder Bread (Ted Bates & Co.); Richfield Gasoline (Hixson & Jorgensen); United Nations (Advertising Council, Inc.); Mutual of Omaha (Bozell & Jacobs); U. S. Information Agency (Direct).

VAVIN, INC.

(Video & Visual Information Films)

134 East 57th Street, New York 22, N.Y.
Phone: MUrray Hill 8-5897

Date of Organization: 1948

Branch Offices: 72 Boulevard Raspail, Paris XVI, France. Mme. Yvonne Oberlin, *Manager.* 9 Blumenstrasse, Buder ch-Dusseldorf, Germany. N. Z. Moreno, *Vice-President and Manager.*

Richard de Rochemont, *Pres., Ch. of Board*
Gerald E. Weiler, *Executive Vice-Pres.*
Helen B. de Rochemont, *Vice-President*
Ruth Teksmo, *Secretary, Asst. Treasurer*
N. Z. Moreno, *Vice-President*
Joseph Stultz, *Vice-President*

SERVICES: Production of documentary, industrial, public relations and travel films for theatrical, non-theatrical and TV distribution. Production of closed-circuit presentations. FACILITIES: Production and editorial for 35mm and 16mm color and black & white in U.S. and overseas locations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *America's Williamsburg* (Colonial Williamsburg); *Once Upon a Time* (Philip Murray Fund); *Light Upon the Earth,* Public Relations Series (Reader's Digest Assoc.); *Innocents Abroad* (American Soc. of Travel Agents); *The Peaceful Valley of the Loire, Riviera Rendezvous,* Series of Travel Films (French Gov't. Tourist Office); Public Relations Series (Life Magazine); Public Relations Series (Sports Illustrated).

This 9th Annual Review Issue

Is Your Most Reliable Reference Source

★ Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion pictures or slidefilms were the minimum requested for an unqualified listing. Television commercials are also listed for companies performing this type of production work.

METROPOLITAN NEW YORK:

VIDEOCRAFT PRODUCTIONS
(Division of Video Crafts, Inc.)

116 East 30th Street, New York 16, N.Y.
Phone: ORegon 9-6030

Date of Organization: 1950

Branch Offices: 1240—27th Street, N.W., Washington, D.C. Barbara Freygang. Tokyo Radio-TV Studio, Chuo-Ku, Tokyo, Japan. Kizo Nagashima, *in charge.*

Arthur Rankin, Jr., *President*
Wendell Deland, *Vice-President*
Rene Mechin, *Sales Manager*
Larry Roemer, *In Chg. Production*
Curtis Iverson, *Art Director*
Vincent Caputo, *Studio Manager*
Jan Breit, *Dir. of Photography*

SERVICES: Motion pictures for television and industry, slidefilms, TV spots, TV graphics. Complete art and film studio for all phases of projection. FACILITIES: Motion picture and still studio; cutting and editing facilities; recording studio; cameras, lights, etc. Animation and stop motion puppet films in association with Japan Animation Producers Assn.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: No Title (Israel Labor Organization). SLIDEFILMS: *Operations Research*, 3 films (American Management Assoc.); *Bible on the Island* (American Bible Society); *Most Unforgettable Quest*, 3 films (American Hotel Assoc.); *Business Science* (International Business Machines). TV COMMERCIALS: for The Great Atlantic & Pacific Tea Co., Vanity Fair, No-Ca[1] (Paris & Peart); Johnson & Johnson (Frohlich); Puss 'N Boots, Woolworth's (Lynn Baker); Breakstones (Emil Mogul); Bible Reading Week (American Bible Society).

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VISUALSCOPE, INCORPORATED

103 Park Avenue, New York, N.Y.
Phone: MUrray Hill 3-3738

Date of Incorporation: 1955

John H. Rose, Jr., *President*
Manny Rey, *Vice-President, Art Director*
Robert VanHouten, *Sales Manager*
Robert G. Taylor, *Secretary-Treasurer, Production Manager*

SERVICES: Audio-visual presentations including the Visualscope wide-screen slide or filmstrip, standard filmstrip and slides, Vu-Graphs, slide motion pictures. FACILITIES: Complete art department, photographic studio, staff script writer, projection equipment and recording facilities.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Gleam of Stainless Steel* (International Nickel Co.); *If You Have Love* (Mennonite Central Committee); *Let's Keep the Record Straight* (Esso Standard Oil Co.); *How to Plan Kitchens* (Youngstown Kitchens); *It's Better Than You Think* (Electrolux Corp.); *Nationwide Survey* (Avon); *1959 Advertising Story* (The Borden Co.); *Facts and Teen Figures* (Ladies' Home Journal). WIDE-SCREEN SLIDEFILMS: *Fram's Future* (Fram Corp.); *Take Any Issue, Automotive Presentation* (Saturday Evening Post); *DX Sunray* (Life Magazine); *Esquire Fashions* (Esquire Magazine); *Sylvania's Ahead* (Sylvania Electric Products); *DC Power with Semi-Conductors* (General Electric); *Owens-Corning Fiberglas & Life* (Owens-Corning Fiberglas Corp.); *Journal Power* (Ladies' Home Journal); *Xmas 1959* (Eastman Kodak Co.); *Chrysler of Canada* (Ross Roy, Inc.); *Busch Bavarian* (Anheuser-Busch); *The All Purpose Power Line*, series of 6 films (General Motors Diesel); *Pepsi Cola Sales Meeting* (Pepsi Cola Co.); *Babbitt's Key to Success—You* (B. T. Babbitt Co.). SLIDE MOTION PICTURES: *Horizons Unlimited* (Motorola, Inc.); *Everybody's Viewin' It* (Plymouth); *Alternatives* (National Service Board for Religious Objectors); *The Look of the Future* (Four Roses Distillers); *Ion Exchange* (The Dow Chemical Co.); Fab and Vel Powder (Colgate-Palmolive).

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ROGER WADE PRODUCTIONS, INC.

15 West 46th Street, New York 36, N. Y.
Phone: CIrcle 5-3040

Date of Organization: 1946

Roger Wade, *President*
Anne Koller, *Vice-President*
Wm. Buckley, *Director*
Marvin Friedman, *Animation & Art Dir.*
Philip Donoghue, *Production Manager*
Howard Mann, *Film Director*
Donald Lothrop, *Creative Still Photographer*

SERVICES: Production of industrial motion pictures (b&w and color); sound slidefilms; TV commericals. FACILITIES: Studio, editing rooms, dark rooms, Oxberry 16 35mm, animation stand, complete equipment and processing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *For All Time* (Equitable Life Assurance Society of the U.S.); *Security Regained* (First National City Bank of New York); *Song of the Iron Road* (Associated Railroads of New Jersey); *Grid Navigation* (U. S. Air Force); *Cargo Gear Handling* (U. S. Navy). SLIDEFILMS: *Perception of Driving Hazards* (Shell Oil Co.).

Warner Bros. Television Commercial & Industrial Films, Inc.

666 Fifth Avenue, New York, New York

Rodney Erickson, *Vice-President in charge of World Wide Television Sales*
Joseph D. Lamneck, *Eastern Sales Representative*

(See complete listing under Los Angeles area)

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Wilding Picture Productions, Inc.

405 Park Avenue, New York, New York
Phone: PLaza 9-0854

Hugh Gage, *Vice-President, in charge*

(See complete listing under Chicago area)

WINIK FILMS CORP.

250 West 57th Street, New York, N.Y.
Phone: CIrcle 6-7360

*this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 9th Annual Production Review issue.

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WILLARD PICTURES, INC.

45 West 45th Street, New York 36, N. Y.
Phone: JUdson 2-0430

Branch Office: Editorial, Cutting, Projection, Recording, Animation: 550 Fifth Avenue, New York, N. Y.

Date of Organization: 1932

John M. Squires, Jr., *President*
S. A. Scribner, Jr., *Vice-President*
S. H. Childs, *Treasurer*

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U.S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials. FACILITIES: Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Aristocort—Uses in Dermatology* (Lederle Laboratories Div., American Cyanamid Corp.); *An American Factory* (General Electric Co., U. S. Information Agency); *Circle of Confidence* (Firestone Tire and Rubber Co.); *New York* (The Advertising Council); training films for U. S. Navy and other government agencies; *Wild Life in Venezuela* (Creole Petroleum Corp.).

WONDSEL, CARLISLE & DUNPHY, INC.

1600 Broadway, New York 19, N.Y.
Phone: CIrcle 7-1600

Date of Organization: 1957

Harold E. Wondsel, *President*
Robert Carlisle, *Vice-President in charge of Production*
Thomas Dunphy, *Vice-President in charge of TV activities*
Walter Kullberg, *Secretary-Treasurer*
John Affriol, *Production Manager*

SERVICES: Complete facilities and staff personnel for the production of all types of motion pictures including theatrical, industrial, documentary and television. FACILITIES: Our own large air-conditioned studio, $^1/_4$" and 35mm tape recording, complete camera, lighting and all other photographic equipment. Editing and film storage facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Eye Witness Report*, Press Version (Sun Oil Co.); *Essential Oils of Africa*, English and Spanish versions (Fritzsche Bros.); *All the Difference in the World* (National Assoc. of Ice Industries); *Measuring Up* (American Telephone & Telegraph Corp.); *U.S. 1959 Royal Master* (U.S. Rubber Co.); *Jak-Et-Pak* (Continental Can Co.); *Seagrams Convention Sales Talk* (Seagram Distiller Co.). TV COMMERCIALS: for Chef Boy-Ar-Dee, General Electric, Argus Cameras, Royal Typewriters, Borden Co., Beech-Nut Gum, General Foods (Young & Rubicam); Vaseline Jelly, Esso Extra Gasoline, Nestle's (McCann-Erickson); National Biscuit Co., Nair, American Chicle Co., Royal Pudding (Ted Bates & Co.); Council for Financial Aid to Education (Advertising Council); Instant Sanka (Benton & Bowles); Hazel Bishop (Raymond Spector); and others.



WYLDE STUDIOS, INC.

41 West 57th Street, New York, N.Y.
Phone: PL 1-6970

Date of Organization: 1957

Robert Bean, *Executive Producer*
Fred Levinson, *Executive Producer*
Robert Leamy, *Production Manager*
Joseph Bernstein, *Associate Producer*
Beverly O'Reilly, *Director of Sales*

SERVICES: Art and animation of all types, motion pictures, motionslides, and slidefilms for industry, education, training and television; storyboards, character design, scripts and jingles. FACILITIES: Creative and production staff, complete art studio, animation and editing departments with 16 and 35mm Oxberry camera, screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTIONSLIDES: *The Vision of Television, E-Motion, Plus Over Normal* (Television Bureau of Advertising); *Miss Bradley Goes to Finishing School* (Cranston Paint Works Co.); *Smile—Show—Suggest* (National Assoc. of Hosiery Mfrs.); *The Day that Susie Lost Her Smile* (Bristol-Myers Co.). SLIDEFILMS: *Junior Demo School* (Revlon, Inc.); *The Guardians, It's Up to You* (Blue Cross); *The Watch Repair Man, Watchmarket Study*, French version (Watchmakers of Switzerland); *Today and Tonight* (National Broadcasting Co.); Rockefeller Presentation for TV (Marschalk-Pratt); General Shoe Corp. presentation (Tom Lee, Ltd.). TV COMMERCIALS: for Esso Weather, Esso Heating Oil (McCann-Erickson); Candettes (Paul Klemtner & Co.); Showcase of Sports (Rose-Martin); Kozak Polishing Cloth (Vincent-Michaels); Good Housekeeping Cookbooks (Good Housekeeping and Consolidated Book Publishers); *Rodeo, Ice Follies* (J. C. Bull, Inc.); promotional spots for National Broadcasting Co., National Telefilm Associates.

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SEYMOUR ZWEIBEL PRODUCTIONS, INC.

11 East 44th Street, New York 17, N.Y.
Phone: MUrray Hill 2-4450

Date of Organization: 1948

Seymour Zweibel, *President, Executive Producer*
Susan Wayne, *Vice-President, Producer, Director*
Lillian Klass, *Secretary*

SERVICES: Production of industrial and theatrical sound motion pictures and sound slidefilms. FACILITIES: Complete 35mm and 16mm motion pictures and sound slidefilm production. Still and sound photo studios, art department for both slidefilms and animation, editorial service, sound recording, b&w & color laboratory.

RECENT PRODUCTIONS AND SPONSORS

SOUND SLIDEFILMS: *Timekeeping—The Modern Way* (Executone, Inc.); *Business Problems—Business Opportunities* (Dun & Bradstreet); *Finer Offices* (Security Steel Co.); *Buyer for the Public, Opportunities & Benefits* (W. T. Grant Co.).

(Also listed as Gotham Film Prods.)

Rampart Productions

68 Pinewood Avenue, Albany, New York
Phone: 2-2020

Philip Itzkow, *Executive Producer*

(See complete listing under New York City)

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United States Productions, Inc.

Thomas G. Carroll Associates
116 Washington Ave., Albany, N.Y.

Thomas G. Carroll, *in charge*

(See complete listing under New York City)

ACADEMY-McLARTY PRODUCTIONS, INC.

45-47 Stanley Street, Buffalo 6, N.Y.
Phone: TAylor 0332

Date of Organization: 1934
Date of Incorporation: 1959

Branches: 333 South Warren St., Syracuse, N.Y. Phone: HArrison 2-6212. Norman B. Ross, *Executive in Charge*. 1970 S.W. 61st Court, Miami, Fla. Phone: MOhawk 6-0475. Willard D. Jones, *Executive in Charge, Production Manager*.

Franz E. Hartmann, *Pres. & Exec. Producer*
Henry D. McLarty, *Exec. Vice-Pres. Chg. Sales*
Norman B. Ross, *Production Manager*
Robert Dufford, *Chief Recordist*
David Mark, *Writer-Director*
Theodore Katz, *Art Director*
Helen Brayman, *Editorial Supervisor*

SERVICES: 16mm and 35mm films for education, sales training and promotion, fund raising, public relations, progress report. Sound slide and filmstrip presentations. TV film and slide commercials. Tape, disc and film recording. Mobile unit rental. FACILITIES: Sound stages in Buffalo and Syracuse. Arriflex, Maurer, Bell & Howell cameras. Rangertone $\frac{1}{4}$" tape recording; interlocked Stancil-Hoffman magnetic dubbers and recorders; Maurer optical recording; hot press titler; 3 music libraries. Studio and location lighting; completely equipped 7-ton mobile unit; animation stand.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Park-A-Loft* (Dresser-Ideco Co.); *Quick-Set Your Way to Profits* (U.S. Ceramic Tile Co.); *Union Metal in Honolulu* (Union Metal Co.); *From The Base Pan Up, Dealer Day U.E.D.* (Carrier Corp.); *Friction Reduction* (Federal Bearings Co.); *Vernon Downs The Miracle Mile* (Vernon Downs Harness Racing Assoc.); *Jet Starters* (Bendix Aviation); *Wholesaling Frozen Foods* (General Foods); *The Exceptional Child*, 18 programs (Syracuse University and The Ford Foundation). SLIDEFILMS: *Air Distribution and Duct Sizing, Advanced Psychrometrics, Air Conditioning Processes and Properties* (Carrier Corp.); *Cyclonic Combustion* (Cyclotherm Boiler Co.); *To Give Enough* (Jewish Home For The Aged). TV COMMERCIALS: for Dairyman's League Co-Op, Fitzgerald Brothers Brewing, Household Research Corp., Jefferson County Savings Bank, Onondaga County Savings Bank, 1st Trust & Deposit Co. of Syracuse.



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HOLLAND-WEGMAN PRODUCTIONS

197 Delaware Avenue, Buffalo 2, N.Y.
Phone: MAdison 7411

Date of Organization: 1952

Sheldon C. Holland, *Partner*
Edward J. Wegman, *Partner*
James I. Allan, *Editorial Chief*
Paul G. Ent, *Director of Photography*
Andrew J. MacGowan, Jr., *Senior Writer-Director*
John V. Gates, *Cinematographer*
John E. Bjarnow, *Art Director*
Floyd G. Stratton, *Laboratory Manager*
Norman Tolson, *TV Creative Director*
Paul B. Davis, *Account Executive*

SERVICES: 16mm and 35mm films for business industry and television: Sales promotion, public relations, educational, medical and scientific. Commercials and programs for television, in color or black and white. FACILITIES: Complete creative, production and laboratory facilities. 2,000 sq. ft. sound stage, blimped Mitchell 16mm and 35mm studio cameras; 3 magnetic film recorders, 4 channel magnetic film mixing, $\frac{1}{4}$ inch magnetic sync recorder; animation and art department; Acme animation stand; creative staff; music library; laboratory for processing, printing and edge numbering; fireproof film vault; Fearless Panoram dolly, Worral head, M-R mike boom.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fourth Seacoast*, chapters III, IV (St. Lawrence Seaway Development Corp.); *Keeping Ahead Automatically* (Ingersoll-Rand); *Time to Relax* (Barcalo); *You Are the Red Cross* (American Red Cross); *Magnetic Dies* (S. B. Whistler & Sons); *Fire Afloat* (Hooker Electrochemical Co.); *Three Men* (Eastern Railroads Assoc.); *Heart of a City* (Niagara Falls Community Chest). SLIDEFILMS: *Magic Walls, Holostud* (National Gypsum Co.); *Tale of Two Farms, How to Sell Unico* (United Cooperatives).

TRI-J FILM PRODUCTIONS

15 Penfield Street, Buffalo 13, N. Y.
Phone: GArfield 6644

Date of Organization: 1956

Jerome J. Joseph, *Owner, Producer-Director*
Irwin Green, *Sales Manager*

SERVICES: Complete production of motion pictures, live or animated and slidefilms from storyboard to screen to serve all needs. FACILITIES: 40′ x 50′ sound stage, 16mm synchronous cameras and sound recording unit, studio and portable lighting equipment, editing department, animation facilities. Portable equipment for location shooting anywhere.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Competition Driver* (Kendall Oil Refinery); *Help & Happiness in Learning* (Parent Council for Retarded Children); *No Lift Snow Plow* (Industrial Metals Corp.); *This Is the Answer* (Protec-O-Matic Corp.); *The S-110* (Sylvania Electric Products Corp.).

MID-ATLANTIC: New York State

Victor Kayfetz Productions, Inc.

1200 Westfall Road, Rochester 18, N. Y.
Phones: HIllside 5-0883, GReenfield 3-3000

(See complete listing under New York City)

District of Columbia

AMERICAN FILM SERVICES

2932 Cortland Place, N.W., Washington, D.C.
Phone: COlumbia 5-2564

Date of Organization: 1946

Henry V. Hoagland, *President*

SERVICES: Producers of 16mm sound films specializing in public relations films for colleges and universities for fund raising, alumni relations; also producers of sport films for instruction and entertainment. Distribution outlets throughout United States using some 25 regional educational film libraries. FACILITIES: Contract for sound and editing with companies specializing in that work. (None owned.)

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Challenge* (American Baptist Convention); *This Is Redlands* (University of Redlands); *Men in the Making* (The Peddie School); *Gateway to Learning* (Hood College).

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Atlas Film Corporation

714 Warner Building, 501 13th Street, N.W., Washington 4, D.C.

(See complete listing under Chicago area)

Calhoun Studios, Inc.

417 Southern Bldg., Washington 5, D.C.
P. Bateman Ennis, *Representative*

(See complete listing under New York City)

*

CREATIVE ARTS STUDIO, INC.

814 H Street, N.W., Washington 1, D.C.
Phone: REpublic 7-7152

Date of Incorporation: 1942

Milton R. Tinsley, *President*
George W. Snowden, *Vice-President*
Lloyd B. MacEwen, *Treasurer*
Arthur C. Iddings, *Production Director*
Melvin M. Emde, *Project Supervisor*
W. Wilson Taylor, *Project Supervisor*
George C. Wright, *Public Relations*
Frank S. Stewart, *Technical Art Dept.*
Frank M. Harding, *Art & Design Dept.*
John J. Poland, *Photography Dept.*

SERVICES: Motion pictures—commercial, training, educational and informational; TV commercials; slidefilms and slides; charts; art work of all types; scripts; creative exhibits design; kit materials, etc. FACILITIES: 35mm and 16mm animation, still photography, titling, research and writing, designing and complete art service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sam'l and Social Security, Accidents Don't Just Happen* (Dept. of Health, Education & Welfare); *History of the Navy—Civil War I, History of the Navy—Civil War II* (U.S. Navy, Bureau of Aeronautics); *The Number One Lifesaving Challenge in America Today* (President's Committee on Traffic Safety). TV COMMERCIALS: six TV spots, eight films (Automotive Safety Foundation).

CREATIVE ARTS: CONT'D.

NATIONAL FILM STUDIOS, INC.

(formerly Capital Film Studios)
105 11th Street, S.E., Washington 3, D.C.
Phone: LIncoln 6-8822

Date of Organization: 1953

Harold A. Keats, *President*
F. William Hart, *Managing Director & Treasurer*
Edward W. Alfriend, IV, *Vice-President*
Stanley Allen, *Vice-President*

SERVICES: Complete 35mm and 16mm motion picture production. FACILITIES: Completely equipped studio including air conditioned sound stage; equipment and personnel for studio or location production; RCA Sound Recording supplied by Capital Film Laboratories, Inc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Boats, Motors and People* (Johnson Motors and American National Red Cross); *We're Thinking of You* (Maurer, Schuebel & Fleisher and Communication Workers of America); *Income Tax, 4-H Clubs*, Italian series (U.S. Information Agency); *Administrator's Report* (National Aeronautics and Space Administration); *Dead to the World*, theatrical release. FILMED TV PROGRAMS: *The Twentieth Century*, with Walter Cronkite (CBS-TV). TV COMMERCIALS: for Westinghouse (McCann-Erickson); Back to School spots (U.S. Office of Education).

NORWOOD STUDIOS, INC.

926 New Jersey Avenue, N.W., Washington, D.C.
Phone: DIstrict 7-2992

Date of Organization: 1951

Philip Martin, Jr., *Pres., Exec. Producer*
Tom Burrowes, *Vice-Pres., Controller*
Vaughn B. Coale, *Asst. to the President*
Jack Ballard, *Secretary-Treasurer*
Glenn Johnston, *Director of Photography*
Boyd Wolff, *Head, Writing Department*
Ray Haney, *Director of Music*
Carlyle Robinson, *Production Supervisor*
Carl Fowler, *Head, Editorial Department*

SERVICES: Production of motion pictures for theatrical, non-theatrical and TV. FACILITIES: 35 and 16mm Mitchell cameras, lighting and grip equipment and transportation equipment. Editorial and projection facilities. Westrex and RCA sound recording. Sound stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Operation Brotherhood* (International Brotherhood of Electrical Workers); *It's Good Business* (AFL-CIO); *Officers Conference* (Department of Defense); *Year of Birth* (Brown University); *Transistors* (U.S. Information Agency).

*

Reid H. Ray Film Industries, Inc.

122A Washington Building, Washington 5, D.C.
Phone: DIstrict 7-8729

R. E. Whitney

(See complete listing under St. Paul, Minn.)

SIGHT & SOUND, INC.

923 Fifteenth Street, Washington 6, D.C.
Phone: RE 7-8530

Date of Organization: April, 1958

Edgar Parsons, *President*
Stanley G. House, *Vice-President*
Marvin Gerstin, *Secretary*

SERVICES: Consultants in planning, production and utilization of motion pictures, sound slide films and visual presentations. Producers of TV commercials, information films and sound slidefilms. Scriptwriting, film editing, sound recording, distribution for industrial internal producers. FACILITIES: Sound stage 40′ x 60′ screening, cutting rooms; Stancil-Hoffman magnetic recording and mixing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Squeaky the Squirrel, Timothy the Turtle, Billy's New Tricycle, Peter the Pigeon* (AAA Foundation for Traffic Safety); *Lancaster County Safety Parade* (Lancaster Automobile Club). TV COMMERCIALS: for Giant Food Stores (Ads, Inc.). TV NEWSFILMS: for National Education Assoc.

Videocraft Productions
Division of Video Crafts, Inc.

1270—27th Street, N.W., Washington, D.C.

Barbara Freygang

(See complete listing under New York City)

WASHINGTON VIDEO PRODUCTIONS, INC.

1637 Wisconsin Ave., N.W., Washington 7, D.C.
Phone: ADams 4-5737

Date of Incorporation: 1948

Branch Offices: CPO Box 710, Tokyo, Japan. Mr. Ian Mutsu. 203 Regent Street, London W1, England. Mr. Howard Connell.

George F. Johnston, *President*
James G. Lindsay, *Manager*

SERVICES: 35mm and 16mm color, b&w, silent and sound motion pictures. FACILITIES: Large stage, complete lighting, grip and camera equipment for 16mm and 35mm production. Cover U.S.; overseas production experience, with emphasis on Far East.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Heart of a Stranger* (Christian Childrens Fund); *Art Treasures of Korea* (Republic of Korea); *Ready on Ocean Station November* (U.S. Coast Guard); *United for Freedom* (United Rubber Workers); no title (Democratic Nat'l. Committee).

Baltimore, Maryland

MILNER-FENWICK, INC.

3800 Liberty Heights Ave., Baltimore 15, Maryland
Phones: MOhawk 4-4221-22

Date of Organization: 1956

Ervin M. Milner, *President*
Robert T. Fenwick, *Vice-President*
Hobart Wolf, Jr., *Vice-President*

SERVICES: Informational motion pictures for industry and government. TV commercials and full animation. Complete service in research, scripts and finished products. FACILITIES: Complete sound studio. 35mm equipment. Animation stand. Production staff.

MILNER-FENWICK: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Since the Beginning of Time* (Internal Revenue Service); *Science for Man—Out Among the Stars, Cinderella's Gown* (U.S. Information Agency); *Doppler Radar* (Bendix); *The Intruder* (E. L. Bruce Co., Inc.); *Ditching Techniques for Transport Aircraft* (U.S. Air Force); *Civil Engineers of the Navy* (U.S. Navy); *Johns Hopkins File 7* (Johns Hopkins University); Classified film (Westinghouse); Special Film Reports—Vice President Nixon, Dr. Milton Eisenhower and Senator Beall. TV COMMERCIALS: for Holiday Cigarettes, FFV Cookies (Cargill, Wilson & Acree); Breyers Ice Cream (Lewis & Gilman); Roberts Scrapple, Rapa Scrapple, Kissling Sauerkraut (Cox Agency); Conte Luna (Bozell & Jacobs); Yolanda Oil (W. B. Doner); DCSA (Ketchum, MacLeod & Grove); Briggs Ice Cream, Hot Dogs (Kal, Ehrlich & Merrick); Valley Forge Beer (Alvin Epstein Agency).

MONUMENTAL FILMS & RECORDINGS, INC.

2203 Maryland Ave., Baltimore 18, Maryland
Phone: CHesapeake 3-2549

Date of Organization: 1950

John D. A'Herns, *President & General Manager*
Max Brecher, *Vice-President & Technical Director*
Vernon P. Spedden, *Director of Cinematography*
C. Wilbur Taylor, *Supervisor Sound Dept.*
William Englar, *Director of Recording & Mixing*
William Muth, *Director of Public Relations*
Edouard Hilbert, *Animation Director*
Thomas Meek, *Art Department*
Mae Guckert, *Director of Office Personnel*

SERVICES: Motion pictures, slidefilms and radio transcriptions for advertising, public relations, training and television. FACILITIES: 2 sound stages, 35mm BNC Mitchell, 3 Arriflex and Bell & Howell cameras, 1200 ft. 16mm Auricons, Cine Specials, dollies, blimps, script prompter, etc.; complete stage and location lighting; art department, animation stand; separate recording studio complete with interlock projection and 16mm magnetic tape, ¼" Ampex and Presto tape machines, Western Electric eight channel mixer, music library, etc.; complete Kinescope picture and sound facilities including off the air monitor; complete cutting rooms equipped with 16mm and 35mm Moviolas and hot splicers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Magic Switch* (Black & Decker Mfg. Co.); *Jamaica, Harwood Hills* (Reynolds Metals Co.); *Duralite Story* (Warner Fruehauf Co.); *Point of Contact* (Montgomery County Government); *Canal Dredge* (Ellicott Machine Co.); *Defense Report* (State of Maryland). TELEVISION FILMS: *Yard 'N Garden* (VanSant, Dugdale & Co.); *Coastal Foods* (W. B. Doner & Co.).

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STARK-FILMS

537 N. Howard Street, Baltimore 1, Md.
Phone: LE 9-3391

Date of Organization: 1920

STARK-FILMS: CONT'D.

Milton Stark, *President*
Rose S. Stark, *Secretary*
Casper Falkenhan, *Production Manager*
Harold Elkin, *Purchasing, Personnel Mgr.*

SERVICES: Produce 16mm color, b&w silent and sound films. Sound, silent color slidefilms. FACILITIES: Small studio; complete 16mm camera and production equipment; cover Eastern U.S. region. Unused selection stock footage U.S. Naval Academy, Washington, D. C., Baltimore.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Nutrition* (National Dairy Council); *Fuson* (Meyercord Co.); various untitled films for Johns Hopkins University, City of Baltimore, State of Maryland; untitled film in process for Library Institute of America. TV AND THEATRICAL FILMS: *Public Parking* (Jos. Katz Co.).

New Jersey

FIORE FILMS

128 Mallory Avenue, Jersey City 4, N.J.
Phone: HEnderson 2-4474

Date of Organization: 1951

Branch: Room 1103, 332 West 52nd St., New York, N.Y. William Kohler, *Executive in charge.*

Al Fiore, *Production*
M. A. Fiore, Sr., *Executive Director*
Will Kohler, *Photography & Sound*
Nicholas Rosse, *Distribution*

SERVICES: 35 and 16mm educational and documentary, public service films, black and white or color, for industry, television, public relations, religious and civic organizations. Sound slidefilms; animation; television commercials. FACILITIES: Complete 35 and 16mm filming and editing equipment, 70′ x 110′ sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sherlock McKanick's Crime Lab* (Standard Motors, Inc.); *Type Face Selections* (Lane & Young, Inc.); *Selling Sterile Meats* (Can Meat Corp.); *The Life of Your Floor* (Custom Chemical Co.); *Those Solid Comforts* (Perma-Foam, Inc.). TV COMMERCIALS: for Perform Hair Set (Rhodes Pharmacal Co.); Sardo (Sardeau, Inc.); DeJur Electra Camera, DeJur Stenorette (Friend-Reiss Advg.); Art Crayons (Sargent Co.).

ON FILM, INC.

33 Witherspoon Street, Princeton, N.J.
Phone: WAlnut 1-7800

Date of Organization: 1951

Branch Office: 315 East 55th Street, New York, N. Y. Phone: PLaza 9-2330. Malcolm Scott, Hugo Seiler.

Robert Bell, *President*
William Riley, *Exec. Vice-President*
Frederick Johnston, Jr., *Treasurer*
John Thompson, *Director of Sales*
Alfred Califano, *Production Coordinator*
Carlo Arcamone, *Supervising Editor*
Yngvar Haslestad, *Director of Distribution*

SERVICES: Creation, production and distribution of motion pictures, sound slidefilms and TV commericals for industry, government, agriculture and television. Public relations, sales promotion, special purpose, merchandising, medical and training films. FACILITIES: 16mm and 35mm cameras, 5500 sq. ft. sound stage, animation stand and camera, magnetic recorders, art department, staff writers, directors, editors and artists.

MIDDLE-ATLANTIC STATES: ON FILM: CONTINUED

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Getting Down to Casings* (American Rayon Institute); *Tie-Tie Go Round* (Chicago Printed String Co.); *The Search at San Jose* (International Business Machines Corp.); *The Big Board* (New York Stock Exchange); *This Is Philip Morris* (Philip Morris, Inc.); *No One Maestro* (Factory Management and Maintenance, McGraw-Hill); *To Please a Woman* (The Dow Chemical Co.). TV COMMERCIALS: for General Electric Co. (B.B.D.&O.); Aluminum Co. of America (Fuller, Smith & Ross, Inc.); Pittsburgh Plate Glass Co. (Ketchum, MacLeod & Grove, Inc.); General Foods Corp., Johnson & Johnson (Young & Rubicam, Inc.).

STAR INFORMATIONAL FILMS

240 West Front Street, Plainfield, N.J.
Phone: Plainfield 5-8343

Date of Organization: 1955

Arthur Krienke, *Owner*

SERVICES: Industrial, sales and scientific films from script to screen. FACILITIES: 16mm Mitchell and Cine Special cameras; stop motion, time-lapse equipment; special camera stands; microscopic equipment; tape and synchronous magnetic recorders; title and special effects stands; cutting rooms, lighting equipment, special effects shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tranquilizers, A New Idea in Animal Feeds, Dynamic Careers Through Agriculture, Montgomery Feed Trials* (Chas. Pfizer & Co., Inc.); *Gymkahnna-58* (Continental Motors); *Machine Design Analysis* (Maidenform Brassiere Co.).

Pennsylvania

CLOSE AND PATENAUDE

1616 Pennsylvania Blvd., Philadelphia 3, Pa.
Phone: LOcust 8-4224

Date of Organization: 1956

E. Burt Close, *Partner*
Joseph A. Patenaude, *Partner*
Frank A. Wagner, *Creative Director*
David J. Flood, *Director of Films*
Louise d'A. Fortier, *Traffic & Prod. Supvr.*

SERVICES: Production by cut-out art or flat art technique of sound filmstrips, motion pictures and filmed TV commercials. FACILITIES: Photographic studio for production of filmstrips; facilities available for production of motion pictures and TV commercials.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Introduction to INAmatic, The Opportunity* (Insurance Co. of North America); *Application for Employment* (Airtemp Div., Chrysler Corp.); *You Hold the Keys*, script (Scott Paper Co.). SLIDEFILMS: *Case of the Contest Clues* (American Motors); *Budd Wheel Maintenance* (Lewis & Gilman);

(LISTING CONTINUES ON FOLLOWING PAGE)

MIDDLE-ATLANTIC STATES:

Metropolitan Philadelphia

CLOSE & PATENAUDE: CONT'D.

Member of the Family (Philadelphia Bulletin); *The New Product Story, Something is About to Happen, You and the Challenge of '59* (Airtemp Div., Chrysler Corp.); *The General Finds a Home, We Want to Know, Decision to Buy*, and 3 others (E. I. du Pont de Nemours & Co., Inc.); *Opportunity Time* (Hamilton Watch Co.); *INAmatic, The Beloit Survey, Advertising & Sales Potential* (Insurance Co. of North America) and others for various clients. TV COMMERCIALS: for Horsman Dolls, Amsco Shirley Temple TV Theater (Lavenson Bureau of Advg.).

De FRENES COMPANY

1909 Buttonwood Street, Philadelphia 30, Pennsylvania

Phone: RIttenhouse 6-1686

Date of Organization: 1916

Joseph De Frenes, *President, Treasurer*
Michael Levanios, Jr., *Vice-Pres., Prod.*
Richard De Frenes, *Secretary, Cameraman*
Leon S. Rhodes, *Writer-Director, Animation Director*
Stephen A. Ciechon, *Writer-Director, Editorial Chief*
Robert R. Smith, *Director-Cameraman*
Paul A. Litecky, *Chief Sound Engineer*
Henry D. McKee, *Artist*
Charles Williams, *Artist*
Joseph X. Leirer, *Cameraman*
Frank D. Pugliese, *Cameraman*
James W. Fabio, *Cameraman*
Russell K. Spear, *Office Manager*

SERVICES: Complete motion picture and slidefilm production from script to finished film. Specialists in the production of motivation, TV and training films for business, associations and government agencies. 25 full time staff employees. FACILITIES: 2 completely equipped sound stages and complete location equipment for 16mm and 35mm color or B&W production; art and animation department with 3 animation stands; special effects department; five 35mm magnetic or optical RCA sound channels; lighting equipment available for rental; music library; film storage vault; carpenter shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Next Giant Step* (Minneapolis-Honeywell); *Cummings City* (U. S. Army); *C-130 Interim Aerial Delivery System* (U. S. Air Force); *Officer Candidate School, Naval Gun Ammunition, Preparation of Boilers for Inactivation* (U. S. Navy); *Surgical Repair of Aortic Insufficiency* (Bailey Thoracic Clinic); *The Christian Answer - 1958* (Summer Evangelistic Committee); *Computer, Space, Ballistic Missile*, Program films (Burroughs Corp., General Electric Co., Radio Corp. of America). TV COMMERCIALS: for Food Fair, General Electric, Big Brothers, Margo Wine, Atlantic Refining Co.

NEIL HARVEY PRODUCTIONS

Suite 1118-20-22 Broad Locust Building
Philadelphia 2, Pennsylvania

Phone: KIngsley 6-0123

Pittsburgh, Pennsylvania

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Colmes-Werrenrath Productions, Inc.

Penn Sheraton Hotel, Pittsburgh, Pa.
Phone: GRant 1-3696

George Heid, *Manager*

(See complete listing under Chicago area)

MODE-ART PICTURES, INC.

1022 Forbes Street, Pittsburgh 19, Pa.
Phone: EXpress 1-1846

Date of Organization: 1938

James L. Baker, *President*
Robert L. Stone, *Executive Vice-President*
August A. Borgen, *Vice-Pres., Recording*
H. John Kemerer, *Vice-President*
Florence E. Baker, *Secretary & Treasurer*
Louis Sisk, *Editorial*

SERVICES: 16mm and 35mm educational, public relations, sales promotion and TV production. FACILITIES: Complete 16mm and 35mm editorial (1, 2 or 6 head Moviolas), camera, lighting and mobile equipment, including 1800 amp generators. Recording facilities include synchronous ¼" and 35mm magnetic to 16mm and 35mm optical.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pageant of Steel* (Bethlehem Steel Co., Inc.); *Power & Promise, A System That's Sure - Thermalastic* (Westinghouse Electric Corp.); *New Horizons in Tool Steel* (Allegheny Ludlum Steel Corp.).

WARREN R. SMITH, INC.

210 Semple Street, Pittsburgh 13, Pa.
Phone: MUseum 3-6300

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Wilding Picture Productions, Inc.

3 Gateway Center, Pittsburgh, Pa.
Phone: GRant 1-6240

Karl Kuechenmeister, *District Manager*

(See complete listing under Chicago area)

Other Pennsylvania Cities

NORTH AMERICAN FILM CORPORATION

106 E. 10th Street, Erie, Pa.
Phone: 2-6493

Real Facts for Sponsors

—evidence of suppliers' good faith

★ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

The growing volume of TV commercial production is noted in listings of the companies which provide this service and in a special additional source list included in this year's Production Review issue.

MICHENER & O'CONNOR STUDIOS

1007 North Front St., Harrisburg, Pa.
Phone: CEdar 4-5988

Date of Organization: 1953

Branch Office: Lemoyne Theater Building Lemoyne, Pa. Phone: (Harrisburg CEdar 4-5988. Henry L. Miller, *Director*)

Edward C. Michener, *President*
Walter G. O'Connor, *Vice-President*
Henry L. Miller, *Production Supervisor*

SERVICES: Motion pictures, slidefilms, TV commercials. FACILITIES: Studio space 3300 sq ft. including sound stage, post-recording, projection, sound recording and mixing rooms; editing facilities; animation stand; complete basic filming equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Give Us This Day* (United Fund); *More Milk for Danny* (New Holland Machine Co.). SLIDEFILMS: *Eternal Vigilance* (Capital Bakeries). FILMED TV PROGRAMS: for Republican State Committee, series of 30. TV COMMERCIALS: for Pennsylvania Medical Society, Pennsylvania Bankers Assoc., Dauphin Deposit Trust Co.

STUDIO SIXTEEN

27 Hawthorne Road, Wyomissing Hills, Reading, Pa.
(Mailing address: Box 1161, Reading, Pa.)
Phone: ORchard 8-7950

Virginia

TANTAMOUNT PICTURES, INC.

108 N. Jefferson St., Richmond, Virginia
Phone: MIlton 8-5841

TV & MOTION PICTURE PRODUCTIONS, INC.

117 East Main St., Richmond, Virginia
Phone: MIlton 3-4444

Date of Organization: 1955

John C. Wood, *President*
Robert E. Kennedy, *Vice-President*

SERVICES: Industrial, public relations, stockholder relations films; TV commercials; TV slide commercials; TV newsclips. FACILITIES: Complete 16mm b&w laboratory equipment, editing, studio, lights and complete sound system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *More Power for All* (Virginia Electric and Power Co.); *Highlights of 1957, Highlights of 1958* (Reynolds Metals Co.); *New Bun Packer* (Union Machinery Co., AMF); *Make Way for Progress* (Virginia State Dept. of Highways); Personnel Training Film (Thalhimers Dept. Store); *Cuban Tour* (A. H. Robins Co.); Sales Film (Concrete Structures, Inc.); NEWSREELS: for NBC-TV, Reynolds Metals Co., Robertshaw-Fulton Controls Co., Virginia State Dept. of Highways, Virginia Electric and Power Co. TV COMMERCIALS: for Reynolds Metals Co. (Clinton E. Frank, Inc.); Southern Biscuit Co., Sam McDaniel & Son, Central Richmond Assoc. (Cargill, Wilson & Acree, Inc.); Southern Lightweight Aggregate Corp. (Cabell Eanes, Inc.); Southern States Co-operative (Direct); Richmond Area Community Chest (Direct).

Florida

RAINBOW PICTURES, INC.

1540 Levante Ave., Coral Gables 46, Florida
Phone: MOhawk 5-3524

Date of Organization: 1948

Walter Resce, *President*
Ruth B. Resce, *Secretary-Treasurer*
Oscar Barber, *Production Chief*

SERVICES: Complete 35mm and 16mm productions of theatrical, television, industrial and educational films. Script writing and editing. Complete 35mm and 16mm color or black & white animation services. FACILITIES: 70′ x 110′ air conditioned soundproof stage, 28′ ceiling. 35mm BNC Mitchell, 35mm N. C. Mitchell, 35mm Arriflex, 16mm Mitchell, 16mm Bell & Howell Filmos, 35mm RCA magnetic sound; 16mm Reevesound; 35mm Moviolas with double picture head and double sound head both optical and magnetic. Same Moviola in 16mm. Oxberry animation stand, Oxberry animation camera. Large screening room for 35mm and 16mm films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Regal Beer* (Tally Embry); *Eastern Airlines* (Fletcher D. Richards); *Reynolds Aluminum* (Clinton E. Frank Advg. Agcy.); *Nassau Development Board* (Nassau Development Board); *Moment of Fate* (Gabriel Heatter); *Royal Castle* (Royal Castle); *1958 Florida Derby* (Gulfstream Racetrack); *Harbor Defense* (U. S. Navy).

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Van Praag Productions, Inc.

3143 Ponce de Leon Blvd., Coral Cables, Miami, Florida
Phone: HIghland 4-3191; TWX MM-494

Maurice Van Praag, *General Manager*

(See complete listing under New York City)

Miami, Florida Area

Academy-McLarty Productions, Inc.

1970 S. E. 61st Court, Miami, Fla.
Phone: MOhawk 6-0475

William D. Jones, *Executive in Charge, Production Manager*

(See complete listing under New York State)

Acorn Films of New England

407 Lincoln Road, Miami, Florida
Phone: JEfferson 8-7338-9

George Contouris, *in charge of Production*

(See complete listing under Boston, Mass.)

Producers Film Studios (Jack Lieb Productions)

10301 E. Bay Harbor Drive, Miami Beach 54, Florida
Phone: UNion 6-3009

(See complete listing under Chicago area)

✻this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 9th Annual Review.

WURTELE FILM PRODUCTIONS

2302 Diversified Way, Orlando, Florida
Mailing Address: P. O. Box 504
Phone: GArden 2-9755

Date of Organization: 1938

Harold S. Wurtele, *Owner, Executive Prod.*
Elizabeth G. Wurtele, *Production Assistant*
M. A. McDaniels, Jr., *Production Assistant*
Wynk Boulware, *Art Department*

SERVICES: Producers of 16mm sound motion pictures—black and white and color—Commercial, educational, industrial, institutional, promotional and television. FACILITIES: Sound stage, screening room, editing room, camera truck. Equipment: Auricon-Pro sound camera; Maurer professional camera; Cine Kodak Special cameras; Filmo-70 cameras; Maurer 16mm optical recording system; magnetic film and tape recorders; location lighting equipment, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Black Hills Passion Play* (Black Hills Passion Play of America); *Movable Partitions* (The Celotex Corp.); *Lift Slab Construction, Slip Form Construction* (United Brotherhood of Carpenters and Joiners of America); *Tangerine Bowl Game* (Mississippi Southern College).

DRAMATIC PRESENTATIONS, INC.

(formerly Florida Film Studios)

1938 Laurel Street, Sarasota, Florida
Phone: RI 7-2141

Date of Organization: 1953

Duncan J. Morgan, *President*
W. P. Carey, *Vice-Pres., Sales Mgr.*
H. E. Swain, *Vice-Pres. in chg. Prod.*

SERVICES: 16mm motion pictures, 35mm slide and slidefilm production. FACILITIES: Photographic and recording studio facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Port Charlotte* (The Mackle Co.); *La Flor de Tampa* (Cigar Mfrs. Assoc. of Tama); *Water Ski Fun* (Mercury Motors); *Gulfstream Captain* (Florida Development Commission). SLIDEFILMS: Untitled films for United Fund of Tampa, United Fund of St. Petersburg, St. Petersburg Times.

Georgia

CARTER AND GALANTIN OF GEORGIA, INC.

752 Spring Street, N. W., Atlanta 8, Georgia
Phone: TRinity 5-7144

Date of Incorporation: July, 1958

Branch Offices: Atlanta Film Laboratories Co., 63 Fourth St., N. W., Atlanta 8, Ga. Phone: TRinity 5-0305, Dana C. Rogers, *Laboratory Manager* (AFL wholly-owned subsidiary). Carter and Galantin of Illinois, Inc., 710 West Jackson Blvd., Chicago 6, Ill. Phone: ANdover 3-6546, Lee S. Adams, *Sales Representative*. Carter and Galantin of New York, Inc., 55 West 13th St., New York 11, N. Y. Phone: CHelsea 3-3377, Ed Bolduc, *Sales Representative*.

C. G. Francke, *President & Treasurer*
Henry E. Carter, *Vice-Pres., & Secretary*
Durwood P. Walters, *Production Manager*
Robert Rockwell, *Sales Manager*
Dana C. Rogers, *Laboratory Manager*



CARTER & GALANTIN: CONT'D.

SERVICES: Creation and production of 16mm and 35mm motion pictures slidefilms, slides, theatre trailers and TV commercials; b&w and color, for industry, government and educational institutions. Sales and training aids, demonstrators, displays, promotional ideas and programs. Equipment sales and rentals. FACILITIES: Air-conditioned building with over 14,000 sq. ft. floor space; 3 sound stages with dressing rooms; animation department, Western Electric sound system; editorial, lighting, titling and mobile unit equipment; 16mm and 35mm high-speed Jet Spray processing; 16mm and 35mm b&w and color printing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Football Highlights of 1958* (Georgia Tech); *Mr. Pentecost Speaks* (Colgate-Palmolive); *Juvenile Amputees can be Habilitated* (Emory University). SLIDEFILMS: *No Noise is Good Noise* (Acousti-Celotex); *Business Builders* (Texaco). TV COMMERCIALS: for S.S.S. Tonic (Marschalk and Pratt Agcy.).

✻

INTERNATIONAL SOUND FILMS, INC.

26 E. Andrews Dr., N.E. Atlanta 5, Georgia
Phone: CEdar 7-0844

Date of Incorporation: August, 1952

George M. Kirkland, *President, Treasurer*
Evelyn E. Kirkland, *Vice-President*
Hubert A. Janicek, *Secretary*
Don Nixon, *Research & Script Dept.*
W. Brockford Gordon, *Camera Director*
Robert L. White, *Sound Engineer*
Neale G. Traugh, *Supervising Editor*
George Enloe, *Composer & Musical Director*
Myrtice Schuman, *Office Manager*

SERVICES: Production of 16mm color, b&w motion pictures; industrial, geographic, sales training, educational, documentary and TV films. Scripts from idea, complete research, studio or location work. Recording and dubbing for ¼″, 16mm or 35mm. TV commercials short subjects, still photographs, slidefilms. FACILITIES: Film production studios and equipment, field and studio camera crews, sound studio technicians, sound studio and air conditioned stage, music library, editing rooms, screening and conference rooms, carpenter shop, location vehicles and portable lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gold Mine on Main Street* (Conway Publications); *Tomorrow's Homes* (The Meadow Corp.); *Receiving Tube Story-Anniston; Receiving Tube-Story-Owensboro* (General Electric Co.); *Just for the Fun of It* (U. S. Corps of Engineers); *Producing America's Buried Treasure* (The Georgia Marble Co.); *Power for Peanuts* (Lilliston Implement Co.); *Paper's Magic Carpet* (F. C. Huyck & Co.). FILMED TV PROGRAMS: *Progress in Alabama* (Gubernatorial Report, Alabama); *Ticky Talky Learns to Read*, series (The Hinman School, Atlanta). TV COMMERCIALS: for Jett Dog Foods, Charles Wofford.

(GEORGIA LISTINGS CONTINUE NEXT PAGE)

SOUTHEASTERN STATES:

Atlanta, Georgia

*

Jamieson Film Company

936 West Peachtree Street, N.W.
Atlanta 9, Georgia

Phone: TRinity 4-6625

Chester D. Gleason, *Manager*

(See complete listing under Dallas, Texas)

*

FRANK WILLARD PRODUCTIONS

3223-B Cain's Hill Place, N.W., Atlanta 5, Georgia
Phone: CEdar 7-2282

Date of Organization: 1952

Frank Willard, *Owner*
Charlie R. Cannon, *Production Manager*
W. Brockford Gordon, *Cameraman*
Lamar Tutwiler, *Editor*
Sam Cravitz, *Sound Engineer*

SERVICES: Production of motion pictures only, 35mm and 16mm, for business training, public relations and information, safety, education, theatrical, television commercials, etc. FACILITIES: Sound stage completely equipped with lights, boom microphone, dolly, sound control room, acoustic treated. Sound recording for studio or location work, 16mm edge track magnetic; three channel dubbers interlocked by selsyn motors to projector for custom mixing and trial screening; 11 channel sound mixing console, ¼" Ampex tape recorder and turntables; 2 separate music libraries on disc and tape for highest quality scores. 16mm and 35mm cameras, sound and silent, with underwater blimp for 16mm camera. 16mm and 35mm editing rooms; screening room for interlocks or composites.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dial the Miles* (American Telephone & Telegraph Co.); *A Longer Shadow* (Southern Regional Education Board); *Trouble on Pole 55, Direct Distance Dialing*, theatrical trailer (Southern Bell Telephone Co.). SOUND SLIDEFILM TRACK: *Sellzapoppin'* (Southern Bell Telephone Co.).

Telepix Corporation

Whitson, Murray & Associates
35th & Abercorn, Savannah, Georgia

(See complete listing under Los Angeles area)

Kentucky

KENT LANE FILMS, INC.

1253 So. Third St., Louisville 3, Kentucky
Phone: MElrose 6-3911

Date of Organization: 1947

Kent Lane, *President & Producer*
Dorothy Ellenberg, *Production Manager*
Tom Mulvey, *Assistant Producer*
Hugh K. Miller, *Director, Still Photography*
Eric Wehder, Jr., *Art Director*

SERVICES: Merchandising, sales promotion, public relations and training films. Television commercials, slidefilms, still illustrations, editorial service and story boards. FACILITIES: Sound stage, recording studio, art and animation department, editing rooms, interlock magnetic film recording and playback, 35mm and 16mm cameras, dolly, all necessary equipment for studio or location film production.

KENT LANE FILMS: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *That Word Progress, Life on the Range, What's Cooking* (General Electric Co.); *Rope Afloat* (Puritan Cordage Mills); *Case Packing* (W. F. Barnes Co.); *Controlled Shipping, The Wrapper* (American Management Assoc.); *Birth of a Line* (Thomas Industries). SLIDEFILMS: *Light Weight Piping, Protection Plus* (Tube Turns Div., Chemetron Corp.).

VOGUE FILM PRODUCTIONS, INC.

Bowman Field, Louisville, Kentucky
Phone: GLendale 4-3689

Date of Organization: 1950

Hal Vinson, *President*
James Kincheloe, *Sales Manager*
George Weinmann, *in chg. of Production*

SERVICES: Motion pictures, slide presentations, slidefilms, TV commercials. FACILITIES: 16mm production equipment, including sound studio; complete location equipment in a mobile unit.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Aluminum Welding* (Reynolds Metals Co.). SLIDEFILMS: *Thinline as Architecture, Thinline for '59* (General Electric Co.). SLIDEFILM: *Aluminum Packaging Promotion* (Reynolds Metals Co.). WIDESCREEN SLIDEFILMS: Product Promotion (General Electric Co.). TV COMMERCIALS: for French Lick Sheraton Hotel; Community Chest; Riceland Rice (M. R. Kopmeyer Co.); Political Candidates (The Mulligan Co.).

Louisiana

COMMERCE PICTURES CORPORATION

525 Poydras Street, New Orleans, La.
Phone: MA 5026

Date of Incorporation: 1941

Robert Wiegand, *President*

SERVICES: Motion picture production for theatre, industry, education and television. FACILITIES: 35mm and 16mm studios; laboratories; film vaults; art and title department; theatre distribution.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cake Decor* (Azelea Bakery); *Bank and Baby Sit, Whatever You Drive* (First National Bank of Shreveport); *Autocrat Chef* (Consolidated Companies, Inc.); *Coolvue* (Superior Fan Co.).

PAN-AMERICAN FILMS

735 Poydras Street, New Orleans, La.
Phones: JA 2-5364, JA 5-4895

Date of Organization: August, 1950

Frank Richard, *Partner*
John M. LeBlanc, *Partner*
Jos. A. LeBaron, *Chief Film Editor*
Walter Rivet, *Chief Cameraman*
Wm. Delgado, *Laboratory Supt.*
J. R. Lawton, *Recording Engineer*

PAN-AMERICAN: CONT'D.

SERVICES: Complete 16mm laboratory, b&w processing, reversal, negative and positive printing; color duplication; editing and sound recording. 16mm film production, color & b&w for documentary, educational, industrial and special event films. FACILITIES: Editing rooms; Mole-Richardson lighting; Arri 16 1200 Auricon, Bell & Howell and special camera. Maurer 16mm film recorder; Magnasync 16mm and 17½mm magnetic film recorders recording studio; Bell & Howell 16mm printing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Costa Rica, Chile* (American Power & Lumber Co.); *Sugar Bowl* (New Orleans Mid-Winter Sports); *Radical Vagina Operation* (Louisiana State Medical School) *Life Worth Living* (St. Augustine Seminary)

Tennessee

CONTINENTAL FILM PRODUCTIONS CORPORATION

539 Vine Street, Chattanooga, Tennessee
Phone: AMherst 7-4302

Date of Incorporation: 1953

James E. Webster, *Pres. & Exec. Producer*
Gene A. Carr, *Vice-Pres. & Exec. Director*
H. L. Thatcher, *Treasurer*
Thomas Crutchfield, *Secretary*
Harold M. Walker, *Dir. Art & Animation*
Royal L. Coyle, *Dir. of Photography*

SERVICES: 16mm and 35mm color and black and white, live and animated motion pictures; sound slidefilms; industrial sales, sales and personnel training, documentary, public relations, medical, educational, and TV films. Producers also of FilmoRama productions (16mm verson of Cinemascope), color stills for display, and Stereo presentations. FACILITIES: Production facilities, including 16mm and 35mm cameras, 8,000 sq. ft. sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, FilmoRama lenses, over 125,000 watts of lighting equipment, and complete art and animation department with Oxberry animation stand and 16mm and 35mm camera. Permanent creative staff — writers, directors, cameramen, editors, artists, sound engineers and musical director.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Production of Uranium Feed Materials* (Atomic Energy Commission); *Report on the Nike Hercules Sustainer Engine, Safe Handling Is Your Life Line* (Thiokol Chemical Corp.). SLIDEFILMS: *Looking Ahead to Greater Earnings* (Provident Life and Accident Insurance Co.); *Citation Line for '59* (Temco, Inc.).

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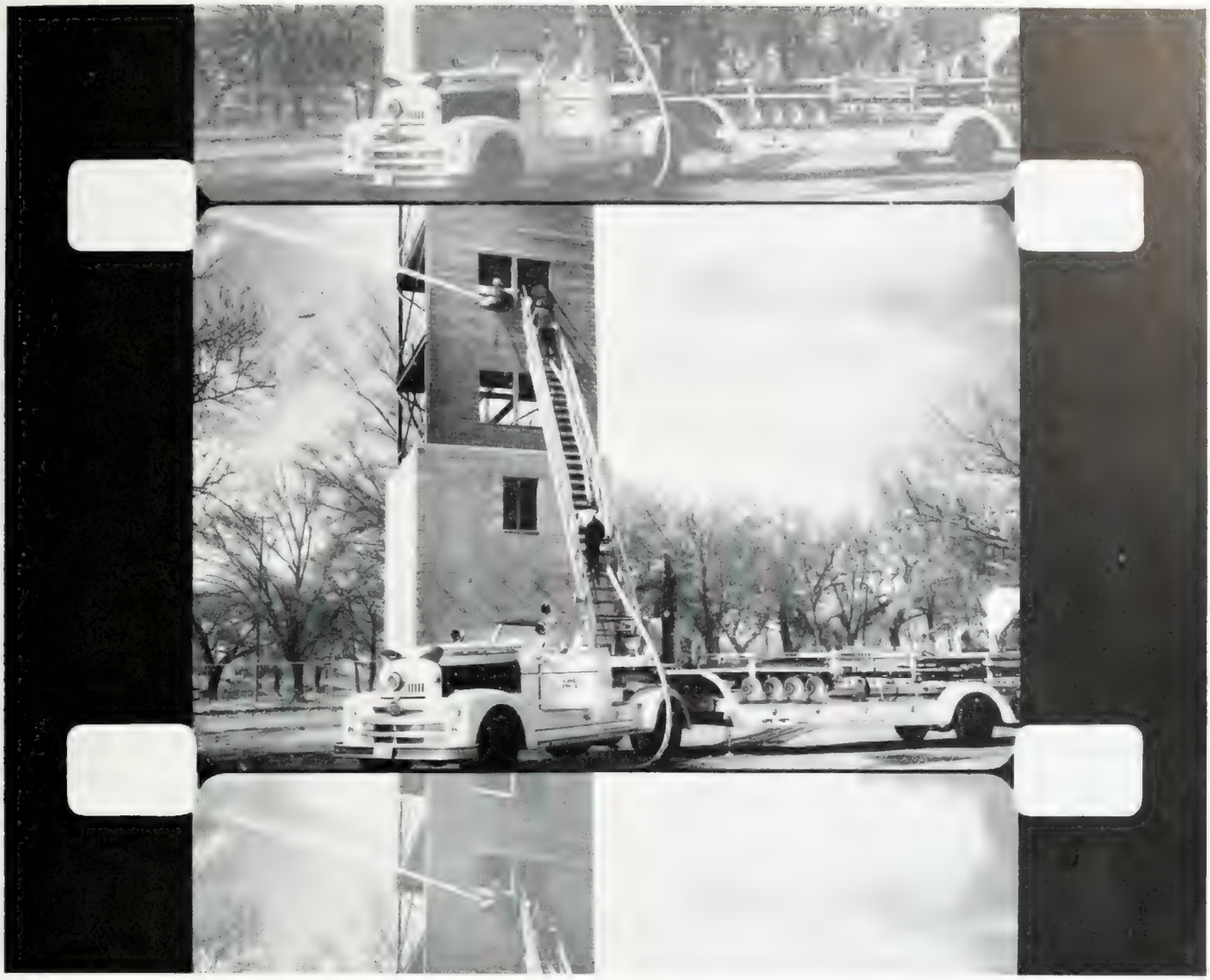
SAM ORLEANS PRODUCTIONS

211 W. Cumberland Ave., Knoxville 15, Tennessee
Phones: 3-8098 and 7-6742

Branch Office: 550 Fifth Avenue, New York, New York. Phone: ENright 9-2002. Editorial Department: Pathe Building, 105 East 106th Street, New York, New York.

Date of Incorporation: 1946

(LISTING CONTINUES ON PAGE 122)



Single frame from a KOB-TV newsreel on Du Pont 930 Film shows Albuquerque fire department training drill.

"For good news-shots any time plus the best TV reproduction,

we use only Du Pont film"

states Bill Tucker, Photo-News Director and Chief Photographer, KOB-TV, Albuquerque, New Mexico

"Providing film coverage of news events as they happen means that on a given day we must be prepared to shoot assignments ranging from a parade to a midnight airplane crash," says Mr. Tucker. "In spite of these varied conditions, our exclusive use of DuPont Type 930A and 931A Motion Picture Film assures us of consistent, sharp results."

Mr. Tucker tells us that he's found in seven years of TV filming that Du Pont film stands up under rapid development. In filming local news, KOB-TV has often shown newsreels on the air only twenty minutes after shooting. He adds: "Even more important is our need for a restrictive gray scale and sharp, blue-black images which reproduce better on TV. In this respect, Du Pont gives us just what we want."

There's a Du Pont film for your need! For more information, write to Du Pont, 2432-A Nemours Building, Wilmington 98, Delaware. In Canada: Du Pont of Canada Limited, Toronto.

DU PONT
REG. U.S. PAT. OFF.

Better Things for Better Living . . . *through Chemistry*

SOUTHEASTERN STATES:

SAM ORLEANS: CONTINUED

Sam P. Orleans, *Executive Producer*
Lawrence Mollot, *Associate Producer*

SERVICES: Public relations, training, surgical and medical films; television films; slidefilms, documentary films. Producer of TV series: *Rural America Review.* FACILITIES: Studios, production equipment; cutting rooms (New York and Knoxville); portable synchronous tape recorder. Projection and recording room. Transportation equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Army Missiles and You* (Red Stone Arsenal); *Full Speed Ahead,* Documentary Progress Report Series on the N. S. Savannah (Maritime Administration and U.S. Atomic Energy Commission); *High Energy Radiation For Mankind* (High Voltage Corp.); *Antibiotics,* in production (U. S. Information Agency).

FOTOVOX, INC.

1447 Union Avenue, Memphis 4, Tenn.
Phone: BRoadway 5-3192

Date of Organization: 1951
Date of Incorporation: 1955

Elston Leonard, Jr., *President*
Peter Harkins, *Vice-President*
F. M. Leonard, *Secretary, Treasurer*

SERVICES: Research; script; production of motion pictures, slidefilms; special presentations for business, industry. Television commercials and series productions. Studio or location. Animation, live-action, documentary. FACILITIES: Drive-in sound stage 50 x 75, second stage 18 x 30; theater with projection room equipped for interlock screening; standing sets and scene dock; prop room; construction shop; talent file; art and animation department; 4 editing rooms, Moviola equipped; 5 magnetic channels and mixer, Stancil-Hoffman recorder and dummies; portable sync recorder; limiter amplifier, equalizers; sound effects library and 4 music libraries; Mitchell, Auricon and Cine Special camera equipment; multicam remote control; hydraulic Crab dolly; Telefunken and EV microphones; Mole-Richardson mike boom and perambulator; M-R and McAlister lighting equipment; grip equipment and sun reflectors; small background projection screen; still equipment, 35mm, 2¼ x 2¼, 4 x 5 and 8 x 10.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: (including sound slidefilms and flannelboards) *Brainwashing—Communism's Invisible Weapon; Camera Inside Norway; Camera Inside Germany; Camera Inside Italy; A Citizen's Political Responsibility.* TV COMMERCIALS: for Olin-Mathieson Chemical Corp.; Flagg Bros. Shoes (Savage, Stanford, Hamilton & Kerr); Nat Buring Packing Co.; Stewart Food Products (Rosengarten & Steinke); Southland Gasoline; Valley Mills Feeds, Mississippi Power & Light Co. (Godwin Agency); Nifty Paper Products (Keegan Advertising Agency); Bryan Bros. Packing Co. (Buntin Agency); Act-on, Berjon Pharmaceuticals (Brick Muller & Associates).

✻ this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 9th Annual Review.

EAST CENTRAL

Indiana

FRINK FILM STUDIO

1414 Thornton Street, Elkhart, Indiana
Phone: 3-0503

Date of Organization: 1950

Maurice Frink, Jr., *Owner*

SERVICES: Sound motion pictures and filmstrips, color and b&w; TV commercials. FACILITIES: Sound stage, animation, 16mm cameras; double-system magnetic sound recording; magnetic film and tape; dubbing, mixing, editing; script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Electric Furnace Dust & Fume Control, Steel Shot, Technical Services* (Wheelabrator Corp.); *A Good Year for Wheat* (Christian Rural Overseas Program); *Your Finest Hour* (United Fund of Elkhart County). SLIDEFILMS: *Men and Machines Work Together* (Kalamazoo Public Schools and Joint Council for Economic Education). SLIDEFILMS & VISUAL-CAST SLIDES: for Bendix Products. TV SLIDE SERIES: for Kirsch Co. TV COMMERCIALS: for Power-Glo, Archway Cookies, Shurfine Foods.

Allen, Gordon, Schroeppel and Redlich, Inc.

1835 South Calhoun, Fort Wayne, Indiana

Robert G. Cecka, *Vice-President*
Stanley A. Morrow, *Vice-President*

(See complete listing under Chicago area)

GALBREATH PICTURES, INC.

2905 Fairfield Avenue, Fort Wayne, Indiana
Phone: Harrison 4147

Date of Organization: 1942

Branch: 141 West Jackson Blvd., Chicago 4. Phone: HArrison 7-7447. Clyde L. Krebs, Jr. *Manager*

Richard E. Galbreath, *President*
E. W. Gaughan, *Executive Vice-President*
Clyde L. Krebs, Jr., *Vice-President*
John D. Shoaff, *Secretary-Treasurer*
Paul W. Guy, *Comptroller*
Guy Fitzsimmons, *Production Manager*
Claude Cole, *Photographic Director*
Allen C. Moore, *Mgr., Recording Dept.*
Wallace Swander, *Set, Carpenter Dept.*

SERVICES: Public relations, sales, industrial and training motion pictures; sound slidefilms; still illustrations; custom and package television programs and commercials, animations. FACILITIES: Mitchell cameras (35 and 16mm) and 200,000 watt lighting equipment, synchronous sound and RCA re-recording equipment; sound stages; laboratory; printing; editing and projection rooms; music library; carpenter shop; permanent creative staff; animation camera and stand; location cuipment caravan, including 50,000 watt Diesel generator.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pure Water and Public Health* (Cast Iron Pipe Research Assoc.); *Steel Strapping Plus* (U. S. Steel Corp.); *L-1550 Transmission* (LaTourneau-Westinghouse Corp.); *R-1550 Transmission* (Fuller Transmission Corp.). SLIDEFILMS: *Eyes on New Business* (Financial Public Relations Assoc.).

CLARENCE H. GUTERMUTH
(Screen Art Pictures)

4407 Drury Lane, Fort Wayne 6, Indiana
Phone: HArrison 8032

Date of Organization: 1920

Clarence H. Gutermuth, *Producer*
Helen Gutermuth, *Assistant, Office, Scripts*

SERVICES: Industrial motion pictures; TV commercials, slidefilms; 16mm and 35mm; theatre advertising trailers. FACILITIES: Complete production equipment; 16mm and 35mm cameras; tape recorders, magnetic; all types lighting equipment, Color-Tran, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *First with the Finest* (Arketex Ceramic Corp.); Fruehauf Trailers (Fruehauf Co.); Lincoln Museum (Lincoln National Life Insurance Co.); Fort Wayne 1916 Centennial, revised (Fort Wayne Historical Society); *Rare Books* (Heckman Bindery). SLIDEFILMS: *First with the Finest* (Arketex Ceramic Corp.).

Michigan

Metropolitan Detroit Area

FLOREZ INCORPORATED

815 Bates Street, Detroit 26, Michigan
Phone: WOodward 2-4920

Sound Studio: 25305 John R Road, Madison Heights, Michigan.

Date of Organization: 1931

Genaro A. Florez, *President, Chairman of the Board*
Paul A. Kelcourse, *Exec. Vice-President, General Manager*
Hans A. Erne, *Secretary & Treasurer*
J. Raymond Cooper, *Vice-Pres., Prod. Mgr.*
John H. Kleene, *Vice-Pres., Creative Dir.*
Clark E. Pardee, Jr., *Coordinator, Client Services*
Herbert E. Ihrig, *Staff Consultant, Manpower Development*
Charles Hooker, *Staff Consultant, Manpower Development*
Ernest D. Nathan, *Staff Consultant, Program Planning*
Clark E. Broderick, Ray M. Belding, John N. Kirkwood, A. C. Priehs, Wayne von-Allmen, *Account Executives*

SERVICES: Complete sales training organization, staffed to analyze training, manpower development problems; consultation, planning service, creating, producing programs to fit needs. Plan, write, visualize and produce meetings, conferences; specialized staff guidance for conference leadership, presentation techniques. Create and produce presentations from desktop visuals to national conventions using live talent, closed-circuit TV, motion pictures, sound slidefilms, Cellomatic projection, manuals, printed materials. Plan and produce Videograph (flannelboard) presentations, Vu-Graph (overhead projection); Cellomatic front, rear-projection programs; trained projectionists. Stock and supply Video-graph equipment, ac-

FLOREZ, INC.: CONT'D.

cessories. FACILITIES: Six-story main building, equipped and staffed for: research, planning, writing, editing, all media; layout, art, illustration, technical rendering; motion picture photography, 16mm or 35mm, sound or silent black-and-white or color; still photography, glamour shots, selling scenes, technical illustrations, exploded views; photographic laboratories, developing, printing, enlarging, copying, color duping and processing. Preparation and production of transparencies and special effects for Cellomatic and overhead projection; Ozalid reproduction, slidefilm animation; arrangements for typesetting, letterpress printing, offset lithography, silk screening, gravure; film titles. Madison Heights sound studio, 4000 sq. ft. completely equipped. Mitchell camera equipment. Reeves magnetic sync sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Touch of Tomorrow* (Westinghouse); *This Shall Be the Finest, The Styling of the Stars* (American Motors); *The Rapid Charge System* (Sinclair). SLIDEFILMS: *What Is A Modern Cooling System* (Dow Chemical); *Mr. Demo Points the Way, The Unsuspected Prospect* (Cadillac).

*

HAIG & PATTERSON, INC.

15 East Bethune Ave., Detroit 2, Michigan
Phone: TRinity 3-0283

Date of Organization: 1937

J. T. Patterson, *Chairman of the Board*
Earl E. Seielstad, *President*
C. W. Hinz, *Vice-President, Secretary*
J. M. Saunders, *Vice-President, Editorial*
Don R. Hagedon, *Production Manager*

SERVICES: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and lecture charts. FACILITIES: Complete film studio, permanently staffed with writers, artists, photographers and technicians.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *From Sea Sands to Better Welding* (Hobart Brothers Co.); *The Third Degree* (M-E-L Div., Ford Motor Co.); *Cut with Confidence* (R. K. LeBlond Machine Tool Co.); *Steps of Quality Control* (Standard Register Company). SOUND SLIDEFILMS: *Your Package Is Your Salesman* (Reynolds Metals Co.); *A Time of Decision, Customers for Keeps* (M-E-L Div., Ford Motor Co.); *A Time of Decision* (Ford Div., Ford Motor Co.); *This Is MoPar* (Chrysler Training Center, Chrysler Corp.); *Three Questions of Policy* (Chrysler Div., Chrysler Corp.); *Franchise Presentation* (General Electric Co.); *Modernizing Magic* (Perma-Stone Co.); *Round Table Series* (Cadillac Motor Car Div., General Motors Corp.).

See Advertising Pages for Helpful Data

☆ Producers whose advertisements appear on other pages of this Annual Review Issue carry this special designation (*) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.

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THE JAM HANDY ORGANIZATION, INC.

2821 East Grand Blvd., Detroit 11, Michigan
Phone: TRinity 5-2450

Date of Organization: 1917

Jamison Handy, *President*
Oliver Horn, *Executive Vice-President*
Russell B. Robins, *Sr. Vice-President, Market Development and Merchandising Services*
Everett F. Schafer, *Sr. Vice-President, Planning and Programming Services*
George B. Finch, *Vice-Pres., Sales Devel.*
John A. Campbell, *V. P., Govt. Contracts*
William G. Luther, *Vice-President, Contact*
Avery W. Kinney, *Secretary*
Allan E. Gedelman, *Treasurer*

BRANCH OFFICES

NEW YORK: 1775 Broadway, New York 19, New York. Phone: JUdson 2-4060. Herman Goelz, *in charge.*

CHICAGO: 230 N. Michigan Avenue, Chicago 1, Illinois. Phone: STate 2-6757. Harold Dash, *in charge.*

HOLLYWOOD: 1402 N. Ridgewood Place, Hollywood 28, California. Phone: HOllywood 3-2321. Thomas G. Johnstone, *in charge.*

SERVICES: *Motion picture production:* commercial, industrial and sales promotion; personnel, customer relations and public relations; minute movies; three-minute screen advertisements; sponsored shorts; safety, educational, health films; television commercials, theatrical and non-theatrical distribution service. *Filmstrip and slidefilm production:* commercial, industrial, sales training and shop training, customer relations and public relations; merchandising; training; cartoon. Glass slides, transparencies, slide racks, opaque materials. *Meetings assistance:* staging and projection service, convention programs, live shows. FACILITIES: Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniature, stage management, field reconnaissance, animation studios, music direction and orchestra, rear projection, prop department, speech and acting coaching, slidefilm studio, film processing laboratories, art department, location equipment, creative staff. Projection equipment sales and service. Special devices: suitcase projectors, Shopper Stoppers, continuous loop projection, projectors, synthetic training devices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Solid Gold Hours* (The Dartnell Corp.); *Lucky You* (The Coca-Cola Co.); *The Gift of a Name* (Pontifical Assoc. of the Holy Childhood); *Iodine 131: Therapy and Diagnosis* (U. S. Atomic Energy Commission); *New Triumph of Tape* (RCA-Victor Div.); *The Loaded Gun* (General Tire & Rubber Co.); *These Are My People* (Columbia Gas System); *The Refreshing Look* (Vendo Corp.); *The Wonderful World of Wash 'N' Wear* (Whirlpool Corp.); *American Look* (Chevrolet Motor Div.). SLIDEFILMS: *There's Moore (Gary That Is) and More in '59* (Maxon, Inc.); *Family Portrait* (The Detroit Free Press); *The Big Sell* (Oldsmobile Div., General Motors Corp.); *Selling with Selling Language* (The Coca-Cola Co.); *Meet Mr. Merry-*

JAM HANDY: CONTINUED

weather, It Takes More than Talk (Pontiac); *Looking In* (Campbell Soup Company); *Design for Living* (The Hobart Mfg. Co.); *Five Steps to Fizzlemanship* (M.I.C.). SCHOOL SERVICE SLIDEFILMS: *Mexico - Yesterday and Today; Spring Comes!; Heroes of Greek Mythology; Australia, Indonesia and the Philippines; Simple Machines Help Us Work.*

HENNING & CHEADLE, INC.

1060 West Fort Street, Detroit 26, Michigan
Phone: WOodward 1-7688

Date of Incorporation: 1945

Branch Office: 1140 South Michigan Ave., Chicago 5, Ill. Phone: WAbash 2-0570. F. E. Harrold, *in charge.* Production, editorial and distribution services.

L. A. Henning, *President*
George R. Cheadle, *Vice-President*
Louis Manos, *Production Manager*

SERVICES: VisualCast presentations; sound slidefilms; motion pictures, literature; complete programs. FACILITIES: Writers, artists, photographers and equipment for b&w, Ektachrome and color separation, including studio, camera, lighting, etc.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Overloaded Orvil* (Cadillac Motor Car Div.); Truck Selling series, 10 films, guides and review books (Ford Div.); *Dr. Heckle and Mr. Backslide* (General Electric Major Appliances); *The Rise and Fall of Sam* (Chrysler Motors Corp.).

INSTRUCTIONAL ARTS, INC.

16210 Meyers Road, Detroit 35, Michigan
Phone: UNiversity 2-3932

Date of Organization: 1946

Nicholas J. Beck, *President*
James W. Atkinson, *Vice-Pres. & Treas.*
Harry B. Rottiers, *Secretary*

SERVICES: Creative and production staff for slidefilms, motion pictures, slides, instructional manuals, catalogs, artwork and photography. Audio-visual equipment sales. FACILITIES: Complete art and photographic departments including 40′ x 50′ stage with equipment for still or motion photography; still laboratories; 16mm and 35mm animation stand; recording studio; hot press title equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Battle of the Facings, The Dollars and Sense of Sanitation* (Ralston-Purina Co.); *The 1959 Kelvinator Washer, The 1959 Kelvinator Dryer* (Kelvinator Div., American Motors Corp.); *Your New Packages* (GMC Truck and Coach Division) and others. TV COMMERCIALS: for Ford Tractor (Ford Motor Co.).

HAFORD KERBAWY & COMPANY

554 Buhl Building, Detroit 26, Michigan
Phone: WOodward 3-0201

Date of Organization: 1956

Haford Kerbawy, *Producer*
Lester T. Davis, Jr., *Business Manager*
Victor F. Radcliffe, *Account Executive*

SERVICES: Producers of motion pictures, stage

(LISTING CONTINUES ON FOLLOWING PAGE)

METROPOLITAN DETROIT:

HAFORD KERBAWY: CONT'D.

shows and closed-circuit telecasts for industry. FACILITIES: None owned. Associated studios in New York, Cleveland, Detroit and Los Angeles.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Golden Moments* (AC Spark Plug); *The Important Thing* (American Standard); *Truck Americana* (Dodge Div., Chrysler Corp.). CLOSED CIRCUIT TELECASTS: *Ford-I-Fy Your Future* (Ford Motor Co.); Edsel New Car Announcement Meeting (Edsel Div., Ford Motor Co.); Dodge Truck Press Show (Dodge Div., Chrysler Corp.).

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REGAN FILM PRODUCTIONS, INC.

19730 Ralston, Detroit 3, Michigan
Phone: TUlsa 3-4334

Date of Organization: July, 1950

Lawrence M. Regan, *President*
Warren Hart, *Vice-Pres., Charge Production*

SERVICES: Complete programs for training, sales promotion, public relations and education, including sound motion pictures, sound slidefilms, printed materials, stage presentations and TV spots. FACILITIES: Studio designed and built for sound filming (1955). Sound stage 4,000 sq. ft. Still photography stage, laboratory, art studio, magnetic recording, 35mm & 16mm cameras, cutting and screening rooms.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *November Quick Tell Sales Clinic, For Men On The Go* (American Motors Corp.); *Press Show Merchandising Presentation* (Chrysler Corp.); *Edsel Makes Competitive Sense, The Edsel Ranger . . . , Selling the Edsel Corsair . . . . . The Car That Makes Sense, Deal From the Top, Two Out of Three,* 6 Green Line Programs (Edsel Div., Ford Motor Co.); *Parts & Accessories Presentation, Trouble-Shooting the 12-Volt Charging System, Servicing the Holley 4-Bdl. Carburetor* (Mercury Div., Ford Motor Co.); *Services D'Entretien Du Carburateur, 1959 Edsel Dealer Show, Push-Button Transmission Adjustments* (Ford Motor Co. of Canada, Ltd.); *This Is Your Life, How To Win Friends By Asking Questions, Four Steps to Successful Budget Collections, Facts of Life About Farm Tires, Deluxe Silvertown Tubeless Tire* (The B. F. Goodrich Co.). SALES MEETINGS & PROGRAMS: *Personal Prospecting Manual* (American Motors Corp.); *Interrelation of Engines & Transmissions Manual, Sell-O-Graph Slide Rules, Sales Promotion Graphics, Orientation & Training Kit, Parts & Service Sales Promotion Aids,* and 5 others (Edsel Div., Ford Motor Co.); *Pressure Tells the Story Chart, Fleet Sales Chart* (Mercury Div., Ford Motor Co.); *Sales Promotion Graphics, Estimate the Weight of the Loads Promotion* (Ford Truck Div.); *Sales Promotion Graphics* (Ford Leasing Div.).

ROSS ROY, INC.

2751 East Jefferson Ave., Detroit 7, Mich.
Phone: LOrain 7-3900

Date of Organization: 1926

Branch Offices: 214 E. 31st Street, New York 16, N. Y. Phone: MUrray Hill 5-1440. J. A. Roche, *Manager.* 1680 N. Vine, Hollywood 28, Calif. Phone: HOllywood 9-6263. Thomas F. Scott, *Vice-President, in charge.* Ross Roy of Canada, Ltd, Windsor, Ontario. Phone: CLearwater 6-2371, H. J. G. Jackson, *Vice-President, in charge*

Ross Roy, *President*
Robert R. Roy, *Vice-Pres., Asst. to President*
T. G. McCormick, *Executive Vice-President*
M. G. Vaughn, Sr., *Vice-Pres., Creative Dir. Advertising*
Edward Simon, *Dir. Consumer & Market Research*
W. W. Shaul, Sr., *Vice-Pres., Creative Dir. Sales & Merchandising Materials*
J. W. Hutton, *Vice-Pres., Art Director*
K. S. Loring, *Vice-Pres., Dir. Retailing & Product Analysis*
J. G. Mohl, *Vice-Pres., Account Supervisor*
R. S. Freeman, *Manager, Radio & TV Dept.*

SERVICES: Facilities for creation and production of sound slidefilms, motion pictures, live meetings or shows; closed-circuit TV meetings, and corollary materials. FACILITIES: Permanent staff of copywriters, product and market research men, creative and mechanical artists, photographers; studio and darkroom.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Two-Mile Tryout, The Big Difference* (Plymouth Div., Chrysler Corp.). SLIDEFILMS: *More Than Meets the Eye* (DeSoto Div., Chrysler Corp.); *Summing Up the Close* (Sales Training Dept., Chrysler Corp.); *New Car Pre-Delivery Service* (Chrysler Corp.).

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Van Praag Productions, Inc.

2301 Dime Building, Detroit 26, Michigan
Phone: WOodward 2-4896; TWX DE-161

Fred F. Frink, *General Manager*

(See complete listing under New York City)

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VIDEO FILMS

1004 E. Jefferson Ave., Detroit 7, Mich.
Phone: WOodward 2-3400

Date of Organization: 1947

Clifford Hanna, *Partner*
William R. Witherell, Jr., *Partner*
Gary F. Galbraith, *Photographic Dept.*
William E. Lane, *Production Manager*
Henry Mengeringhausen, *Sound Department*

SERVICES: Public relations, sales and training films; television commercials, color & b&w; animation or live. Editing and recording services for industrial clients. FACILITIES: Sound studio 40′ 7 25′; 3 Maurers, 1 Cine-Special, 3 B&H cameras. Animation stand. Stancil-Hoffman Magnasync & Magnecorder studio recorders. Rek-O-Cut turntables; Capitol music library. Three editing rooms; Preview Moviola, 2 screening rooms with interlock facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Big Difference, The Two-Mile Tryout* (Plymouth Div., Chrysler Corp.); *Dead End, Special Message* (Monroe Auto Equipment Co.); *1000 Profits an Hour* (Gene Olsen Corp.); *Curious Cargo, Progress Report 2A* (The Detroit Edison Co.); *New Concepts* (Detroit Ordnance Tank Command); *Sales Reports* (American Motors).

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Wilding Picture Productions, Inc.

4925 Cadieux Road, Detroit, Michigan
Phone: TUxedo 2-3740

Dean Coffin, *Vice-President, in charge*

(See complete Listing under Chicago area)

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Raphael G. Wolff Studios, Inc.

Roger Herbert Promotions, Detroit Time Building, 7th Floor, Detroit, Michigan
Phone: WOodward 3-3028

Richard Bonds

(See complete listing under Los Angeles area

Detroit Environs & Michigan

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Alexander Film Co.

16997 Georgina, Birmingham, Michigan
Phone: MIdwest 4-1212

Donald Ringsred, *Res. Vice-President*

(See complete listing under Colorado)

ROBERT FISHER PRODUCTIONS

28395 Swan Island Drive, Grosse Ile, Mich.
Phone: ORleans 6-0440, 6-3307

Date of Organization: September, 1957

Branch Office: 1721 East McMillan St., Cincinnati 6, Ohio. Frank F. Fisher, *Vice-Pres., in charge*, Phone: CApital 1-0468.

Robert Fisher, *President*
Frank F. Fisher, *Vice-President*
Audrey J. Fisher, *Executive Secretary*
Marian S. Fisher, *Secretary*

SERVICES: Producers of motion pictures, slidefilms, TV commercials. FACILITIES: Rent or lease all studio facilities and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Serving the Forward Look* (MoPar Div., Chrysler Corp.); *Put Up or Shut Up* (Plymouth Div., Chrysler Corp.); *The Electronic Highway* (Chrysler Corp.); *From Dreams to Reality* (Frigidaire Div.); *New Look in Modern Farming* (Stran-Steel Corp.).

CAPITAL FILM SERVICE

224 Abbott Road, East Lansing, Michigan
Phone: ED 2-3544

Date of Organization: 1942

James Robert Hunter, *Owner*
R. M. Hunter, *Sales Director*
Edward Powls, *Technical Director*
Joseph E. Ceterski, *Business Manager*
James E. Lewis, *Scenario Writer*
Harvey Gordon, *Manager Printing Dept.*
Kenneth Kortge, *Motion Picture Prod. Mgr.*

SERVICES: 16mm color, black and white processing and printing; sound recording; photography; editing; animation; TV commercials; radio transcriptions; kinescoping and complete script to screen productions. FACILITIES: Sound studio, projection room, editing rooms, art room, color and black and white processing & printing labs, motion picture equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Big Lift* (Manning, Maxwell & Moore); *Mac 300* (Mechanical Air Controls, Inc.); *Crevass Detection* (Sipre Corps of Engineers); *International Student Day* (State of Michigan); *Lansing Community Chest* (Community Chest of Lansing).



15 miles of 16 mm. movies every week

...and never an inch of trouble!

If you use 16mm sound films in your business, you can profit from the experience of this outstanding TV station

Station WBTV, Charlotte, N. C., *previews* 75,000 feet of film each week using Kodak Pageant 16mm Sound Projectors.

They report: "The quality of sound and pictures, plus the lack of trouble, is amazing. We particularly appreciate the quietness and simplicity of the Pageant working mechanism. Using our Pageant Projector, we now get a true quality check for sound films, *before* putting them on the air."

Where you fit in

Whatever you're using 16mm movies for—training, sales promotion, public relations—you can get the same professional performance with a Pageant Projector.

Your pictures will be sparkling and filled with detail, even in hard-to-darken rooms. Sound is balanced and clear. And because every Pageant is permanently lubricated, your projector is *always* ready to go on with the show.

With printed film path, folding reel arms, and attached power belt and cord, you'll find the *portable* Pageant easy to set up and use anywhere.

Why settle for less?

Get the most from your investment in films and audiences—with a Kodak Pageant Projector. Any Kodak Audio-Visual Dealer will provide details and a demonstration. Or write to:

Kodak Pageant Projector 〉 **EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.**

Kodak
TRADE MARK

EAST CENTRAL: OHIO CITIES

Cinncinnati, Ohio Area

Robert Fisher Productions

1721 East McMillan St., Cincinnati 6, Ohio
Phone: CApital 1-0468

Frank F. Fisher, *Vice-President, in charge*

(See complete listing under Michigan area)

K & S FILMS INC.

5819 Wooster Pike, Cincinnati 27, Ohio
Phone: BRamble 1-3700

Date of Organization: 1948

Jack R. Rabius, *President*
S. Harry Wilmink, *Vice President*
Roma I. Rabius, *Secretary-Treasurer*
Robert Adams, *Sound*
Jack Dunning, *Animation Director*
John Hamill, *Art Director*

SERVICES: Specializing in industrial motion pictures, sales training films, sound slidefilms, animated and live TV commercials. FACILITIES: 2400 sq. ft. production studio, 1200 sq. ft. sound recording studio, 16mm Synchronous sound recording equipment, ¼" Ampex tape recording equipment, art & animation department, complete editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Batter Up* (The Cincinnati Gas and Electric Co.); *Play Ball* (The Standard Oil Co. of Ohio); *The Railroad at 2710 Finella Lane* (Kalmbach Publishing Co.); *Air Roads in the Sky* (David S. Ingalls). SLIDEFILM: *Timmy The Church Mouse* (Standard Publishing Co.). TV SPOTS: for Heiners Bread, Hudepahl Beer, Schoenling Beer, E. Kahn Sons Packing Co., Paramount Foods, Model Laundry.

LASKY FILM PRODUCTIONS, INC.

3705 Lonsdale Street, Cincinnati 27, Ohio
Phone: BRamble 1-5833

Date of Organization: 1939
Date of Incorporation: 1956

Max Lasky, *President, Executive Producer*
Jack A. Robertson, *Vice-Pres., Production Mgr.*
H. H. Nieberding, *Secretary*
Elizabeth Peters, *Treasurer, Prod. Assist.*
Marc Siegel, *Script Supervisor*

SERVICES: Producers of motion pictures for industry and television. Specialists in color photography. FACILITIES: Completely equipped sound studio and mobile unit for 35mm and 16mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *CJ-805 Progress Report #1, The "21", Operational Testing, CJ-805 Assembly, Fatigue Testing of Rotating Parts* (General Electric Co.); *Side By Side* (The Mizrachi Women's Organization of America); *Something to Share, The Gentlest Art* (United Appeal).

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Wilding Picture Productions, Inc.

617 Vine Street, Cincinnati, Ohio
Phone: GArfield 1-0477

R. L. McMillan, *District Manager*

(See complete listing under Chicago area)

Cleveland, Ohio Area

CINECRAFT PRODUCTIONS, INC.

2515 Franklin Blvd., Cleveland 13, Ohio
Phone: SUperior 1-2300

Date of Organization: 1937

Ray Culley, *President*
Paul Culley, *Production Manager*
Donald L. Mitchell, *Controller*

SERVICES: Complete motion picture production, sound slidefilm production, convention and lecture material, TV commercials and TV shows, multi-camera shooting. FACILITIES: 4800 sq. ft. sound stage; recording studio; RCA sound system; 35mm and 16mm Mitchell cameras; Telescript; art department and animation studio. Complete location shooting equipment, 150 KVA lighting generator truck, portable sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Rumor* (American Aggregates Corp.); *Case Closed, The Taxpayer, Save Your Sight* (State of Ohio, Dept. of Public Welfare); *Vision in Our Valley* (Muskingum Conservancy District); *Beyond a Doubt* (Lutheran Church); *What Are Quality Rods?* (American Steel & Wire Div.). SLIDEFILMS: *The Key Man* (World Insurance Co.); *Pumping More Profit* (The Pennzoil Co.).

EDWARD FEIL PRODUCTIONS

1514 Prospect Avenue, Cleveland 15, Ohio
Phone: PRospect 1-0655

Date of Organization: 1953

Edward R. Feil, *Executive Producer*

SERVICES: Production of industrial, institutional, sales, public relations and promotion films. FACILITIES: Scripts, camera, editing, and sound recording available for location or studio production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Stretch Former for '59 Plymouth Grill Extension, Radial Draw Former for Atlas ICBM* (The Cyril Bath Co.); *A College Meets A Challenge* (Fenn College); *The Art and Beauty of Cashmere* (Dalton of America, Inc.).

GENERAL PICTURES CORPORATION

2307 Chester Ave., Cleveland, Ohio
Phone: MAin 1-6263

Date of Organization: 1957

George Oliva, Jr., *President & Sales Mgr.*
Miliard M. Horace, *Vice-Pres., Prod. Supvr.*
Doris Shaw, *Ass't Production Supvr.*
Thomas Henry, *Chief Cameraman*

SERVICES: Motion pictures, slidefilms, TV commercials, kinescopes, newsreel films. FACILITIES: Sound stage, editing and screening rooms, still developing room, single and double system sound, dolly, animation, set making, art work, creative editorial services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Selling Our Strengths* (General Electric Co.); *A Salesman's Dream* (Westinghouse Electric Corp.); *How to Sell Unico Tires* (United Cooperatives); 1959 Dealer Film (B. J. Goodrich Co.); Plymouth Automobile Show (Plymouth Div., Chrysler Corp.). SLIDEFILMS: *A Short History of the Powermite M-5* (General Electric Co.); President's Report (White Motor Co.). TV COMMERCIALS: for Standard Oil Co. of Ohio (M[c] Cann-Erickson, Inc.); Carling Brewing C[o] (Lang, Fisher & Stashower); Fleetwing Gas[o]line (David R. Buschman & Assoc.); Centra Cadillac (Fuller & Smith & Ross, Inc.).

INDUSTRIAL MOTION PICTURES, INC.

1706 East 38th Street, Cleveland 14, Ohio
Phone: EXpress 1-3432

Date of Organization: 1945

A. P. MacDermott, *President-Treasurer*
D. E. MacDermott, *Secretary*
E. B. Meyers, *Production Manager*
J. L. Micuch, *Director of Photography*

SERVICES: Motion pictures, slidefilms, slides stills; sound recording, script. Specialists i[n] location work for heavy industry. FACILITIES Two sound stages, lighting; studio cameras five channel 16mm film, ¼" tape synchronous recording; music library; Arriflex and Auricon cameras. Animation; picture and sound editing departments; complete mobile equipment for location recording and photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Down to Earth* (American Steel & Wire Div., U. S. Steel Corp.); *Home* (The Crawford County Children's Home); *Decision For Ohio*, Part II (The Special Transportation Committee of the Ohio Assoc. of Railroads); *Flakeboard* (Formica Corp.); *Loose Coil Annealing* (Lee Wilson Engineering Co., Inc.).

Roland Reed Productions, Inc.

2307 Chester Ave., Cleveland, Ohio

George Oliva Jr., *Vice-President*

(See complete listing under Los Angeles area)

Riviera Productions

566 Birch Drive, Cleveland, Ohio
Phone: REdwood 1-6076

Pat Rancati, *Eastern Representative*

(See complete listing under Los Angeles area)

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Wilding Picture Productions, Inc.

1010 Euclid Building, Cleveland, Ohio
Phone: TOwer 1-6440

Larry Young, *Vice-President*

(See complete listing under Chicago area)

Dayton, Ohio

FILM ASSOCIATES, INC.

4600 So. Dixie Highway, Dayton 39, Ohio
Phone: AXminster 3-2164

Date of Organization: 1937
Date of Incorporation: 1946

E. Raymond Arn, *President-Treasurer*
Mildred G. Arn, *Vice-President*
Clement V. Jacobs, *Secretary*
Edward R. Lang, *General Manager*
Eleanor Croy, *Office Manager*
Rolland Beech, *Printing Supervisor*
George Whalen, Jr., *Editorial Head*
David Bartholomew, *Art Director*

SERVICES: 16mm color, b&w motion pictures for industrial, educational and television use. Complete production services for other producers and industrial photo departments.

FILM ASSOCIATES: CONT'D.

FACILITIES: Studio and laboratory building with two large sound stages, precision machine processing under rigid control for all black & white films. Automatic printers for sound and picture reproduction. Multiple recording and re-recording channels of Altec & Cinema Engineering components for tape, magnetic film, optical film and disc. Interlock Maurer, Stancil-Hoffman, Ampex and Presto recorders. Kinescope recordings. Art and animation department including complete Oxberry stand. Two Maurer cameras, two Auricon Super pros, Cine Specials, Zoom lenses. Fearless panorama dolly and complete lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Forward Look* (Chrysler Airtemp Corp.); *1958 Renewals of Hambletonian & Little Brown Jug* (U.S. Trotting Assoc.); *Station Transfer Line* (Cincinnati Milling Machine Co.); *New Kitchen Ideas for 1958* (Frigidaire Div., General Motors Corp.); *1958 Horseman and Fox Stake* (Indiana State Fair Board).

Lima, Ohio

AUSTIN PRODUCTIONS, INC.

232 North Main Street, Lima, Ohio
Phone: CApitol 9-7881

Date of Organization: 1947

B. Otto Austin, Jr., *Pres. & Producer*
C. E. Butturff, *Vice-President*
Paul Ewing, *Sales Manager*

SERVICES: 16mm motion pictures, slidefilms, TV commercials. FACILITIES: Magnetic film recording channel; sync tape recording equipment; disc recorder; Auricon, Cine Special and Bolex cameras; two sound stages with full lighting equipment; editing facilities for 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gift of the Ages* (Ohio Lime Co.); *The Multi-Viewpoint, Power Up* (Denison Engineering Div., American Brake Shoe); *The Gambling Man* (Cooper Tire & Rubber Co.); *Report from Allen County* (American Cancer Society). SLIDEFILMS: *Distributor Production* (Pella Casement Windows Co.). TV COMMERCIALS: for Cooper Tire & Rubber Co. (Direct); City Loan & Savings Co. (Direct).

Steubenville, Ohio

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Colmes-Werrenrath Productions, Inc.

WSTV, Inc., Steubenville, Ohio
Phone: AR 2-6265

John Laux, *Vice-President*

(See complete listing under Chicago area)

Other Ohio Companies

CHARLES MAYER STUDIOS, INC.

Bowery at Center Street, Akron 8, Ohio
Phone: JEfferson 5-6121

OLYMPUS FILM PRODUCTIONS, INC.

2222 Chickasaw Street, Cincinnati 19, Ohio
Phone: PArkway 1-2184

METROPOLITAN CHICAGO AREA

The detailed references provided in these Production Review listing pages have proven an invaluable guide to many thousands of sponsors, advertising agencies and trade groups. They are provided by 261 U. S. companies to assure *maximum results* for your film program.

ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago 10, Illinois
Phone: MIchigan 2-5877

Date of Incorporation: 1950

Bernard Howard, *Pres. & Exec. Producer*
Ted Liss, *Sales Manager*

SERVICES: Creation and production of motion pictures, slidefilms, slides and wide-screen presentations for TV, conventions, meetings, sales aids for broadcast and industry. Editing, writing, recording, titling for outside producers. Complete writing, directing, production service for agencies and industrial firms in creating and producing audio-visual aids of all types. Live shooting as well as animation. FACILITIES: Cameras, lights, cables, booms, mikes, dolly, recorders. 30′ x 45′ sound stage or location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dairy Farmers' Almanac for 1959* (American Dairy Assoc.); *Follow Through for Profit, Creative Parts Selling* (International Harvester Co.); *Homko 1959* (Homko Lawn Mowers); *Find That Man* (PRACTICAL BUILDER MAGAZINE); *Mine Eyes Have Seen* (International B'nai B'rith Committee for Israel); *As Long As Men Fall* (The Salvation Army).

Alexander Film Co.

472 Wrigley Building, Chicago 11, Illinois
Phone: WHitehall 4-5980

Bob Woodburn, *Res. Vice-President*

(See complete listing under Colorado)

ALLEN, GORDON, SCHROEPPEL AND REDLICH, INC.

178 W. Randolph St., Chicago 1, Ill.
Phone: FRanklin 2-8888

Date of Organization: 1947

Branch Office: 1835 South Calhoun, Fort Wayne, Indiana. Robert G. Cecka, *Vice-President*, Stanley A. Morrow, *Vice-President*.

W. Walton Schroeppel, *President*
Arthur C. Allen, *Vice-President*
Aaron Gordon, *Secretary-Treasurer*

SERVICES: Photography and advertising art. 2x2 and 3¼x4 slides; strip film. FACILITIES: Art department, photographic studio, color laboratory facilities and all the necessary equipment for production of slide services.

RECENT PRODUCTIONS AND SPONSORS

VU-GRAPH AND VISUAL PRESENTATIONS: for International Harvester Co.; Bendix Aviation Corp.; J. Walter Thompson Co.; Leo Burnett Co.; Marsteller, Rickard, Gebhardt & Reed.

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ATLAS FILM CORPORATION

1111 South Boulevard, Oak Park, Illinois
Phone: AUstin 7-8620

Date Established: 1913

Branches: (Sales) 228 No. La Salle St., Chicago; 6331 Hollywood Boulevard, Hollywood, California; 714 Warner Bldg., 501 13th St., N.W., Washington 4, D.C.

L. P. Mominee, *President*
Albert S. Bradish, *Vice-Pres., Production*
Frederick K. Barber, *V. P., Director Advertising, Sales Promotion*
James L. Herman, *Public Relations Films*
John Bogan, *Director of Television*
Louis E. Wilder, *Slidefilm Department*
Charles Lager, *Asst. Production Mgr.*
A. R. Eichorst, *Secretary*

SERVICES: 16mm and 35mm public relations and training motion pictures and slidefilms; color and sound; TV commercials; short subjects; theatrical shorts, packaged programs. FACILITIES: Cameras, 16mm and 35mm, RCA 35mm and 16mm direct positive sound recording; art department; time-lapse photography; two sound stages; laboratory; animation; editing; creative staff. Magnetic recording: 35mm, 16mm and 17½mm. Opticals machine.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Missile Logistics* (U.S. Air Force); *The Best Approach* (Sinclair Refining Co.); *It Works, Your Treasure Chest* (Field Enterprises); *Swing Out!* (General Electric); *Healthward Ho!* (Amer. Hospital Assoc.); *The Leading Edge*, Marine Flight Training, *Shipboard Inspection by Medical Department Personnel* (U.S. Navy); *Engineering Your Health* (Dept. of Health, Education and Welfare); and others. TV COMMERCIALS: For Wilson Sporting Goods (Roche, Rickerd & Cleary) and others.

GILBERT ALTSCHUL PRODUCTIONS, INC.

2441 W. Peterson Ave., Chicago 45, Illinois
Phone: UPtown 8-2595

Date of Organization: April, 1954

Gilbert Altschul, *Pres. & Executive Prod.*
L. B. Sager, *Vice-President*
Bruce Colling, *Vice-President & Prod. Mgr.*
Len H. Slaton, *Vice-President & Sales Mgr.*
Esther Altschul, *Secretary-Treasurer*

SERVICES: Production of motion pictures and slidefilms for industry, education and government. FACILITIES: Production stage as well as editing, recording and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Making Your Home Sparkle* (Kimberly Clark Corp.); *The Greatest Milking Hand* (De Laval Separator Co.); *As Consumers We're Owners* (Cooperative League); *The Story of the Modern Storage Battery* (Willard Automotive Division); *The Cemesto Story* (The Celotex Corp.); *Dairy Show '58* (Creamery Package Mfg. Co.). SLIDEFILMS: *Freight Loss and Damage* (The Santa Fe Railroad); *The Rotary Pump* (Creamery Package Mfg. Co.); *The Nature Of The Business* (Pure Oil Co.). VISUAL PRESENTATIONS: for Creamery Package Mfg. Co., The Grant Co., Santa Fe Railroad, Beltone Hearing Aid Co.

METROPOLITAN CHICAGO:

CHARTMASTERS

7 West Madison St., Chicago 2, Illinois
(After April 1, 1959) 1000 North Rush St., Chicago 11, Illinois
Phone: DEarborn 2-0853

Date of Organization: April, 1951

Ronald Whitfield, *Partner*
Blackie Davidman, *Partner*
George Okamoto, *Art Director*
William Baggott, *Art Director*
James Alsip, *Chief Photographer*
Earl Harvey, *Sales Promotion*
Samuel Weinberg, Joseph Nora and Werner E. Wahlman, *Account Executives*

SERVICES: Creators and producers of visual materials, including filmstrips, sound slidefilms, slides; easel, flannelboard and special presentations for business and industry, sales training, personnel training, advertising and education. FACILITIES: Illustration, layout and lettering, photographic department with equipment for slide and slidefilm production. Permanent staff of writers, artists, production personnel and cameramen.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Everybody Loves a Lover* (Curtis Lighting Co.). SLIDES: *Solving a Customer Problem* (White Cap Co.); *Wanted: Leadership* (International Minerals & Chemicals Co.); 1959 Peter Pan advertising program (McCann-Erickson); 1959 Martin-Senour advertising program (MacFarland Aveyard); etc.

CHICAGO FILM STUDIOS

56 E. Superior Street, Chicago 11, Illinois
Phone: WHitehall 4-6971

Date of Organization: 1928

A. G. Dunlap, *President*
Robert D. Casterline, *Director of Sales*
Russell T. Ervin, A.S.C., *Production Mgr.*
Walter Rice, *Laboratory Mgr.*

SERVICES: 16mm and 35mm color and black and white motion pictures for advertising, sales promotion and job training, educational and travel; slidefilms; television commercials. FACILITIES: Two sound stages; Mitchell, Bell & Howell and Maurer cameras; art and animation; optical effects; RCA 35mm sound recording on film or 35mm magnetic tape; projection theatre; laboratory; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *1958 World Series* (American & National Leagues of Professional Baseball). Untitled sales films for Oliver Corp., Quaker Oats Co., Graver Tank & Mfg. Co., Allis-Chalmers Mfg. Co., Giddings & Lewis Machine Tool Co., The Miehle Co., American Medical Assoc., Botved Boat Co. and others. SLIDEFILMS: Untitled films for Chemetron Corp., Crane Co., Illinois Education Assoc., National Cylinder Gas, Borg-Warner and others. TV COMMERCIALS: for Quaker Oats (Wherry, Baker & Tilden); Wilson Packing Co. (Kenyon & Eckhardt); Drewry's Beer (MacFarland-Aveyard); Western Condensing Calf-Kit (B.B.D.&O.); Oliver Farm Equipment (Buchen Co.); Swift's Allsweet, Quaker Oats' Aunt Jemima, Portland Cement (J. Walter Thompson Co.); Keystone Steel & Wire (Fuller, Smith & Ross); North Woods Coffee (Clinton E. Frank); Johnson's Wax (Needham, Louis & Brorby) and others.

JOHN COLBURN ASSOCIATES, INC.

1122 Central Avenue, Wilmette, Illinois
Phones: Wilmette — ALpine 1-8520
Chicago—BRoadway 3-2310

Date of Incorporation: 1953

John E. Colburn, *President*
Henry Ushijima, *Vice-President & Executive Producer*

SERVICES: Industrial motion pictures; sound slidefilms and complete production services available to other producers. Writers, artists and technicians. FACILITIES: Large sound stage permanently staffed; equipped for either 16mm or 35mm production. 16mm, 17½mm or 35mm magnetic recording and re-recording channels.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Problem to Product* (Aeroquip Corp.); *Windows to the Future* (Continental Can Co.); *Excuse Me, Professor* (Gerwin Industries, Inc.); *Condensate Behavior* (Armstrong Machine Works); SLIDEFILMS: *The Secret of the Top 5%* (Franklin Life Insurance Co.); *You'll Earn A Fortune* (Pictorial Publishers, Inc.); *Your Priceless Asset* (Loyola University); *The Magic Mirror* (Lutheran Brotherhood).

COLMES-WERRENRATH PRODUCTIONS, INC.

1037 Woodland Drive, Glenview, Illinois
Phone: PArk 9-0011

Date of Organization: 1955

Branches: 52 Vanderbilt Avenue, New York, N.Y. Phone: MUrray Hill 3-6977. Rod Gibson, *Manager*. Penn Sheraton Hotel, Pittsburgh, Pa. Phone: GRant 1-3696. George Heid, *Manager*. WSTV, Inc. Steubenville, Ohio. Phone: AR 2-6265. John Laux, *Vice-President*.

Walter Colmes, *President, Exec. Producer*
Reinald Werrenrath, *Exec. Vice-President*
Fred Weber, *Chairman of the Board*
John Laux, *Vice-President*
W. Bennett Philley, *V. P. Sales; Treas.*
Donald Keeslar, *Asst. to President*
John Reese, *Supv. Film Editor*
Joyce Markstahler, *Film Librarian*
Marion Liakas, *Script Supervisor*
N. Jay Norman, *Dir., Creative Sales*
Betsy Haas, *Sales Promotion*

SERVICES: Creators, producers and consultants for motion pictures and slidefilms, for business, industry and education. Television production, live and film programs and commercials. Also U.S. representative for creation and production of animation and live action films in Europe. FACILITIES: Studio, Glenview, Ill. 15,000 sq. ft.; main stage 130′ x 70′ with 45′ ceiling, complete 35mm and 16mm production equipment. Complete editing and projection facilities for 35mm and 16mm productions.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Annual Report, Distributive Education*, and others (Sears, Roebuck & Co.); *The International Set* (Toni Co.); *The Muscles of Control* (Fisher Governor Co.); *P & H Truck Cranes* (Harnischfeger Corp.); Product Films (Whirlpool Corp.). SLIDEFILMS: for Whirlpool Corp., Brunswick-Balke-Collender, Wheeling Steel, Presto Industries. FILMED TV PROGRAM: *Championship Bridge* (no sponsor indicated). TV COMMERCIALS: for Norge, Pfizer Chemical, Pure Oil, Reynolds Aluminum, Presto Industries, Wisco Gasoline Clinton Engines, Linco Bleach, Planters Peanuts, CV Beer, Red Top Ale, Oklahoma Gasoline, Sears, Roebuck & Co.

Carter & Galantin of Illinois, Inc.

710 West Jackson Blvd., Chicago 6, Ill.
Phone: ANdover 3-6546

Lee S. Adams, *Sales Representative*

(See complete listing under Atlanta, Georgia)

DOUGLAS PRODUCTIONS

10 West Kinzie St., Chicago 10, Illinois
Phone: MOhawk 4-7455

Date of Organization: 1945

Fred C. Raymond, *President*
Arthur R. Jones III, *Exec. Vice-President*
Douglas P. Raymond, *Vice-Pres. Chg. Prod.*
Frank M. Miller, *Dir. of Photography*
Larry Tickus, *Asst. Cameraman*
Sherwin Becker, *Production Manager*
Wm. Bielicke, *Lab. Manager*

SERVICES: Creation and production of motion pictures, slidefilms, TV commercials and trailers for business, industry and education. Industrial film laboratory services. Equipped and staffed for both studio and location photography in motion picture and still fields. FACILITIES: Complete laboratory facilities, including color and b&w printing. Two sound stages; administrative and creative offices; animation and art departments; magnetic and optical sound recording; film storage vaults; editing, conforming and final processing of industrial visualizations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Think About Water* (Fairbanks-Morse Co.); *Rocket Club 1960* (U. S. Air Force); *Medical Illustration* (VA Hospitals); *Bowling Queens* (26 half-hour shows); *Press Brakes* (Verson AllSteel Press); *Setting the Modulating Governor* (Greyhound Bus). SLIDEFILMS: *Paper — Profits* (H. P. Smith Co.); *Roller Chain* (Chain Belt Co.); *Tale of a Tub* (Maytag Co.) and others. TV COMMERCIALS: for Wrigley Gum, Kimberly Clark, National Chemical and others.

CAL DUNN STUDIOS

159 E. Chicago Ave., Chicago 11, Illinois
Phone: WHitehall 3-2424

Date of Organization: 1947

Cal Dunn, *President*
Joseph G. Betzer, *Vice-President*
"Yar" Yarbrough, *Executive Art Producer*
Helen A. Krupa, *Creative Services Dir.*
Art Springer, *Chief Animator*
Bob Boehmer, *Art Director*
Bob O'Reilly, *Art Director*
Tom Terry, *Art Director*
Art Ellis, *Editorial Supervisor*
Joan Ebeling, *Talent*

SERVICES: Motion pictures and slidefilms for sales promotion, training, product information and employees indoctrination; TV commercials and productions. FACILITIES: Creative, art, photographic, animation, editing and super-

CAL DUNN: CONTINUED

visory staffs; 16mm and 35mm motion and slidefilm cameras; 16mm and 35mm editing and sound equipment; distribution facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Care of the Cluttered Corner, You Can Handle It* (National Safety Council); *Golden Year* (Western Auto Supply Co.); *Carroll Lane Awards, Shell Dealers Window Display Program* (Shell Oil Co.). SLIDEFILMS: *How to Put the Act in Sales Action, Your Most Valuable Five Seconds* (Western Auto Supply Co.); *The Fliptop Story* (DuKane Corp.); *Gold Shield Policy, A Business Man's Decision* (National Life & Accident Insurance Co.); *Mark of Quality* (The Rolscreen Co.); *Dispensomat Magic* (Norge - Reuter); *Dependability Plus* (Motorola - Reuter); *Packing Your Future with Safety, You Can Handle It, Case of the Cluttered Corner, Falls Are No Fun* (National Safety Council); *It's Up to You* (Jewel Tea Co.); *Face Up to Your Future* (Teacher's Pension Fund). TV COMMERCIALS: for Rival Dog Food, Swift & Co., The Kroger Co., American Dental Assoc., Montgomery Ward, Evinrude Outboard Motors, Shell Oil.

*

Jerry Fairbanks Productions

520 North Michigan Avenue, Chicago 11, Ill.
Phone: WHitehall 4-0196

Robert Kemper, *Representative*

(See complete listing under Los Angeles area)

FILMACK STUDIOS

1327 South Wabash Ave., Chicago 5, Illinois
Phone: HArrison 7-3395

Date of Organization: 1919

Branch Office: 630 Ninth Ave., New York 36, N. Y. Phone: PLaza 7-0900. Donald Mack, *Manager.*

Irving Mack, *President*
Joseph Mack, *Vice-President*
Bernard Mack, *Sales Manager*
Pat Cascio, *In Chg. Production*

SERVICES: Producers of industrial motion pictures, stop-motion films, semi and full cartoon animation films, title animation, color and sound slidefilms, TV spots of all kinds, static slides. FACILITIES: Mitchell, Bell & Howell cameras; Bell & Howell, DePue printers; Magnacord and RCA sound equipment; Saltzmann animation stands; complete sound stage; full type shop with Ludlow, hotpress and linotype machines.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Story of Gibrel* (Merck Chemical); *Misericordia* (Misericordia Home for Exceptional Children). SLIDEFILMS: *The New Sun Times* (Sun Times); *Sealed Power* (Sealed Power). TV FILM: for Schultze & Burch.

FRANCISCO FILMS

185 No. Wabash Avenue, Chicago 1, Illinois
Phone: STate 2-0798

Galbreath Pictures, Inc.

141 West Jackson Boulevard, Chicago 4, Ill.
Phone: HArrison 7-7447

Clyde L. Krebs, Jr., *Manager*

(See complete listing under Indiana area)

*

GRAPHIC PICTURES, INC.

33 South Wacker Drive, Chicago 6, Ill.
Phone: RAndolph 6-7282

Date of Organization: 1946

Branch Office: 7166 Melrose Avenue, Hollywood 46, Calif. Phone: WEbster 1-3155. Bruce Herschensohn, *Vice-President;* Gene Evans, *Production;* Wally McClain, *Director.*

Robert H. Estes, *President*
Emmett Mellenthin, *Vice-President*
Jerry Dee, *Vice-Pres., Production*
Charles F. Maravolo, *Art Director*
Roger Brues, *Director of Sound*
R. A. Hereford, *Chief Cameraman*
John Gibney, *Director*
Frank Kent, *Industrial*
John Darno, *Scripts*

SERVICES: Producers of industrial motion pictures. FACILITIES: Two studios, 30′ x 60′ and 40′ x 100′. 5 Magnasync magnetic recorders, 16mm and 35mm Arriflex, Maurer and Mitchell cameras, high speed tape dubbing, optical transfer area or density track, complete remote power and camera truck unit equipped with two 500-watt spots.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The K Log* (Kellogg Switchboard and Supply Co.); *Production of the Farm* (The Visking Co.); *Paper in the Making* (St. Regis Paper Co.); *The Meadowdale Story* (L. W. Besinger & Associates); *How to Watch a Race* (Meadowdale International Raceways); *The Story of Crude* (Glove Oil and Refining Co.); *Time in Balance* (Elgin Watch Co.).

*

The Jam Handy Organization, Inc.

230 North Michigan Avenue, Chicago 1, Ill.
Phone: STate 2-6757

Harold Dash, *in charge*

(See complete listing under Detroit area)

Henning & Cheadle, Inc.

1140 South Michigan Ave., Chicago 5, Ill.
Phone: WAbash 2-0570

F. E. Harrold, *in charge*

SERVICES: Editorial, art and photographic with local facilities.

(See complete listing under Detroit area)

*

DALLAS JONES PRODUCTIONS, INC.

1725 North Wells St., Chicago 14, Illinois
Phone: MOhawk 4-5525

Date of Organization: 1947

Dallas Jones, *President*
Marilou Jones, *Vice-President & Treasurer*
G. Richard Bowen, *Secretary*
James E. Holmes, *Director of Sales*
Oz Zielke, *Director of Production*
Cam Applegate, *Director of Production*
Jack Conrad, *Executive Assistant*
Paul Jensen, *Script Supervisor*
Marvin Goessl, *Art Director*
Carl Sandin, *Editing Department*
Gerhard Kugel, *Sound Department*



DALLAS JONES: CONT'D.

SERVICES: A complete specialized training and sales promotion service, including field research, writing, and production of all audio-visual and printed materials. Motion pictures, slidefilms, filmstr.ps, slides, complete meeting packages. FACILITIES: Sound and silent stages for motion pictures and slidefilms. Highly mobile location equipment. 16mm and 35mm Mitchell cameras. Five channel magnetic recording. Complete staff of directors, artists, editors and writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Getting Old Red Ready, Taming a New Frontier* (International Harvester Co.); *Power of Suggestion* (Kellogg Co.); *Pioneers for Progress* (Hotpoint Co.); *See for Yourself* (Sears, Roebuck & Co.); *Magic Mufflers* (Maremont Automotive Products, Inc.); *Careers in Recreation* (The Athletic Institute); *HFC Collection Policy* (Household Finance Corp.); *A Sealed System for Haylage, A Sealed System for High Moisture Grain* (A. O. Smith Corp.); *The Cut of Your Jib* (American Institute of Men's and Boys' Wear); *Admiral in an Outboard* (Outboard Boating Club of America). SLIDEFILMS: *People Are Funny* (Coopers, Inc.); *The School Snack Bar* (Stewart In-Fra-Red, Inc.); *Pabst Opens the Gate for '58* (Pabst Brewing Co.); *Sound in Space, Selling by Ear,* stereophonic (Motorola); *Call Out the Reserve, Look for the Silver Lining* (Hotpoint Co.); *The Starring Role* (Household Finance Corp.); *Color Is for Profit* (Martin-Senour Co.); *You Never Saw such Sausage Sales* (Swift & Co.); 9 product slidefilms (International Harvester).

KENNEDY PRODUCTIONS, INC.

3317 West Montrose Ave., Chicago 18, Ill.
Phone: IRving 8-1320

Date of Organization: 1956

Robert John Kennedy, *President*
Robert Norman Kennedy, *Vice-President*
Gerald Horsham, *Art Director*

SERVICES: 16mm and 35mm motion pictures for public relations, sales, sales training, TV commercials, etc. Sound slidefilms and sales training programs including meeting guides, booklets, etc. FACILITIES: Script development, sound stage, cameras, lighting, art and animation department, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Down With Down Time & Up With Production* (Scully Jones & Co.); *The Need for Door Control* (Glynn-Johnson Corp.); *Alcan Trailer Trek* (Mobile Home Mfrs. Assoc.); *The Power of Group Action* (Washington National Insurance Co.); *The Duraclean Technique for Success* (Duraclean Co.); *And a Great Deal More* (Tractomotive Corp.); TV COMMERCIALS: for Carjoy, Clinton Detergent Co. (Jones & Hanger, Inc.).

MERVIN W. La RUE, INC.

159 E. Chicago Avenue, Chicago 11, Illinois
Phone: SUperior 7-8656-7

Date of Incorporation: 1947

Mervin W. La Rue, Sr., *President*
Joanna La Rue, *Vice-President*
Charles C. Hard, *Secretary-Treasurer*

(LISTING CONTINUES ON FOLLOWING PAGE)

METROPOLITAN CHICAGO:

MERVIN LARUE: CONT'D.

SERVICES: Primarily consultants in planning, production and utilization of audio-visual aids in medical field exclusively. Distributor of audio visual equipment in this field only. FACILITIES: Exceptional for work in this field —explosion proof camera and lighting equipment for surgery—special macroscopic and microscopic motion camera equipment—animation stands—time lapse—recording, etc., in addition to conventional equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Machine Mimics Man—The Artificial Kidney* (Cleveland Clinic and Baxter Laboratory); *Urea Solutions in Reduction of Intercranial Pressure* (University of Wisconsin and Baxter Laboratory); *Operating Microscope in Otologic Surgery* (George Shambaugh, Jr., M.D., Northwestern University); *Heminephro-Ureterectomy of Double Kidney* (K. S. Barber, M.D., Northwestern University); *Fire and Explosion Hazards with Flammable Anesthetics* (University of Pittsburgh, Federal Bureau of Mines and made under grant from Abbott Laboratories).

*

LEWIS & MARTIN FILMS, INC.

1431 N. Wells Street, Chicago 10, Ill.
Phone: WHitehall 4-7477

Date of Organization: 1947

Herschell G. Lewis, *President*
William R. Johnson, *Exec. Vice-President*
Anthony LaPietra, *Production Manager*
Betty L. Taylor, *Studio Manager*
Sanford Greenlaw, *Art Director*
Art Springer, *Chief Animator*
John Mackenzie, *Creative Director*

SERVICES: Producers of industrial, sales, training, government and public relations motion pictures; slidefilms; television programs and commercials; script service; studio rental; technical & figure animation and art; filmographs. FACILITIES: Two stages, 50 ft. x 100 ft. and 60 ft. x 100 ft.; animation stand and artists; 35mm and 16mm photographic and sound equipment; creative staff; 35mm and 16mm editing equipment; still department and laboratory; slidefilm animation camera; large standing sets.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Electronic Countermeasures* (U. S. Air Force); *Lift Safely* (Post Office Dept.); *Jerry Tales* (Entertainment Plus, Inc.); *America The Beautiful* (Disabled American Veterans). SLIDEFILMS: *Your Silent Partner* (William J. Strange Co.); *Mr. Full Orbit* (International Mineral & Chemical Co.). TV COMMERCIALS: for Blue Cross, Serta, Restonic, O'Cedar, Buckeye Beer and others.

FENTON McHUGH PRODUCTIONS, INC.

518 Davis Street, Evanston, Illinois
Phone: UNiversity 4-3021
BRoadway 3-3383

Date of Organization: 1956

Fenton P. McHugh, *President*
Ernest A. Lukas, *Executive Vice-President*
James R. O'Riley, *Production Manager*
Kathleen Mitchell, *Administrative Assistant*

SERVICES: 16mm and 35mm motion pictures for business, industry and television. FACILITIES: 16mm and 35mm motion picture and sound recording equipment; sound stage; editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Milprint Makes the Difference* (Milprint Div. of Phillip Morris, Inc.); *Fiftieth Anniversary Film* (Credit Union National Assoc.); *The One That Got Away* (Mercury Motors); *Over the Rainbows* (Northwest Orient Airlines); *Fishing in Alaska* (Northern Consolidated Airlines). TV spots for various clients.

McHUGH PRODUCTIONS: CONT'D.

MGM-TV, Division of Loew's, Inc.

1307 South Wabash Ave., Chicago 5, Illinois
Phone: WAbash 2-6500

Bob McNear, *in charge*

(See complete listing under Los Angeles area)

MIDWEST FILM STUDIOS

6808 North Clark St., Chicago 26, Illinois
Phone: SHeldrake 3-1239

Date of Organization: March, 1947

Alfred K. Levy, *Production Manager*

SERVICES: Motion picture and slidefilm production; research, writing, photography, editing, etc. FACILITIES: Motion picture and slidefilm equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *'59 Co-Op Point of Sale* (Standard Oil); *Target* (Chicago Aerial Industries); *Showroom Displays* (Magill-Weinsheimer, Inc.); *Die-Changing* (Danly Machine Specialties, Inc.); *VI Trailer* (Caribbean Atlantic Airlines).

*

FRED A. NILES PRODUCTIONS, INC.

1058 W. Washington Blvd., Chicago 7, Ill.
Phone: SEeley 8-4181

Date of Organization: December, 1955

Branch Office: 5539 Sunset Boulevard, Hollywood, California.

Fred A. Niles, *President & Owner*
William E. Harder, *Studio Manager*
Ruth L. Ratny, *Creative Director*
Manny Paull, *Art Director, Animation*
Edward Reich, *Art Director, Production*
Don Balousek, *Slidefilm Director*
Sid Siegal, *Musical Director*
Lloyd Bethune, Tom Rook, Charles Ticho, *Producer-Directors*
Jack Whitehead (BSC), Howard Siemon, *Cameramen*
Robert Henning, *Chief Sound Engineer*
Burt Lindberg, *Chief Sound Man*
Edward E. Katz, *Controller*
Frances Metelko, *Administrative Assistant*

SERVICES: Motion picture production of TV commercials, live action and animation, syndicated packages. Industry film programs: sales and product training, corporate image building, consumer education, public relations. Complete convention packages: live shows, filmstrips or motion pictures, stage rentals, seating, projection, exhibit space. Slidefilms, photography or art, with or without sound, color, black & white. Closed circuit TV facilities. Full creative services: scripts, storyboards, jingles, sound tracks, live shows, TV series. FACILITIES: 100,000 sq. ft. communications center; 3 soundproofed stages, the largest is 12,000 sq. ft.; 7-room sound department, one wing devoted to editing. Scene dock, carpentry shop, prop rooms, two functioning kitchens, flats. Multi-camera systems and equipment. Color, black & white, studio or location. Complete writing and art staffs. Animation executed by Niles' own animation staff in Hollywood.

FRED NILES: CONTINUED

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *High, Wide & Then Some* (U. S. Gypsum); *The Drawbar Story* (Hammond Organ Co.); *We Serve* (Lions International); *Breaking the Problem Barrier* (Sundstrand Aviation); *Those Who Care* (American Red Cross); *Hands We Trust* (American College of Surgeons). TV COMMERCIALS: for numerous clients and agencies during 1958.

JOHN OTT PICTURES, INC.

85 Hibbard Road, Winnetka, Illinois
Phone: WInnetka 6-5126

PARAGON PICTURES, INC.

2540 Eastwood Avenue, Evanston, Illinois
Phone: DAvis 8-5900

Date of Organization: 1948

Robert Laughlin, *President*
James E. Ford, *Vice-President*
J. Edgar Kelly, *Secretary*
Catherine M. Laughlin, *Treasurer*
Sidney Barger, *General Manager*

SERVICES: Industrial, documentary, public relations and educational motion pictures and slidefilms. TV films and spot commercials. Special sound recording for 16mm films. Commercial illustrations on dye transfers and transparencies. FACILITIES: Fully-equipped sound studio 40′ x 80′; magnetic and variable density optical recording systems. Special sound control rooms, script writing facilities, projection room, conference and screening rooms, complete editing facilities; laboratory for slidefilm and still picture work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Factual Fable of Quality Freeze, Rx Increased Profits From Sausage and Curing* (A. E. Staley Mfg. Co.); *1959 President's Speech* (Allstate Insurance Co.). TV COMMERCIALS: for Clayton Mark Co. (O'Grady, Anderson, Gray); three for Bissell Carpet Sweeper (Leo Burnett Advg. Agcy.).

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Parthenon-Central

Chicago, Illinois (March 1st)

(address to be announced)

Woodbury Conkling, *in charge.*

(See complete listing under Los Angeles area)

PILOT PRODUCTIONS, INC.

1819-23 Ridge Avenue, Evanston, Illinois
Phones: Ambassador 2-4141; DAvis 8-3700

Date of Organization: 1940
Date of Incorporation: 1952

C. Robert Isely, *President*
Robert L. Dedrick, *Exec. Vice-President*
C. Don Sheldon, *Treasurer*
A. E. Boroughf, *Secretary*
William Kirshner, *Dir. Sales Promotion*

(LISTING CONTINUES ON PAGE 132)

W. J. GERMAN, *INC.*

AGENTS FOR THE SALE AND DISTRIBUTION OF

EASTMAN *Professional Motion Picture Films*

BEHIND this 9th Annual Production Review issue, in the hundreds of specializing film studios throughout the world, is a vast army of skilled craftsmen . . . the cameramen and editors . . . directors . . . laboratory technicians and all the other experienced hands to whom motion picture film is an incomparable medium of expression. In breadth and color, motion pictures today are being seen and heard by countless millions in theatres, via television and on the screens of organized groups who, in the United States alone, own more than 650,000 16mm sound projectors. Truly, *the film alone* speaks a universal language as its images are translated for peoples all over the world. We are proud to serve this great family of those who work with our new films to bring both enjoyment and understanding to this worldwide audience.

FORT LEE, New Jersey
LONGACRE 5-5978

HOLLYWOOD
6677 SANTA MONICA BLVD.
HOLLYWOOD 4-6131

CHICAGO
6040 N. PULASKI ROAD
IRVING 8-4064



METROPOLITAN CHICAGO:

PILOT PRODUCTIONS: CONT'D.

Hal Childs, *Dir. of Photography*
Malcolm Rippeteau, *Dir. & Writer*
Ken Kracht, *Dir. of Illustrative Photography*
Connie Andersen, *Slidefilm Dept.*
John Goulden, *Set Designer, Studio Mgr.*

SERVICES: Complete creative and production facilities for motion pictures, slidefilms, and stripfilms. Research, writing, photography, sound recording, editing, and stripfilm services for industrial and business films. FACILITIES: 10,000 sq. ft. 3,700 sq. ft. shooting stage with 14 ft. clearance under cat-walks; 16mm Mitchell and Arriflex camera equipment; gasoline generator & battery packs for field work; Ampex and Magnasync recording equipment, including DuKane 30 50 signal generator; double system projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Behind It All* (Universal Oil Products Co.); *Planning for Profits* (Industrial Truck Div., Clark Equipment Co.); *A Matter of Record* (Construction Machinery Div., Clark Equipment Co.); *A New Concept for Paving* (Iowa Mfg. Co.). SLIDEFILMS: *Profits From Parts* (LaSalle Steel Co.); *Dial For Color, Push Button Color* (Rockote Paint Co.); *Sounds of the Future*, stereo slidefilm (V-M Corp.); *Service and Maintenance*, 6 films (Clark Equipment Co.); *Protected Power* (International Harvester Co.). LIVE SHOW: *Sally Skyline* (Skyline Mobile Homes).

PRODUCERS FILM STUDIOS
(Jack Lieb Productions)

540 N. Lake Shore Drive, Chicago 11, Illinois
Phone: WHitehall 3-1440

Date of Organization: 1946

Branch: 10301 E. Bay Harbor Drive, Miami Beach 54, Florida. Phone: UNion 6-3009.

Jack H. Lieb, *President*
Warren H. Lieb, *Vice-President & Production Suprv.*
Walter A. Hotz, *Chief Sound Engineer*
Charles A. Glick, *Sales Manager*
Elsie Kerbin, *Head Editor*
Elaine Badis, *Office Manager*

SERVICES: Motion picture production: industrial, theatrical, television, sales promotional, institutional and sales training; specialists in travel promotion films, television productions, spots and shows. Film strips and sound slidefilms. FACILITIES: Complete studios, 2 sound stages, RCA 35mm and 16mm magnetic and optical recording. Specialists in hi fidelity magnetic mixing. Original music scores and music libraries including Capital "Hi Q" series. Complete editing facilities with optical and magnetic Moviolas. Interlock projection, 35mm, 16mm, optical or magnetic. Animation and title production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Maintainability—Design for Living* (U.S. Air Force); *Food Serving, Food Preparation, Food Storage* (U.S. Navy); *Swift Presentation with Fran Allison* (Swift and Co.); *Chicago 1958* (U.S. Information Agency). SLIDEFILMS: *5 Cycle Filter-Flo Washer, The Lady Is a Champ, 1959 Combination Washer-Dryer* (General Electric Co.). TV FILMS: *Thought for the Day* (Columbia Broadcasting System). TV COMMERCIALS for Old Colony Root Beer (H. W. Kaster & Sons Advg.); Jet Dog Food (North Advg Agcy.); Kaiser Aluminum, National Homes (Young & Rubicam, Inc.).

*

Reid H. Ray Film Industries, Inc.

208 South LaSalle Street, Chicago 4, Illinois
Phone: FInancial 6-0897

Frank Balkin, *Vice-President, Midwest Sales*

(See complete listing under St. Paul, Minn.)

*

SARRA, INC.

16 East Ontario Street, Chicago 11, Illinois
Phone: WHitehall 4-5151

200 East 56th Street, New York 22, N. Y.
Phone: MUrray Hill 8-0085

Date of Organization: 1937

(At New York City Studios)

Valentino Sarra, *President*
Morris Behrend, *General Manager*
John Henderson III, *Sales Manager*
Rex Cox, *Creative Director*
Robert Jenness, *Director*
Stanley Johnson, *Director*
George Altman, *Chief Editor*
David Fletcher, *Art Director*



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CHICAGO CAMERA RENTAL HEADQUARTERS • MARK ARMISTEAD, INC.

SARRA, INC.: CONT'D.

(At Chicago Studios)

Robert L. Foster, *Manager*
Marvin Bailey, *Production Manager*
Howard Van Antwerp, *Asst. Production Mgr.*
Norman Schickedanz, *Director*
Harry Holt, *Creative Director*
George DeDecker, *Art Director*
Harold Lignell, *Laboratory Manager*
Hal Toleman, *Sales*
Bill Newton, *Sales*

SERVICES: Creation and production of motion pictures, slidefilms and television commercials for sales, sales training, production promotion and information, employee training and indoctrination, safety training and promotion, public information, Armed Forces training subjects. FACILITIES: Sound stage, 16mm and 35-mm motion picture cameras; still photographic equipment and personnel; 16mm and 35mm editing; 16mm and 35mm processing laboratory; art and animation; creative staff.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Johnson's Stride Wax, Pride Wax, Lever Bros. (Needham, Louis & Brorby); Carling's Beers, Camay Soap (F. H. Hayhurst Co., Ltd.); Breck Shampoos, Armour & Co. (N. W. Ayer & Son, Inc.); Helena Rubinstein's Mascara-Matic (Ogilvy, Benson & Mather, Inc.); Rheingold Beer (Foote, Cone & Belding); Lipton Soups, Minute Rice (Young & Rubicam, Inc.); Pet Milk, Monsanto Chemical Co. (Gardner Advg. Co.); American Petroleum Institute, Salada Tea (Sullivan, Stauffer, Colwell & Bayles, Inc.); Seven-Up, Elgin Watch Co., Quaker Oats Co., Pharma-Craft, Inc. (J. Walter Thompson Co.); Kellogg Co. (Leo Burnett Co., Inc.); General Mills (Tatham-Laird); American Dairy Assoc. (Campbell-Mithun); Lanolin Plus, Inc. (Erwin Wasey, Ruthrauff & Ryan).

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill.
Phone: TA 3-1418
Chicago Line: RO 3-5818

Date of Organization: 1952

Byron L. Friend, *President*
June A. Friend, *Secretary-Treasurer*
Henry Ball, *Facilities Manager*

SERVICES: Motion pictures for industry and television, color or b&w; 35mm or 16mm, studio or location. TV commercials, complete packaging service, editing, re-recording, mixing, interlock screening and recording; script writing; animation; consultation. Hi-speed photography for observation and analysis; time-lapse films. FACILITIES: Multiple camera, continuous shooting picture equipment, 35mm or 16mm cameras; magnetic sound recorders; sound stage 30′ x 45′, five-channel re-recording and mixing; selsyn interlock. Gasoline and battery-driven generators for location; wireless microphones. Lighting equipment for studio and location; editing equipment, including 35mm, 16mm Moviolas.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The House that Research Built, Building with Universal Thermo-Panels* (Universal Products); *Ideas and Film* (Bell & Howell Co.); *Product Comparisons* (Littlefuse); *High Speed Photography* (Westclox). FILMED TV PROGRAMS: *World Safari, Zoo Parade* (National Broadcasting Co.). TV COMMERCIALS: for Illinois Bell Telephone Co., Foote, Cone & Belding, Chicago YMCA, Johnson Wax.

Telepix-Anderson, Inc.

6620 Diversey, Chicago 35, Illinois

Stanley F. Anderson, *in charge*
Jack Boston, *Sales*

(See complete listing under Los Angeles area)

TRESSEL STUDIO

7905 South Burnham, Chicago 17, Ill.
Phone: REgent 4-7100

Date of Organization: 1951

George W. Tressel, *President*

SERVICES: Specialize in technical and institutional promotion films. FACILITIES: Studio shooting and recording facilities. Multiple camera interlock system. Technical animation. Location filming and recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cobalt 60 Reloading, Thickness Gauging With Radioisotopes* (Atomic Energy Commission); *Outdoor Education* (Cook County Forest Preserve); *Paper Troubles, Half Tones, Surface Plates, Deep Etch Plates, Handling Plates on the Press, The Sunny Rock* (Lithographic Technical Foundation); *Atomic Primer* (University of Chicago); *Extra Dividends* (Standard Car Truck Co.); *Edgar Allan Poe, Gas Laws, Conservation of Energy* (Coronet Films). TV COMMERCIALS: for Cook County Forest Preserve.

UNITED FILM & RECORDING STUDIOS, INC.

301 East Erie Street, Chicago 11, Illinois
Phone: SUperior 7-9114

Date of Organization: 1928

William L. Klein, *President & Exec. Producer*
Mike Sitkiewicz, *Film Director*
John Bruun, *Creative Director*
Larry Wellington, *Creative Musical Director*
Bryan Wright, *Chief, Engineering Dept.*
Howard Alk, *Head of Editing Dept.*
Marilyn Friedel, *Sales Development & Traffic Coordination*
Charles Stumpf, *General Sales Manager*
Frank Green, *Unit Manager*

SERVICES: Creators and producers of motion pictures, slidefilms, radio & TV commercials and related materials for a complete custom-made package in all branches of business and industry. FACILITIES: Modern, fully equipped, air conditioned studios, 16mm and 35mm featuring Western Electric and RCA sound, Mitchell cameras, Ampex, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Stranger in the Family, As Ye Sow*, Series 2, *Galesburg, U.S.A.* (State of Illinois); *Processing for Sales and Profits* (Hollywood Corp.); *Home* (Quinn Construction).

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*this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 9th Annual Production Review issue.

METROPOLITAN CHICAGO:

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WILDING PICTURE PRODUCTIONS, INC.

1345 Argyle Street, Chicago 40, Illinois
Phone: LOngbeach 1-8410

Date of Organization: 1914
Date of Incorporation: 1927

BRANCH OFFICES

NEW YORK: 405 Park Avenue, New York, N.Y. Phone: PLaza 9-0854. Hugh Gage, *Vice-President.*

DETROIT: 4925 Cadieux Road, Detroit, Mich. Phone: TUxedo 2-3740. Dean Coffin, *Vice-President.*

CLEVELAND: 1010 Euclid Bldg., Cleveland, Ohio. Phone: TOwer 1-6440. Lawrence T. Young, *Vice-President.*

PITTSBURGH: 3 Gateway Center, Pittsburgh, Pa. Phone: GRant 1-6240. Karl Kuechenmeister, *District Manager.*

CINCINNATI: 617 Vine St., Cincinnati, Ohio. Phone: GArfield 1-0477. R. L. McMillan, *District Manager.*

CHICAGO: 1345 Argyle Street, Chicago 40. Cliff Weake, *District Manager.*

TWIN CITIES: 1821 University Avenue, St. Paul, Minn. Phone: MIdway 6-1055. A. H. Brassett, *District Manager*

HOLLYWOOD: 5981 Venice Blvd., Hollywood, Calif. Phone: WEbster 8-0183. Al Cardenas, *in charge.*

C. H. Bradfield, Jr., *Chairman of Board*
H. Williams Hanmer, *President*
J. A. Kellock, *Vice-Pres. & General Mgr.*
Jack Rheinstrom, *Vice-President, Sales*
C. B. Hatcher, *Vice-President, Finance*
J. M. Constable, *Vice-President & Executive Producer*
Walter Tinkham, *Vice-President, Production*
F. F. Palac, *Treasurer*
L. A. Backey, *Secretary*
G. Duncan Taylor, *Prod. Mgr., Slidefilms*
Harold Kinzle, *Laboratory Superintendent*
James E. Dickert, *Recording Director*
Gil Lee, *Art Director*
Jack A. Krieger, *Advertising & Public Relations*
A. J. Bradford, *Director, Customer Services*
Jerome C. Diebold, *Executive Producer, Government Services*
Harold A. Witt, *Executive Producer, Government Services*

WILDING-HENDERSON, INC.

J. E. Parrott, *Vice-President & General Manager*
A. J. Henderson, *Vice-President, Creative Services*
Norman B. Terry, *Vice-President, Sales*

WILDING TV

J. B. Morton, *General Manager*
Michael Stehney, *Executive Producer*

CREATIVE MARKETING SERVICES DIV.

Leon Kreger, *Vice-President*

(LISTING CONTINUES ON FOLLOWING PAGE)

METROPOLITAN CHICAGO:

WILDING PICTURE PRODUCTIONS:

SERVICES: Creators and producers of motion pictures and slidefilms for business and industry; television commercials; complete live shows and presentations for conventions and sales meetings. FACILITIES: Three studio and service operations, detailed as follows:

— o —

CHICAGO: Home office and main studios: 60,000 sq. ft. of floor space—27,000 sq. ft. in three sound stages—200′ x 75′; 100′ x 70′ and 100′ x 50′; remainder to administrative, service and creative offices; still and motion laboratories; optical and animation departments; art department; screening rooms; sound recording department; film vaults; carpenter shop and other departments. Wilding Customer Services department located at 5137 Broadway, Chicago in one-story building of 14,000 sq. ft. It provides stage of 3,500 sq. ft. for slidefilm production; remainder for servicing and storage of industrial show equipment and demonstration area.

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DETROIT: Studio operations are housed in modern building especially constructed for motion picture production. New building contains administrative, sales and service offices; graphic arts department; two sound stages, totaling 8,000 sq. ft., and screening rooms. Wilding-Henderson, Inc., is a new addition to national organization, offering training, sales promotion and merchandising services. Its modern building at 13535 Livernois St. houses own staff of planning, merchandising, editorial and creative personnel.

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HOLLYWOOD: Sales and service facilities, sound stage, screening room and all other equipment for motion picture production.

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RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Product of the Imagination* (Aluminum Co. of America); *View from the Mountain* (H. J. Heinz & American Dietetic Assoc.); *Mainstreet U.S.A.* (Dun and Bradstreet); *1959 New Car Announcement* (Ford Motor Co.); *Wanted—Man Alive* (Frigidaire); *Goodyear on the March* (Goodyear Tire & Rubber Co.); *Secret Cargo* (Hiram Walker); *Richest Man in Babylon* (Investment Bankers Assoc.); *With Every Step I Take* (Levi Memorial Hospital); *Order Makers Institute* (Truscon); *Yeah* (U. S. Steel); *Engineering Notebook* (Western Electric). SLIDEFILMS: *A Man Named Beach* (Youngstown Kitchens); *Evaluating Your Metal Working Markets* (Iron Age); *Welcome Neighbor* (Procter & Gamble); *Incandescent Light Sources* (General Electric); *Your Future with Safety Glass* (Libbey-Owens-Ford); *First, Last and Always* (Montgomery Ward & Co.); *Cooling Without Clamminess* (Frigidaire Div., General Motors Corp.); *Forever Yours* (Lincoln & Continental); *A Look at Hallite* (Wear-Ever Aluminum Co.); *5000 Truck Announcement* (White Motor Co.); *1959 Dishwasher* (RCA Whirlpool); *Red Carpet* (Sperry & Hutchinson).

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• WEST CENTRAL STATES REGION •

Illinois

G & G FILM CORPORATION

113 North Market Street, Champaign, Illinois
Phone: FLeetwood 6-4266

Date of Organization: 1955

Perry Gliessman, *President*
George Grubb, *Vice-President*
Gordon Grubb, *Secretary-Treasurer*
Lee Stark, *General Manager*
Bil Godsey, *Production Manager*
Gene Wilder, *Art Director*

SERVICES: Scripts and storyboards, live action and animation including articulated dolls; complete production of 16mm sales, training, public relations, educational and industrial films, also TV commercials. FACILITIES: Multiple camera, continuous shooting picture equipment, 16mm cameras; sound recorders; new studio with 3,200 sq. ft. of floor space including sound stage and narration booths; five-channel re-recording and mixing. Complete personnel and equipment for studio and location; complete 16mm editing equipment. Three man art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Safety* (Country Life Insurance Co.); *Student Life at Illinois* (University of Illinois); *Special Applications of Straight-Side-Type Presses and Press Brakes* (Dreis & Krump Mfg. Co.). TV FILMS: News coverage and TV films (Illinois Agricultural Assoc.); *Big Ten Football Highlights* (Sports TV). TV COMMERCIALS: for Illinois Bell Telephone Co. (N. W. Ayer & Son, Inc.); Hollywood Candy Co. (Grubb-Petersen Advg.); Bubble-Up (Thomson Advg. Inc.); Smith Oil & Refining Co. (E. R. Hollingsworth & Assoc.); Smith-Douglass Co., Inc. (Richard Crabb Assoc.); Ny-Lint Tool & Mfg. Co.

THE VENARD ORGANIZATION

113 North Madison Ave., Peoria, Ill.
Studio—Highview Road, East Peoria, Ill.
Phone: 4-2490

Kansas

CENTRON CORPORATION, INC.

West Ninth at Avalon Road, Lawrence, Kansas
Phone: VIking 3-0400

Date of Organization: 1947

Arthur H. Wolf, *President and Exec. Prod.*
Russell Mosser, *Executive Vice-President and Treasurer*
Norman Stuewe, *Vice-President and Director of Photography*
Charles Lacey, *Secretary and Director of Production*
Harold Harvey, *Director*
Gene Courtney, *Director*
Jerry Drake, *Script*
Dan Palmquist, *Editing*
Maurice Prather, *Sound*
Robert Rose, *Photography*
Oscar Rojas, *Art Director*
Rod Frazier, *Sales Director*

SERVICES: Motion pictures and slidefilms for

CENTRON CORP.: CONT'D.

public relations, sales, training, education and television. Subcontracting. Specialized sports photography. Specialized color and or black and white still assignments. Animation and recording service. FACILITIES: New studio and office facilities include 60′ x 100′ x 27′ sound stage, voice studios, editing rooms, sound rooms, etc.; Mitchell and Cine Special cameras; complete lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Great Adventure* (Sabena Belgian World Airlines); *And Women Must Weep* (Foundation for Independence); *Showdown* (Kansans for the Right to Work); *Cessna Line for 1959* (Cessna Aircraft Co.); *Contract Maintenance of Air Force Equipment* (U. S. Air Force); *What About School Spirit, Understanding Others, Using Visuals in Your Speech*, and seven other educational subjects (McGraw-Hill Book Co.). SLIDEFILMS: The *Life Story of a Successful Promotion* (Anheuser-Busch, D'Arcy Advg.); *The Name is G-B Duct* (Gustin-Bacon Mfg. Co.); *Respect* (Phillips Petroleum Co.); *The Man Everybody Liked* (Dr. Charles Rombold).

Minnesota

THOMAS COUNTRYMAN FILM PRODUCTIONS

15 North Ninth Street, Minneapolis 3, Minn.
Phone: FEderal 2-2539

Date of Organization: October, 1956

Thomas C. Countryman, *Owner*
Richard C. Polister, *General Manager*
Donald J. Egerstrom, *Cameraman*
Jack M. Gauvitte, *Director-Editor*
Donald J. Pottratz, *Recording Engineer*

SERVICES: Producers of industrial, educational, TV and religious motion pictures and filmstrips. FACILITIES: 16mm Mitchell, 16mm and 35mm Arriflex cameras, complete lighting equipment; 2 sound stages, animation stand, 16mm and $\frac{1}{4}$" magnetic recording, Magnasync, Ampex and Telefunken equipment, interlock projection, film music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Instant Electric Copying, 1959 Sales Introduction, Eyes in the Night, 24 Hours a Day* (Minnesota Mining & Mfg. Co.); *Choosing Games for Children* (American Family Information Bureau); *People with a Purpose* (Lutheran Welfare Society); *Your Future* (Humboldt Institute). SLIDEFILMS: *Automatic Washer Service, 3-P Program, Selling Service* (Franklin Mfg. Co.); *Nutrena Pigloo System* (Nutrena Mills). FILMED TV PROGRAMS: *American Religious Town Hall Meeting of the Air* (American Religious Town Hall, etc.); *Search for Health* (Minnesota Chiropractic Assoc.). TV COMMERCIALS: for Nutrena Feeds, King Koil Mattress, Midland Cooperatives, Hilex, Fitger's Beer, Javex Ltd., Mutual Service Insurance, Super Valu Stores, Innovation Industries, Spring Air Mattress, Janney Semple Hill & Co., Blue Cross-Blue Shield, U. S. Naval Air Reserve.

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EMPIRE PHOTOSOUND INCORPORATED

1920 Lyndale Ave. South, Minneapolis 5, Minn.
Phone: FRanklin 4-5040

Date of Incorporation: October, 1945

William S. Yale, *President*
Charles B. Woehrle, *Secretary-Treasurer*
Catherine Running, *Business Manager*
Richard Jamieson, *Production*
Arthur Nicol, *Director of Slidefilms & Animation*
Gwen Wohlfeil, *Production Assistant*
John Raddatz, *Chief Cameraman*
Frank Punchard, *Editor*
Sam Sabean, *Sound Engineer*

SERVICES AND FACILITIES: Completely equipped production facilities for motion pictures, sound slidefilms, television commercials and sales meeting presentations. 16mm Maurer and Arriflex cameras. Time-lapse, slow motion equipment. Editing, and interlock projection. Animation, sound recording studio 40′ x 60′ sound stage. Tape and magnetic film recording, disc and tape music libraries. Process screen and arc rear projection. High fidelity public address system. 16mm Eastman arc projector, Strong Arc projector for $3\frac{1}{4}$″ x 4″ slides and filmstrips; 8′ x 10′, 8′ x 20′, 12′ x 30′ and 20′ x 20′ projection screens, available for conventions, sales meetings, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Farmers Union Newsreel* (Farmers Union Central Exchange); *Sales Secret* (Franklin Mfg. Co.); *Empire on Parade, Glacier National Park* (Great Northern Railway Co.); *Phosphate, the Living Mineral* (International Minerals & Chemical Corp.); *Growing Places* (Minnesota Mining & Mfg. Co.); *Man Sometimes Conquers* (National Hemophilia Foundation). SLIDEFILMS: *Dollars and Sense of Spraying on the Farm* (The Farmhand Co.); *Double Tested* (Western Paint Co.). TV COMMERCIALS: for Farmers Union Central Exchange, Great Northern Railway Co., Minneapolis Society for the Blind, Minnesota Farmers Union.

PROMOTIONAL FILMS, INC.

3425 Sumter Ave., Minneapolis 26, Minn.
Phone: WE 5-2777

Date of Organization: 1955

Alfred K. Peterson, *President & Production Manager*
Cliff Sakry, *Sales Manager & Creative Director*

SERVICES: Producers of business, industrial, travel, agricultural, public relations, outdoor, animation, color and b&w motion pictures and filmstrips; TV commercials. FACILITIES: Scripting, photography, art, animation, sound and still cameras, film and sound editing, music library, complete sound recording, mixing, conforming and interlock.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Their Strongest Crutch* (Minnesota Society for Crippled Children); *The Farmer and the Sportsman* (Red Wing Shoe Co.); *Charge It!* (American Collectors Assoc.); *Fishing Alaska's Land of 10,000 Smokes* (Northwest Orient Airlines); *Montana Dude Ranching* (Northwest Orient Airlines and Montana Highway Commission); *Lectroluse* (Minnesota Mining & Mfg. Co.); *Wonders of Zolatone* (Zolatone Process, Inc.). SLIDEFILMS: *A Look at Our Company* (Our Own Hardware Co.); *Heart of the Home* (Nutri-Seal Stainless Steel Cookware Co.); *Cedar Pole Preservation Treatment* (Minnesota & Ontario Paper Co.); *Farmhand-Melroe Harroweeder, 110 Spreader, The Farmhand Soil Mover* (The Farmhand Co.). TV COMMERCIALS: 3 Hunting Safety (Northern States Power Co.); 6 Cancer Education (American Cancer Society, Iowa Div.).

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REID H. RAY FILM INDUSTRIES, INC.

2269 Ford Parkway, St. Paul 16, Minnesota
Phone: MIdway 9-1393

Date of Organization: 1910

Branch Offices: 422A Washington Building, Washington 5, D. C. Phone: DIstrict 7-8729. R. E. Whitney. 208 South LaSalle Street, Chicago 4, Illinois. Phone: FInancial 6-0897. Frank Balkin, *Vice-President Midwest Sales*. 1627 Main Street, Kansas City, Missouri. Phone: HArrison 1-6122. T. R. Cauger.

Reid H. Ray, *President and Treasurer*
Alice M. Griswold, *Secretary*
Ellsworth H. Polsfuss, *Asst. Secretary*
Mrs. Frances Hostettler, *Asst. Treasurer*
T. J. Hermann, *Comptroller*
R. V. Jeffrey, *Vice-Pres., General Sales Division*
Frank Havlicek, *Sales Manager, Film Ad*
Reuel B. Nelson, *Producer*
Gordon R. Ray, *Art and Animation Director*
Clive Bradshaw, *Laboratory Supervisor*
Robert H. Winter, *Chief Film Editor*

SERVICES: Motion pictures, slidefilms, TV films and commercials (live or animated). Screen advertising for theatres (local, regional, national). FACILITIES: Creative department; studio, laboratory, opticals, titles; animation; 16 & 35mm production equipment with sound recording in studio or on location; RCA magnetic or optical sound 35 & 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Horizons in Material Handling* (Barrett-Cravens Co.); *Horizon North* (Erie Mining Co.); *Is This Your Life?* (Minnesota Mining & Mfg. Co.); *The Balanced Ration* (Pillsbury, Inc.); *One Hoe for Kalabo* (National Machine Tool Builders' Assoc.); *Electronics in Space Travel* (DeVry Technical Institute); *Safe Farming—U.S.A.* (Allis-Chalmers); *An Agricultural Portrait* (Minnesota Statehood Centennial Commission); *Too Young to Retire, Building the Big Ones* (John Deere.) SLIDEFILMS: *Planning for Better Customer Relations, Selling the Home Sign, Selling the Wall Sign, Selling the Desk & Pocket Sign* (Advertising Specialties National Asso.); *Nutrition-All—The Balanced Supplement* (Nutrition-All, Inc.); *The Sales Starter* (Cutler-Hammer); *Operation Dairy—Ice Cream, Operation Produce* (IGA); *Story of the Maxi-Lay Queen* (Pillsbury, Inc.); *We Believe In Courtesy* (Super Valu Stores, Inc.). FILMED TV PROGRAMS: *The Last Continent—Antarctica*, 12 half-hour shows (Educational TV and Radio Center). TV COMMERCIALS: for Northern States Power Co., Pillsbury, Inc. (Campbell-Mithun); Peters Meat Products (David Agency); Toro (B.B.D. &O.); Farmers Union Grain Terminal Assoc. (Colle & McAvoy); Speed Queen (Geer-Murray); International Harvester Co., Rexall Drug Co., John Deere; and others.

Twin Cities Area

RUSTEN FILM ASSOCIATES

5910 Wayzata Blvd., Minneapolis, Minn.
Phone: LIberty 5-1656

Date of Organization: 1958

Paul D. Rusten, *Executive Producer*
John E. Driemen, *Associate Producer*
James Blakeborough, *In Charge of Production*

SERVICES: Motion pictures, sound slidefilms, TV spots and features. FACILITIES: Complete camera, recording, editing and studio facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Noculized Seed—The New Way* (Northrup King & Co.); *New Era of Better Roads* (Pioneer Engineering Div., Poor & Co.). SLIDEFILMS: *New Products of 1958* (Pillsbury Mills). FILMED TV PROGRAMS: *Teleneus Farm Newsreel*, Farm Featurette (Northrup King & Co.). TV COMMERCIALS: for Allstate Insurance Co. (Leo Burnett Agcy.); Durum Campaign (Northwest Crop Improvement Assoc.).

GEORGE RYAN FILMS, INC.

210 South Seventh St., Minneapolis 2, Minnesota
Phone: FEderal 5-8864

Date of Organization: May, 1955

George M. Ryan, *President*
Henry K. Knoblauch, *Vice-President, Treasurer*
Elizabeth B. Ryan, *Secretary*
Wayne A. Langston, *Executive Producer*
Joseph N. Haw, *Account Executive*
David E. Westphal, *Production Coordinator*
Vivian Dyste, *Stylist*

SERVICES: Producers of 16mm and 35mm motion pictures, TV commercials, sound slidefilms. FACILITIES: 1000 sq. ft. sound stage plus 750 sq. ft. silent shooting stage with two complete working kitchens; miscellaneous 16-mm cameras, 35mm blimped Arriflex, Magnasync tape recorder, $\frac{1}{4}$″ Ampex tape recorder, 16mm and 35mm Moviola with complete editing and lighting facilities; screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Double Package Maker, Two-Scale Filler, The Top Closure* (Pillsbury, Inc.); *Inside Story* (Franklin Mfg. Co.); *Fire Away!* (Archer-Daniels-Midland Co.); *Revolution in Bread* (F. H. Peavey & Co.). SLIDEFILMS: *One Gift That Helps 60 Ways* (Community Chest, Hennepin County). TV COMMERCIALS: for Sweetheart Bread (John Forney, Inc.); Schweigert's Meat Products (Herbert Willis & Assoc., Inc.); American Crystal Sugar (Bruce B. Brewer).

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Wilding Picture Productions, Inc.

1821 University Avenue, St. Paul, Minn.
Phone: MIdway 6-1055

A. H. Brassett, *District Manager*

(See complete listing under Chicago Area)

WEST CENTRAL: MISSOURI

Kansas City, Missouri

BASORE-LONGMOOR, INC.

1207 Grand Avenue, Kansas City, Missouri
Phone: GRand 1-6565

Date of Organization: 1947
Date of Incorporation: 1952

William V. Longmoor, *President*
Tony LaTona, *Vice-President*
Harold W. Clover, *Sales Manager*
Robert A. Nelson, *in chg. of Production*

SERVICES: 16mm motion pictures for sales, sales training, public relations; wildlife and conservation films. 35mm sound-color slidefilms for sales and training; TV commercials, live and animation. FACILITIES: Production equipment for 16mm sound films and 35mm filmstrips, including sound stage, recording, editing, animation and music depts. Recording equipment, Ampex ¼" tape, 16mm Magnasync magnetic film and 16mm Maurer optical films, 2 film music libraries; lighting equipment; 16mm Arriflex cameras and blimp.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *King of the String* (Robert Q. Sutherland); *Arthritis & Allied Disorders* (Jensen-Salsbery Laboratories); *Project Unicare* (Unitog Mfg. Co.); *Missouri State Parks* (Missouri State Park Board); *Going to School on a Trout Stream* (Wisconsin Conservation Commission); *Cottontail in Tennessee, Bobwhite on the Wing, Deer in Tennessee* and 3 other titles (Tennessee Fish & Game Commission). SLIDEFILMS: Annual Sales Training Meeting (Butler Mfg. Co.); Sales Training Series (Universal Underwriters). TV PROGRAMS: *Daily Word*, series of 260 daily films (Unity School of Christianity). TV COMMERCIALS: for Kansas City Power & Light Co. (Direct); Skelly Oil Co. (Bruce Brewer & Co. Advg.); S.T.P. Chemical Compounds (Direct); C. J. Patterson Co., Holsum Bread, Scott Motors (Rogers & Smith Advg.); M.F.A. Mutual Insurance Co. (Direct).

*

THE CALVIN COMPANY

1105 Truman Road, Kansas City 6, Missouri
Phone: HArrison 1-1234

Date of Organization: 1931

Forrest O. Calvin, *President*
Betty C. Calvin, *Secretary-Treasurer*
Lloyd Thompson, *Executive Vice-President*
Larry Sherwood, *Vice-President*
Neal Keehn, *Vice-President*
Frank Barhydt, *Vice-President*
Richard Bulkeley, *Production Manager*
James Y. Hash, *Comptroller*
Leonard Keck, *Operations Manager*
William D. Hedden, *Laboratory Supt.*
Maxine Covell, *Office Manager*

SERVICES: 16mm color, sales and sales training films; service work and laboratory facilities for other producers, universities and industrial photographic departments. FACILITIES: Two sound stages, area 19,000 sq. ft.; location equipment; laboratory with output of 25,000,000 ft. black and white, 20,000,000 ft. color a year; Kodachrome Ecktachrome, and 16mm negative-positive color printing and processing. 14 editing rooms; two sound studios with six channels, eight phono, recording equipment for film, tape, wax, magnetic film; eight full-time directors; creative staff; complete animation music facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Rehearsal for Service* (Allegheny County, Pa.); *Your School Safety Patrol* (A.A.A. Foundation for Traffic Safety); *The Bright Young Newcomer, Promotion By-Pass* (McGraw-Hill and ALCOA); *General Mathematics I*, 15 films; *General Mathematics II*, 16 films; *Advanced Algebra*, 11 films (USAFI Dept. of Defense); *Co-Ral* (Chemagro Corp.); *Quackgrass, The Perennial Guest* (Dow Chemical Co.); Training Films (D-X Sunray Oil Co.); *Sound of a Million* (K. S. Chamber of Commerce); *Your Finest Hour* (K.S. United Fund); *Basketball for Millions* (Official Sports Film Service); *The Devil to Pay* (Olin-Mathieson Chemical Corp.); *A Good Day's Work, The Magic Molecule* (Phillips Petroleum Co.); *Radio-Chemical Processing of Nuclear Reactor Fuels & Wastes* (Union Carbide Corp.); *Birds*, 4 films; *Indians*, 2 films; *Animals; Stanford-Binet* (The Calvin Co. and K. C. University); *The Coffee Break* (The Calvin Co. and University Films). TV COMMERCIALS: Basement Wall Paint (DuPont).

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Reid H. Ray Film Industries, Inc.

1627 Main Street, Kansas City, Missouri
Phone: HArrison 1-6122

T. R. Cauger

(See complete listing under St. Paul, Minn.)

Normandy, Missouri

*

Alexander Film Co.

2932 Andover Drive, Normandy 21, Missouri
Phone: EVergreen 2-6303

A. H. Baebler, *Res. Vice-President*

(See complete listing under Colorado)

St. Louis, Missouri

*

CONDOR FILMS, INC.

1006 Olive Street, St. Louis 1, Missouri
Phone: MAin 1-8876

Date of Organization: 1951

Bradford Whitney, *President*
Edgar F. Stevens, *Vice-President*
Dean Moore, *Production Manager*
Mildred Smith, *Secretary*
Charles L. Harris, Jr., *Cinematographer*
Eddie Moore, *Still Photographer*

SERVICES: Producers of 16mm and 35mm sound motion pictures and slidefilms for sales promotion, advertising, public relations, training, tv. Complete creative, writing and production staffs. Productions from script to screen or service work; i.e., editing, adding sound and music to films already shot. FACILITIES: Air-conditioned sound stage with heavy-duty lighting. Maurer, Bell & Howell cameras. Stancil-Hoffman synchronous magnetic recording 16mm, 17½mm, quarter-inch. Multiple channel synchronous interlocked mixing. 16mm, 17½mm and 35mm Moviolas (picture and sound). 16 and 35mm (arc) interlock projection. Music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Architectural Uses of Plastics* (Monsanto Chemical Co.); *Set Up for Savings* (Gaylord Container Div., Crown Zellerbach Corp.); *We Give Thanks* (Pio Decimo Press); *Hood River Dedication, Starkrimson Apple* (Stark Bro's Nurseries); *Jack Daniels-1958* (Brown Forman Distillers Corp.); *The Pork Chop Factory, The Amazing Egg Case, The Chicken or the Egg, The Pig's in the Parlor* (Ralston-Purina Co.). SLIDEFILMS: for Westminster College, Lincoln Engineering Co., Dairy Queen, A. B. Chance Co., Downtown in St. Louis, Inc. TV COMMERCIALS: for Leukemia Guild, Boys Town of Missouri, Ralston-Purina Co.

CHARLES GUGGENHEIM AND ASSOCIATES, INC.

3330 Olive Street, St. Louis, Missouri
Phone: JEfferson 5-9188

Date of Organization: 1956

Charles Guggenheim, *President*
Jack A. Guggenheim, *Vice-President*
Jack A. Guggenheim, Jr., *Secretary*
Thomas Guggenheim, *Treasurer*

SERVICES: Production of theatrical and non-theatrical motion pictures. FACILITIES: Complete 16mm and 35mm editing, projection, sound recording, mixing, dubbing, interlock, camera, and lighting facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Make All Things New* (Board of Missions of the Methodist Church); *Miracle of a Signature* (United Appeal of Chicago); *An American Museum* (City Art Museum of St. Louis); *The Saint Louis Bank Robbery* (United Artists Corp.); *The Strike* (self-produced for Guggenheim & Associates).

HARDCASTLE FILM ASSOCIATES

7319 Wise Avenue, St. Louis 17, Missouri
Phone: MIssion 7-4200

Date of Organization: 1930

J. H. Hardcastle, *Producer*
Lambert Kaiman, *Direction*
Richard Hardcastle, *Editorial*
Richard Hardcastle, Jr., *Production*

SERVICES: Motion pictures, slidefilms, and TV commercials; advertising, public relations, sales, industrial training, civic, religious, fund raising films. FACILITIES: 35mm and 16mm equipment, sound stage, editing rooms, portable lighting and recording equipment for location production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Making Ends Meet* (Social Science Films); *A Quarter Century of Progress* (Sporlan Valve Co.); *Your Investment in Tomorrow* (Dairy Council of St. Louis); *Sales Excerpts* (Southwestern Bell Telephone Co.). SLIDEFILMS: *Here Comes the Hot Ones* (The Seven Up Co.); *Make it Easy to Buy and Try* (Southern Comfort). ANAMORPHIC SLIDES: *7-Up Developers International* (The Seven Up Co.); *The Priory School* (no sponsor indicated). TV COMMERCIALS: for Pevely Dairy Co., Colonial Sugar (Rutledge & Lilenfield).

PREMIER FILM AND RECORDING CORPORATION

3033 Locust Street, St. Louis 3, Missouri
Phone: JEfferson 1-3555

Date of Organization: 1936

Theodore P. Desloge, *President and Executive Producer*
Wilson Dalzell, *Vice-President and Associate Producer*
Roger E. Leonhardt, *Production Manager*
H. Stewart Dailey, *Director of Photography*
Charles Kite, *Editorial Supervisor*
Robert H. Kirven, *Creative Director*

SERVICES: Creators and producers of business, industrial, religious, documentary, theatrical and television motion pictures and sound slidefilms—16mm or 35mm sound, black and white or color. FACILITIES: Air conditioned studios, sound stage, 35mm and 16mm screening rooms. Mitchell 35mm and 16mm cameras; Bolex, Bell & Howell and Auricon cameras. Fearless dolly, M-R Mike boom, complete heavy lighting facilities, mobile generator; complete recording, mixing, scoring facilities; tape, disc, magnetic film, interlock system; complete effects and music library; editing department, writers, directors, editors; Moviola, record processing and pressing plant.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Place to Get Well* (St. Louis Children's Hospital); *122 Eyes* (United Fund of Greater St. Louis); *It Takes Two* (Ralston-Purina Co.); *1959 Convention*, film series (Anheuser-Busch, Inc.). SLIDEFILMS: *Beside the Manger, In the Front Line, It Is Toward Evening, Let's Plan Our Parish Program* (Concordia Publishing House); *The Hussman Complete Line* (Hussman Refrigerator Co.); Pet Milk Advertising for 1959 (Gardner Advg. Co.); Falls City Beer Sales Promotion; National Car Rental Service. TV COMMERCIALS: for Wembley Ties (Walker-Saussy Advg. Co.); American Shoe Co. (Richard Lane & Co.); Falls City Beer (Horan-Daugherty Advg. Co.); National Assoc. of Independent Insurance Agents (Doremus & Co.); Pet Milk Complete Line, Pet No-Cook Candies, Pet Candy Popcorn (Gardner Advg.)

Nebraska

CHRISTENSEN-KENNEDY PRODUCTIONS

2824 Harney Street, Omaha, Nebraska
Phone: AT 2977

Date of Organization: August, 1956

Branch Offices: 437 Fifth Avenue, New York, 16, N.Y., Paul Blaufox. 10456 Valley Spring Lane #10, North Hollywood, Calif. Jack L. Silver.

Ray Christensen, *Partner, Producer-Director*
Dennis M. Kennedy, *Partner, Producer-Director*
Herb Hellwig, *Representative*
Kenneth C. Dunning, *Art Director*

SERVICES: Industrial, public relations, training and sales films; slidefilm strips; animation; visual aids work; and TV commercials. FACILITIES: Equipment for the production of all types of 16mm films, equipment for animation, editing, processing, 35mm color slides and filmstrips.

CHRISTENSEN-KENNEDY: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Atomic Energy Goes to Work for Nebraska* (Consumers Public Power); *Our Big Issue, Our Big Issue II* (Progressive Omaha Assoc.). SLIDEFILMS: *Why Recruit* (Mutual of Omaha); *Ol' Daisies Never Die, They Just Wilt Away* (Omaha Chemical Co.).

Wisconsin

RUDY SWANSON PRODUCTIONS

1616 Lehmann Lane, Appleton, Wisconsin
Phone: REgent 3-6272

Date of Organization: 1939

Rudy Swanson, *Executive Producer*
Robert W. Swanson, *Production Supervisor*
David Porter, *Production Assistant*
Gordon Daily, *Sound Recording Supervisor*

SERVICES: Creators and producers of all elements of 16mm or 35mm sound, color, sales, sales training, documentary, public relations, and TV films. FACILITIES: New (1958) company owned motion picture center with two sound stages, offices, projection, recording and editing facilities. Main stage 40′ x 60′ with complete standing sets. Complete 16mm and 35mm camera and recording equipment; music and art facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Alex Dreier Reporting* (Ansul Chemical Co.); *A Town Comes Alive* (State of Wisconsin); *Pilot Meat Trays, Report 10-07* (Marathon Div., American Can Co.); *These Few Seconds* (Wisconsin Wire Works).

FILM ARTS PRODUCTIONS, INC.

1700 South 19th Street, Milwaukee 4, Wisconsin
Phone: MItchell 5-0523

Date of Organization: 1927

Gaylord M. Clark, *General Manager*
Walter E. Immekus, *Production Manager & Director, Photography*
C. Oscar Lindquist, *Still Photography*
Alfred M. Zemlo, *Sound Engineer*
Robert P. Schneider, *Strip Film Reproduction*

SERVICES: Creation and production of motion pictures and slidefilms for industry; TV commercials; slide presentations; script preparation. FACILITIES: New studios; sound stage 66 ft. x 50 ft.; recording studios 22 ft. x 14 ft. and 11 ft. x 14 ft.; editing rooms; laboratory; complete 16mm; complete lighting equipment for location and studio work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Music Maestro* (National Board of Fur Farms Organization); *Tool Safety* (Snap-On Tool Corp.). SLIDEFILMS: *Magnificent Missile* (Modine Mfg. Co.). TV COMMERCIALS: F701 Washer, Speed Queen Corp. (Geer-Murray, Inc. adv.); Thorp Finace Co. (Klau Van Pietersom Dunlap, Inc.).

Riviera Productions

230 Westmoor Blvd., Milwaukee 14, Wisconsin
Phone: SUnset 2-8815

Robert Zens, *Midwest Representative*

(See complete listing under Los Angeles area)

SOUTHWEST

Arizona

CANYON FILMS OF ARIZONA

834 North Seventh Ave., Phoenix, Arizona
Phone: ALpine 2-1719

Date of Organization: 1953

Raymond Boley, *Owner-Production Manager*
Bob Allen, *Owner-Director of Photography*

SERVICES: Motion picture producers for industry, television, advertising and education. TV spots; sound slidefilms. Contract shooting or editing for outside producers. Art, animation and script services. FACILITIES: Two sound stages, sound recording facilities (magnetic film or tape); disc cutting. Set lighting and complete portable lighting. Synchronous cameras, recorders and dubbers. Editing dept., including sound cutting. Interlock projection and recording. Set construction. 16mm or 35mm production. Complete location equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Computor Department, The "304"* (General Electric Co.); *At Your Service* (Southwest Blood Banks); *Maryvale* (John H. Long, Home Builders, Inc.). SLIDEFILMS: *Seaside* (Seaside Mausoleum); *Prearrangements* (National Prearrangements, Inc.); *1960 Line* (International Metal Products Co.). TV COMMERCIALS: for Sun Control Carpeting Co., OK Van & Storage, Staggs Bilt Homes, American Dairy Assoc. of Arizona, Valley National Bank, Arizona Savings & Loan Assoc., Salt River Power District, Can-O Dog Food, Holsum Bakery, Rosarita Mexican Food, Crystal Ice Co., Barq's Bottling Co., John F. Long, Home Builder, Inc., Safe Bug Killer, U. S. Rubber Co., KPHO Radio, Lusk Homes, Lucky Wishbone, Rudolph Chevrolet, National Cystic Fibrosis, Gompers Rehabilitation Center through various advertising agencies.

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SOUTHWEST FILM INDUSTRIES, INC.

806 Roosevelt Street, Tempe, Arizona
Phone: WOodland 7-5413

Date of Incorporation: 1954

Joel A. Benedict, *President*
Robert M. Wachs, *Vice-President*
T. T. Crance, *Treasurer*
John E. Evans, *General Manager*
Sherwood Strickler, *Cinematographer*
E. Hohnberger, *Film Supervisor*
A. H. Hollister, *Sales Manager*
Alexander Waddell, *Art Director*
Richard Bell, *Script Writer*

SERVICES: Complete 16mm motion picture and 35mm sound slidefilm production; TV commercials, industrial films, training films, animation, educational films, slides and slidefilms. 16mm rapid processing. Complete line of audio-visual equipment for business and education. FACILITIES: Sound stage, Magnasync sound system, Arriflex camera equipment, reversal and negative-positive 16mm processing equipment, slidefilm animation stand and camera.

(LISTING CONTINUES ON FOLLOWING PAGE)

SOUTHWESTERN STATES:

SOUTHWEST FILM: ARIZONA

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *1958 Copper Bowl* (Copper Bowl Corp.); *Chemical Changes* (United World Films); *Did You See Me?* (Valley National Bank); *Creatures of the Desert* (McGraw-Hill Publishing Co.); *Basic Snare Drum Techniques* (Troxel Music Enterprises). SLIDEFILMS: *Your Rights and Responsibilities* (Employment Security Commission of Arizona). TV COMMERCIALS: Advertising Associates, Advertising Counselors, Arizona Public Service, Louis Crandall Associates, Fiesta Foods, Jennings & Thompson Advg. Inc., John Turner Associates, Valley National Bank, Western Savings, Rippey Associates.

Oklahoma

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Alexander Film Co.

3108 East 28th Street, Tulsa, Oklahoma
Phone: RIverside 2-1874

Bud Woods, *Res. Vice-President*

(See complete listing under Colorado)

DWIGHT MORRIS PRODUCTIONS

1611 South Boston Ave., Tulsa, Oklahoma
Phone: DIamond 3-6424

Date of Organization: 1947

Dwight Morris, *President*

SERVICES: Producers of industrial motion pictures and TV commercials. FACILITIES: Complete 16mm film laboratory and sound equipment; complete photographic equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Modern Sucker Rod* (W. C. Norris Mfg. Co.); *A Future to Share* (Siloam Springs Chamber of Commerce); *Chicken of To-Morrow* (National Chicken Assoc.). TV COMMERCIALS: for Oklahoma Natural Gas Co. (Locke Advg. Agcy.); 1958 political campaigns, and others.

Dallas, Texas Area

COFFMAN FILMS, INC.

4519 Maple Avenue, Dallas, Texas
Phone: LAkeside 8-3692

Date of Organization: 1952

E. Hammond Coffman, *President*
E. W. Coffman, *Vice-President*
Howard W. Greene, *In Chg. of Production*

SERVICES: Production of industrial and promotion motion pictures, slidefilms and TV commercials. FACILITIES: Large sound stage, interlocked sound system, editing equipment, 16mm and 35mm Mitchell cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *When Need is Near* (Dallas Community Chest); *Sign Up Now* (Texlite); *Our Methodist Heritage* (Methodist Church); *This Is My Church* (Dallas Episcopal Diocese). SLIDEFILM: *Religious Art of the Western World* (no sponsor indicated). TV COMMERCIALS: for Campbell-Taggart (Bel-Art); Manor Baking (Crook Agency); Light Crust Flour (Clarke, Dunagan & Huffhines); Vanette Hosiery (Carrie Rowland); 7-11 Food Stores (Campbell Agency); Pest Guard (Sam Bloom); Owens Country Sausage (Crandell).

Dallas Area: Cont'd.

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IDEAS, ILLUSTRATED, INC.

2909 North Haskell Ave., Dallas 4, Texas
Phone: LAkeside 6-7249

Date of Organization: November, 1952
Date of Incorporation: November, 1958

Irvin Gans, *President, Exec. Producer*
Robert Arch Green, *Writer, Director*
George Chyka, *Director of Photography*

SERVICES: Industrial, sales, public relations and educational motion pictures, slides and photographic illustrations. Story treatments, scripts, creative editing, sound recording and music scoring, matching and preparation for printing. Services for industrial and institutional film departments. FACILITIES: Completely equipped sound stage including lighting, blimped 35mm and 16mm Arriflex cameras, single-system camera, Magnasync magnetic film recording and mixing; music library, complete editing facilities; location photography equipment, high-speed cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fuels for Argentina* (Fish Engineering Corp.); *The Magic Tones* (Southwestern Industrial Electronics Co.); *New Sound in the Wilderness* (Bell Aircraft Corp.); *Recent Developments in Perforating* (Schlumberger Corp.); *The Sonic Pump* (Johnston Testers, Inc.).

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JAMIESON FILM COMPANY

3825 Bryan Street, Dallas 4, Texas
Phone: TAylor 3-8158

Date of Organization: 1916

Branch: 936 W. Peachtree St., N.W., Atlanta 9, Georgia. Phone: TRinity 4-6625. Chester D. Gleason, *Manager*

Bruce Jamieson, *Partner & General Manager*
Hugh V. Jamieson, Jr., *Partner & Production Manager*
Walter Spiro, *Controller*
Jerry Dickinson, *TV Production Manager*
Robert G. Redd, *Production Services Mgr.*
Ralph Canada, *Laboratory Manager*
Bill Stokes, *Sales Manager*
Robert Alcott, *Head Cameraman*

SERVICES: Industrial, educational, training and public relations motion pictures, 16mm and 35mm; filmed television programs and TV commercials; sound recording laboratory and printing services for industrial, educational, or producer organizations. FACILITIES: 15,000 sq. ft. studio, sound stage and laboratory; complete 35mm & 16mm production equipment; RCA 16mm and 35mm sound channels; editing, printing and processing 16mm and 35mm; color printing with scene-to-scene color correction; animation, creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *City in the Sun* (Southwestern Bell Telephone Co.); *F8U-3 Weapons System, The Third Crusader, Regulus II Progress Report 1958* (Chance Vought Aircraft); *Pass to the Sea* (Port of Lake Charles); *B-58 Progress Report #11* (Convair Div., General Dynamics Corp.); *Wildlife's Guardian, Reel Pleasure* (Georgia Game and Fish Commission); *Automation With Polarmatic* (Space Corp.); *Five Men from Missouri* (Hermetic Seal Transformer Corp.). TV COMMERCIALS: for Humble Oil & Refining Co. (McCann-Erickson); Fritos, Imperial Sugar (Tracy Locke); American Petrofina (Taylor Norsworthy); Blue Plate Foods (Fitzgerald); Gills Coffee (Cargill, Wilson & Acree).

JAMIESON FILM: CONTINUED

KEITZ & HERNDON

4409 Belmont, Dallas, Texas
Phone: TAylor 4-2568

Date of Organization: 1950

L. F. Herndon, Jr., *Sales Manager*
R. K. Keitz, *Production Manager*
T. R. Young, *Art Director*
John Bronaugh, *Chief Cameraman*
Bob Dalzell, *Head Animator*
Lloyd Abernathy, *Director*
Ed Cain, *Coordinator*

SERVICES: Motion picture and slidefilms (strip film); TV and industrial films. FACILITIES: Complete 35mm and 16mm sound stage, animation, art, titling and special effects; 35mm and 16mm cameras; Oxberry animation equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Dr. Pepper Documentary (Dr. Pepper Bottling Co.); *Gaslight* (Lone Star Gas Co.); No Title (Chance Vought Aircraft Co.); Sales Presentation (Vornado Air Conditioning Co.). TV COMMERCIALS: for Lone Star Beer (Lone Star Brewing Co.).

MOTION PICTURES, INC.

3024 Ft. Worth Avenue, Dallas, Texas
Phone: WH 2-9654

Date of Incorporation: January, 1959

David T. Lane, *President*
Marty Young, *Vice-Pres. & Gen. Mgr.*
O. W. Dalton, *Vice-Pres., Production*
Joe D. Harris, *Vice-Pres., Animation*
Richard E. Bethard, *Production Supvr.*

SERVICES: All categories of commercial motion pictures including live action and animated TV commercials. FACILITIES: 3200 sq. ft. air conditioned sound stage, recording studios, editing facilities, projection theatre, camera and lighting equipment, animation department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sta Dri Story* (Ranger Boot Co.); *Wizards of Os* (Medical Plastics Laboratory); Classified Title (Texas Instruments). FILMED TV PROGRAMS: *Bud Wilkinson's Inside Football*, series of 10 (National Guard through Fuller, Smith & Ross); *Dan Smoot Report*, series of 52 (Dan Smoot). TV COMMERCIALS: for Zales Jewelers (Bloom Advg.); Mobilgas (Ratcliff Advg.); Lightcrust Flour (Clark, Dunagan & Huffhines); Odessa Oil Show (Womack-Snelson); Wabash Railroad, Mayrose Meats (Gardner Advg.); Weingarten Bakeries (Kamin); Tenilhist Cough Syrup, Syndicated TV ID's (Pams); Kook-Klean (Wes-Mer Mfg.); Libby-Owens-Ford (Fuller, Smith & Ross); Premier Oil & Refining Co.

MUNDELL PRODUCTIONS

4207 Gaston Avenue, Dallas 10, Texas
Phone: TAylor 1-0770

Houston, Texas

GULF COAST FILMS, INC.

Oil & Gas Building, Houston 2, Texas

(See complete listing under Robert Yarnall Richie Productions in New York City)

RAYDELL PRODUCTIONS

2215 West Holcombe Blvd., Houston, Texas
Phone: MOhawk 4-9221

Date of Organization: 1957

Ray M. Boriski, *Partner*
D. M. Van Dusen, *Partner*
Albert Zarzana, *Production Manager*

SERVICES: 16mm motion pictures for industry, public relations, sales training, education. 35-mm slidefilms. FACILITIES: Single and double system sound cameras for studio and location. Optical and magnetic recording studio and screening room. Script writing and art services. Oil industry technical advisory board.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fire King* (Fire King Corp.); *It's Magic* (Marine Gathering Co.); *Collegiate Nursing* (Sacred Heart Dominican College); *Champion Quarterhorses* (Cauble Ranch). SLIDEFILMS: *Architectural Plastics* (Mual Industries, Inc.). TV COMMERCIALS: for Marvelite, Marvel Marketing Co., The Sleeping Giant (Lorehn Agency); Mual Industries, Inc. (Direct).

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TEXAS INDUSTRIAL FILM COMPANY

2528 North Boulevard, Houston, Texas
Phone: JAckson 9-4377

Date of Organization: 1945
Date of Incorporation: 1956

N. Don Macon, *President*
S. Macon, *Secretary-Treasurer*
A. P. Tyler, *Production Manager*

SERVICES: Industrial training and sales promotion motion pictures, 16mm and 35mm sound, color; 35mm sound slidefilms. FACILITIES: 16mm and 35mm cameras, lighting equipment; air-conditioned sound stage; disc, 16mm magnetic tape and 16mm optical sound recording; picture and sound editing; printing equipment for 16mm motion pictures and 35mm slidefilms. Processing 16mm b&w films. Animation. Personnel for writing, direction, editing and sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Early Cotton* (Hercules Powder Company); *Looking at Humble; Southwest Conference Football Highlights-1958* (Humble Oil & Refining Company); *Women's Volunteer Program* (Methodist Hospital). SLIDEFILMS: *ACF Lubricated Plug Valves* (W-K-M).

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United States Productions, Inc.

1714 Huldy, Houston 19, Texas

Mrs. Barbara Atwell, *in charge*

(See complete listing under New York City)

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Jerry Fairbanks Productions

219 Majestic Building, San Antonio, Texas
Phone: CApital 4-8641

Jack Mullen, *Representative*

(See complete listing under Los Angeles area)

Colorado

DICK DURRANCE FILMS

430 West Francis Street, Aspen, Colorado
Phone: WAlnut 5-7002

Date of Organization: 1948

Associate Producer: Pelican Films, Inc. 46 West 46th Street, New York 36, N. Y. Phone: CIrcle 6-1751. Joseph Dunford.

Dick Durrance, *President*

SERVICES: Promotional, industrial, educational motion picture productions. Specialists in sports, adventure, outdoor films. European film production experience. TV location shooting jobs. FACILITIES: Complete 35mm and 16mm motion picture equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Snowblast* (Ed. F. Taylor Co.). TV COMMERCIALS: for Busch Bavarian Beer-Anheuser-Busch (Gardner Advg. Agcy.); photography only for Zest—Procter & Gamble, Salada Tea (Peter Elgar Productions).

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ALEXANDER FILM COMPANY

Alexander Film Building, Colorado Springs, Colorado
Phone: ME 3-1771

Dates of Incorporation: 1928; 1955

BRANCH OFFICES

NEW YORK: 500 Fifth Ave., New York 36. Phone: LOngacre 5-1350. Maxine Cooper, *Res. Vice-Pres.*, Kenneth Allen Silver, Alexander International.

MICHIGAN: 16997 Georgina, Birmingham. Phone: MIdwest 4-1212. Donald Ringsred, *Res. Vice-Pres.*

ILLINOIS: 472 Wrigley Bldg., Chicago 11. Phone: WHitehall 4-5980. Bob Woodburn, *Res. Vice-Pres.*

MISSOURI: 2932 Andover Drive, Normandy 21. Phone: EVergreen 2-6303. A. H. Baebler, *Res. Vice-Pres.*

OKLAHOMA: 3108 East 28th St., Tulsa. Phone: RIverside 2-1874. Bud Woods, *Res. Vice-Pres.*

CALIFORNIA: 444 California St., Room 408, San Francisco 4. Phone: EDgewater 2-1951. Wm. Hillhouse, *Res. Vice-Pres.*

12344 La Maida, North Hollywood. Phone: STanley 7-4343.

WASHINGTON: 3260 Lakewood, Seattle 44. Phone: PArkway 2-2258. W. L. Troyer, *Res. Vice-Pres.*

MEXICO: Balderas 36-602, Mexico, D. F. Phone: 10-33-72. Mario O'Hare, *Res. Vice-Pres.*

PUERTO RICO: Edificio El Imparcial, Calle Comercio 450, San Juan. Phone: 3-2898. Haskel Marshal, *Res. Vice-Pres.*

D. M. Alexander, *Chairman of the Board*
Keith Munroe, *President*
Jay Berry, *Vice-President, National*
Jay Piccinati, *Vice-President, Marketing*
E. B. Foster, *Vice-President, Treasurer*
J. A. Anderson, *Vice-President, Productions*
Cliff Parker, *Vice-President, Theater*
Don Alexander, Jr., *Media Director*
John B. Lee, *Manager*, Alexander Productions

MOUNTAIN STATES

ALEXANDER FILM: CONT'D.

A. M. Oaks, *Asst. Manager*, Alexander Productions
Howard S. Olds, *Creative Director*

SERVICES: Producers of TV and theater film commercials, information, training, documentary and sales motion pictures for industry, education, government and agriculture for domestic and foreign distribution. Creative editorial, TV and theater distribution services. Slidefilms for all purposes. FACILITIES: Complete production facilities, located on one location under one management. Creative scenario writing, stage with 30 standing sets, lighting equipment, 35mm and 16mm cameras, 16mm sprocket hole and ¼" magnetic tape recorders. Art and animation departments with stop motion and time lapse cameras. 35-mm Eastman color and b&w negatives and prints, 16mm b&w processing equipment. Over 300 permanent personnel.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Light on Democracy* (Federal Postal Employees Assoc.); *Lamb on Display* (American Sheep Producers Council, Inc.); *Providing Co-Op Tires Second to None* (National Cooperatives, Inc.); No title given (Seven-Up Bottling Co.). SLIDEFILMS: *Thingamajig* (National Advg. Co.). Specialists in theatrical screen and television advertising films produced for various clients and advertising agencies during 1958.

THOS. J. BARBRE PRODUCTIONS

2130 So. Bellaire St., Denver 22, Colorado
Phone: SKyline 6-8383

Date of Organization: 1940

Thos. J. Barbre, *Owner, Manager, Producer*
Anita T. Barbre, *Assistant Manager*
Paul Emrich, *Recording Director*
Harold J. Anderson, *Director of Photography*
L. B. Thomas, *Writer-Director*

SERVICES: Complete production of all types of business films. Sales, training, public relations, advertising, educational. Color and black and white. TV commercial and TV entertainment films. Producer services. FACILITIES: Sound stage, theater, editing rooms, voice studio, interlock projection. Maurer cameras. 100,000 watts of lighting equipment. Maurer six-track optical recording. Magnetic film recording. Tape recording. Sound truck and generator. Editing, animation and titling rooms, equipment and staff. Recorded music libraries. Staff organist. Editors, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Span and Save* (Spanall of The Americas, Inc.); *Hands Across the Border, GW Interviews* (Great Western Sugar Co.); *How to Get a Head* (Colorado Fuel & Iron Corp.); *Dawn Dancers* (Wyoming Game & Fish Comm.); *The Last Water Hole* (Colorado State University); Gates Sales Film (Gates Rubber Co.); *Acrow V Form System #2* (Acrow, Ltd.). TV COMMERCIALS: for Bold Action Furniture Sales, Inc., Series No. 1 & 2; Virginia Vale Homes, Kick Off (Paul T. Pairin, Inc.); American Furniture Co.; Adolph Coors Co.; Stanley Furs, Inc.

RIPPEY, HENDERSON, BUCKNUM & CO.

909 Sherman Street, Denver 3, Colorado
Phone: AComa 2-5601

Date of Organization: 1943

Arthur G. Rippey, *Managing Partner*
Gilbert Bucknum, *Partner, Producer*
Clair G. Henderson, *Partner*
Harry A. Lazier, *Partner*
Robert R. Powell, *Production Supervisor*
Robert G. Zellers, *Chief Cameraman*
Kenneth C. Osborne, *Film Editor*

SERVICES: Industrial and civic relations motion pictures, color and sound, both voice-over and lip synchronization; sound slidefilms, black and white and color. FACILITIES: Sound studio, 16mm cameras, lighting, recording and editing equipment; creative staff; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How to Make a Successful Sales Presentation* (Hamilton Management Corp.); *Colorado Carnations—The Flower of Everlasting Springtime* (Colorado Flower Growers Assn.); *The Wonder Wood; How to Make Your Pine Poles Last Longer* (Osmose Wood Preserving Co. of America). TV COMMERCIALS: for J. C. Penney Company; Bennett's; Denver U. S. National Bank; Kuner's; The Denver Post; Kohler-McLister Paint Company; Mountain States Telephone; Frontier Airlines.

SONOCHROME PICTURES

2275 Glencoe Street, Denver 7, Colorado
Phone: EAst 2-3192

Date of Organization: 1942

Branch: Multichrome Laboratories, 760 Gough Street, San Francisco, California

R. B. Hooper, *Owner-Producer*
George E. Perrin, *Director of Photography*
Herbert McKenney, *Owner*, Multichrome Laboratories, San Francisco
Herbert McKenney, R. B. Hooper, Multi-Chrome Laboratories, Denver Division

SERVICES: Motion picture and television producers. Sound recording, titles, TV spots, color release prints. FACILITIES: Animating machines; synchronous 16mm Magnasync recorders; optical printers; mobile power plant; 16mm and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Great Basin Range* (Lehr Productions, Ely, Nev.); *Harvest from the Sky* (Denver Water Commissioners); *Golden Trout* (Wyoming Travel Commission); *Story of Colorado*, 2nd edition (State Historical Society); *Viscount II* (Continental Air Lines); *Gates Tandematic Drive* (J. R. Bennett Productions); *Land of Legend—"Massacre"* ("J" Productions). TV FILMS: *Olinger Quartet* (KLZ-TV); *Ice-Foe* (Oscar Katov Agency); *Amendment #5 Vote NO* (Hoofman-Freid Agency); *Akers Album* (Denver & Rio Grande Western Railroad).

✻ this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 9th Annual Production Review issue.

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WESTERN CINE PRODUCTIONS
(Div. Western Cine Service, Inc.)

114 E. 8th Ave., Denver, Colorado
Phone: AMherst 6-3061

Date of Organization: September 1, 1952

Herman Urschel, *President*
John Newell, *Exec. Vice-Pres., Chg. Prod.*
Malcolm Jesse, *Treasurer*
Mike Cook, *Vice-Pres., Sales*
Noel Jordan, *Secretary*
Harry Barnes, II, *Laboratory Manager*
John Howard, *Sound Recording Manager*
Don Zimmerman, *Film Editor*
Stan Phillips, *Production Supervisor*

SERVICES: 16mm motion pictures and TV production; complete 16mm lab. for color and b&w processing, printing and editing; complete sound recording for tape, disc and film. Sound slidefilm production. FACILITIES: Animation and title stand, color & b&w processing machines, printer, editing rooms and equipment; Ampex, Maurer, Magnasync & Magnacord recorders, synchronous cameras, special effects dept., sale and rental of professional motion picture equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gold Carpet to Elegance* (Continental Airlines); *That We May Breathe* (National Foundation for Asthmatic Children); *Mental Retardation* (Colorado State Dept. of Public Health); *The Dynamic Years* (Colorado State Democratic Committee); *Football Highlights of 1958* (U. S. Air Force Academy). TV COMMERCIALS: for Industrial Federal Saving (Prescott-Pilz Agency); Blue Cross & Blue Shield (Colorado Blue Cross Assoc.); Madison United Givers (Stephan & Brady); Hungarian Flour, Diamond M. Flour, Ranch House Beans (Clair & Meyer Agency).

Idaho

FILM ORIGINALS

6536 Robertson Drive, Boise, Idaho
Phone: Boise 4-3602

Date of Organization: 1949

George Oliver Smith, *Owner, Executive Producer*

SERVICES: Production of information film subjects for industry, forestry, aviation, safety, medicine, natural science, psychology and child care. FACILITIES: Complete 35mm and 16mm film production facilities; 100,000 watt lighting equipment; interlock optical and magnetic track projection; 35mm and 16mm editing equipment, hot splicers, screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Potlatch Story* (Potlatch Forests, Inc.); *Physical Rehabilitation* (Idaho Elks' Assoc.); *Air Taxi U.S.A.* (National Air Taxi Conference); *To Save a Life* (Aircraft Owners and Pilots Assoc.); *An American Sawmill* (Boise Cascade Corp.).

Montana

FRONTIER FILMS, INC.

1543 Lewis Ave., Billings, Montana
Phone: 9-5969

Date of Organization: 1956

Lloyd Hagaman, *Pres. & Exec. Producer*
Verna Newby, *Vice-President*
George Scott, *Sales Manager*

SERVICES: Motion pictures for public relations and education; TV commercials. FACILITIES: Animation, single and double sound system; three cameras, dollies, lighting, dubbing, re-recording, complete editing equipment, art and writing services; transportation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Let's Visit Carter* (Carter Oil Co.); *Montana Acres, Highway to the Clouds*, in production, *Montana Waters*, in production (Montana Extension Service). TV FILMS: *Hunters Safety* (Montana Fish & Game). TV COMMERCIALS: for Volkswagen (Compton); 1st National Bank (Direct); General Adjustment Bureau (Direct); others.

PACIFIC WEST COAST REGION: CALIFORNIA

San Diego Area

JOHNA PEPPER PRODUCTIONS

1405 Fifth Avenue, San Diego 1, Calif.
Phone: BElmont 5-0297

Date of Organization: July, 1957

Johna Pepper, *President*
Wm. Hollenbeck, *Executive Producer*
Christian Robbins, *Art Director*
Pat Blair, *Copy Chief, Script Dept.*
Tom Carlile, *Research Director*
Edward Clarke, *Los Angeles Office*
George Pardon, *Sales Representative*
Jeff Clark, *Talent and Talent Management*

SERVICES: Film and production services for TV films, commercials and business; slides, stop motion and animation; news film services, film strips, radio programs and commercial production. FACILITIES: Two sound studios, one small sound stage, one sound stage 53′ x 130′; all 16mm cameras, Auricons, 1200′ and 200′ Bell and Howell's, Bolex, Arriflex, Magnasync recorders, mixers, complete editing equipment for single and double system film production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Southern Sportfishing* (H&M Sport Fishers); *The Daley Story* (Daley Construction Co.); *Jewel by the Sea* (La Jolla Town Council); *The Key* (Greenwood Memorial Park and Mortuary). SLIDEFILMS: *No Vacancy* (Courtesy Coffee, Inc.).

San Francisco and Bay Area

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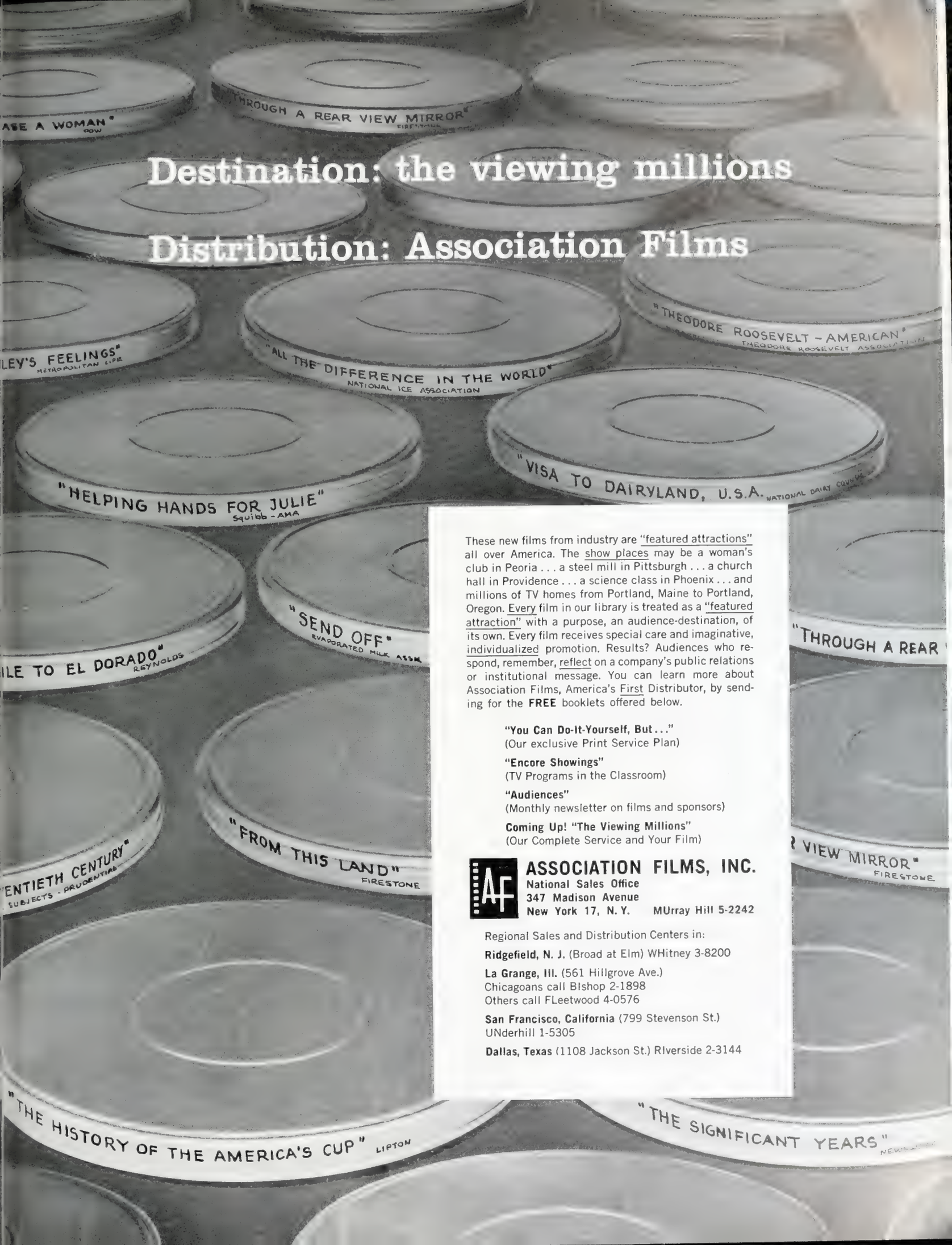
Alexander Film Co.

414 California Street, Room 408, San Francisco 4, California
Phone: EDgewater 2-1951

Wm. Hillhouse, *Res. Vice-President*

(See complete listing under Colorado)

(LISTINGS CONTINUED ON PAGE 142)



Destination: the viewing millions

Distribution: Association Films

These new films from industry are "featured attractions" all over America. The show places may be a woman's club in Peoria . . . a steel mill in Pittsburgh . . . a church hall in Providence . . . a science class in Phoenix . . . and millions of TV homes from Portland, Maine to Portland, Oregon. Every film in our library is treated as a "featured attraction" with a purpose, an audience-destination, of its own. Every film receives special care and imaginative, individualized promotion. Results? Audiences who respond, remember, reflect on a company's public relations or institutional message. You can learn more about Association Films, America's First Distributor, by sending for the **FREE** booklets offered below.

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(Our exclusive Print Service Plan)

"Encore Showings"
(TV Programs in the Classroom)

"Audiences"
(Monthly newsletter on films and sponsors)

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(Our Complete Service and Your Film)

ASSOCIATION FILMS, INC.
National Sales Office
347 Madison Avenue
New York 17, N. Y. **MUrray Hill 5-2242**

Regional Sales and Distribution Centers in:

Ridgefield, N. J. (Broad at Elm) WHitney 3-8200

La Grange, Ill. (561 Hillgrove Ave.)
Chicagoans call BIshop 2-1898
Others call FLeetwood 4-0576

San Francisco, California (799 Stevenson St.)
UNderhill 1-5305

Dallas, Texas (1108 Jackson St.) RIverside 2-3144



San Francisco and Bay Area

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MARVIN BECKER FILMS

915 Howard Street, San Francisco 3, Calif.
Phone: EXbrook 2-1655

Date of Organization: 1952

Marvin E. Becker, *President*
Frank E. Wulzen, *Production Manager*
Ann Becker, *Secretary-Treasurer*
Jack Halter, *Studio Manager*
Albert C. Kihn, *Editor-Cameraman*

SERVICES: Industrial, documentary, business, public relations and education motion pictures and slidefilms. Television films and commercials, newsreel coverage. Franchised Reeves Magna-Striping service. Hi-speed photography. FACILITIES: Creative staff, 16 and 35mm production equipment, music library, sound stage, lights, sets, carpenter shop, machine shop, art department, complete animation department and camera. Editing and projection rooms and multi-channel dubbing. Wide-screen production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fruits of the Future* (Vacu-Dry Corporation); *San Francisco Bay-Model Studies, Silting Analysis Through Gold Tracing* (U. S. Army, Corps of Engineers); *Pre-VIII Olympics Winter Games* (VIII Olympics Winter Games, Organizing Committee); *Art for Pleasure* (Bill Wagner Productions). TV COMMERCIALS: Ortho Products (McCann-Erickson, Inc.); John Hancock Insurance (Communications Counselors, Inc.); Whirlpool Bath (Wenger Micheal Adv.); California State Fair (Gerth, Brown, Clark & Elkus); Cutie Clothes, San Jose Ford, Hilton's Seafoods (Dee Tozer Adv.). TELEVISION FILMS & TV NEWSREELS: *'49er Pro Football* (Safeway Stores); newsreels for San Francisco Chamber of Commerce, CBS-TV, NBC-TV.

Flagg Films, Inc.

335 Hayes Street, San Francisco, Calif.

George Guenley

(See complete listing under Los Angeles area)

GOLDEN STATE FILM PRODUCTIONS

1032 Mariposa Ave., Berkeley, Calif.
Phone: LAndscape 4-6251

Date of Organization: 1950

John L. Siegle, *Owner-Manager*
John E. Pedersen, *Production Manager*

SERVICES: 16mm motion pictures for industry, business, documentary and training. FACILITIES: Full editing facilities, sound recording and studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Skiing Wonderland* (Dodge Ridge Ski Resort, Inc.); *1958 Football Festival* (Berkeley Junior C. of C.); *A New Look at Screen Printing* (Screen Process Printing Assoc.); *The Key to Dairy Farm Sanitation* (Pennsalt Chemicals, Inc.); *Pressure Sensitives at the Point of Purchase* (Kleen-Stik).

MOULIN STUDIOS

181 Second St., San Francisco, California
Phone: YUkon 6-4224

PACIFIC PRODUCTIONS

414 Mason Street, San Francisco 2, Calif.
Phone: YUkon 2-3986

Date of Organization: 1938

Donald M. Hatfield, Ph.D., *President*
William E. Maley, *Manager, Motion Picture Division*
Fred P. Barker, *Manager, Graphic Arts Division*

SERVICES: Sponsored public relations, sales documentary and training films; cinettes; radio and television feature programs; sound slidefilms; strip films, slides, audio-visual training aids. FACILITIES: Maurer, Acme, Auricon and Eastman cameras; synchronous and $\frac{1}{4}$" tape professional recording; lighting; sound and silent stages; 35mm and 16mm editing equipment; 35mm and 16mm animation facilities; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Floor Plan, Care and Upkeep* (Safeway Stores, Inc.); *United States Civil Engineering Laboratory* (U. S. Navy); *Speech Preparation* (CB Educational Films); *Range Management* (Shell Chemical Corp.).

ALFRED T. PALMER PRODUCTIONS

130 Bush St., San Francisco 4, California
Phones: DOuglas 2-8177-8

Date of Organization: 1931

Alfred T. Palmer, *Owner, Exec. Producer*
Alexa H. Palmer, *Co-Owner, Office Mgr.*
Pauline C. Hase, *Secretary*
M. P. S. Van Lier, *Associate Producer*
Lawrence Williams, *Associate Producer*
Norman Pietan, Ph.D., *Editorial & Research*
Donald A. Palmer, *Production & Sound*
David H. Palmer, *Electronics*
Roger Barrett, *Sales Promotion*
Ruth Gist, *Educational Films*
Charles Niewenhous, *Overseas Department*
Thomas A. Dailey, *Laboratory*
Julia L. Palmer, *Art Department*

SERVICES: Production largely centered in maritime and overseas subjects related to the promotion of human understanding through trade and travel. FACILITIES: Complete production and sound studios, reproduction laboratory, theatre and distribution facilities. Also color and black and white still photographic studios.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mabuhay Manila, Selamat Malaya* (American President Lines); *Two Million Tons* (Henry J. Kaiser Co.); *Thailand Today* (World Forum Films). Producers of *Americans Look at the World, Explore the World, Your World Today, World Trade Films* (No sponsors listed). TV COMMERCIALS: for Matson Navigation Co., Bank of America.

The Film Buyer's Basic Reference

☆ Experienced users of visual communications in business, industry and government look to the Annual Production Review listing pages for basic reference data, carefully collated and *complete* as a primary step in the selection of a competent film producer. Only companies supplying minimum client reference data are given *unqualified listings* in these pages. Look to BUSINESS SCREEN for the best buyer's guide reference data in 1959!

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W. A. PALMER FILMS, INC.

611 Howard Street, San Francisco 5, Calif.
Phone: YUkon 6-5961

Date of Organization: 1936
Date of Incorporation: 1947

H. B. Butler, *President*
W. A. Palmer, *Technical Consultant*
W. A. Bentley, *Secretary*
L. M. Montgomery, *Treasurer*
Florence H. Dieves, *Executive Producer*
John Corso, Jr., *Technical Director*
Stewart A. Macondray, *Recording Engineer*
Forrest E. Boothe, *Music Director*
Louise Cretan, *Laboratory Manager*
Quinn Young, *Laboratory Technical Supvr.*

SERVICES: Industrial, public relations, educational and sales training films; sound slidefilms; TV films and spot commercials; Palmerscope 16mm and 35mm television recording. FACILITIES: Studio and location photography; Westrex recording (photographic and magnetic, 16mm and 35mm); disc and tape recording, including stereophonic; multiple channel dubbing and interlock; music scoring and 3 libraries; color, black-white printing, 16mm optical printing, 35mm to 16-mm reduction printing; art department; animation and title camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bechtel In Arab Lands* (Bechtel Corp.); *The Man in Your Mirror* (Safeway Stores); *Stand By* (United Bay Area Crusade); *Industrial Uses of Nuclear Explosives* (University of California Radiation Laboratory); *Aerodynamic Heating and Deceleration During Entry Into Planetary Atmospheres* (National Aeronautics and Space Administration). FILMED TV PROGRAM: *The Red Myth* (KQED-TV)

GENE K. WALKER PRODUCTIONS

627 Commercial St., San Francisco, Calif.
Phone: YUkon 2-4181

Date of Organization: 1938

Gene K. Walker, *President*
Claire McNamara, *Secretary-Treasurer*
R. F. Scott, *Studio Manager*
Roy Grandey, *Service Manager*
Verne Carlson, *Prod. Supervisor*

SERVICES: Complete production services, 16mm & 35mm film, sound slidefilms and filmstrips. FACILITIES: 2-story studio building, fully equipped for recording, editing, titling and small-set photography, 4 recording channels.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The March of Progress* (Union Stock Yard & Transit Co.); *The Long Street* (The Salvation Army); *The Art of Outdoor Cookery, How to Cook a Wolf—in a Hurry, Test Your Taste, Of Time and the Vintner* (Wine Advisory Board).

Sonochrome Pictures
Multichrome Laboratories

760 Gough Street, San Francisco, Calif.

(See complete listing under Colorado)

(A Division of Sonochrome Pictures)

ACADEMY FILMS

800 N. Seward St., Hollywood 38, Calif.
Phone: HOllywood 2-0741

Date of Organization: 1946

James A. Larsen, *President*
Mrs. Elizabeth R. Larsen, *Vice-President*
Frank Putnam, *Treasurer & Comptroller*
David Johnson, *Laboratory Supt.*
Ralph Larsen, *Laboratory & Sound Tech.*
JoAnne L. Gainor, *Exec. Secretary*

SERVICES: Facilities and experienced personnel for production of motion pictures in color or b&w for public relations, advertising, sales promotion, training, research, employee relations and other business, industrial purposes. Scripts, research work, photography, artwork and animation. Sound recording & re-recording, editing and both color and b&w lab work in our own film laboratory. FACILITIES: 60′ x 100′ sound stage, small recording studio; Westrex sound channel, 16mm, 17½mm and 35mm. Ampex ¼″ tape; Mitchell, Cine—Special II cameras; Moviola 16mm editor; Bell & Howell printer; interlock motors on all recording equipment. Film vaults, editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Reliability—the Prime Dimension* (Hughes Aircraft Co., Tucson); *Johnny, Don't Do That* (Gospel Light Press); *Invitation to Better Living* (National Ro-tile Corp.); *Freedom Loving Land* (United States Brewers Foundation—Idaho, Montana, Nevada Division); Classified films for Radioplane Company, Van Nuys, California.

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Alexander Film Co.

12344 La Maida, North Hollywood, California
Phone: STanley 7-4343

(See complete listing under Colorado)

ALLEND'OR PRODUCTIONS

607 No. La Brea Ave., Los Angeles 36, Calif.
Phone: WEbster 8-2191

Date of Organization: 1951
Date of Incorporation: 1954

Branch Office: 60 West 46th Street, New York 36, N. Y. Phone: CIrcle 5-0770.
J. L. Siegal, *Executive Vice-President*, Benjamin S. Greenberg, *Media Director*.

Algernon G. Walker, *President*
J. L. Siegal, *Executive Vice-President*
W. A. Blanchard, *Vice-President, Sales*
J. Reid Rummage, *Production Manager*
Melvin Shapiro, *Editorial Supervisor*
John C. Courtland, *Director of Photography*
Siegfried Knop, *Art Director*
Thomas T. Taylor, III, *Education Dept.*
Merl S. Edelman, *Research Dept.*
Jeri R. Sopanen, *Research Dept.*
R. E. Varela, *Controller*

SERVICES: Complete production services for 16mm and 35mm motion pictures, TV commercials. TV newsfilm service through newsreel organization, Spotlite News. FACILITIES: 16-mm and 35mm studio, location and editorial equipment and facilities for complete motion picture production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Import of Small Cars* (Renault, Inc.); *Building Union Participation in Politics* (United Steelworkers of America); Anti-Recession film (The Advertising Council); *Mobilfuel Diesel*, Advertising—1958 (General Petroleum Corp.). TV COMMERCIALS: for Ice Capades, Inc., International Ice Attractions, various political spots.

ALL SCOPE PICTURES, INC.
Commercial Film Division
20th Century Fox Television

1417 N. Western Ave., Hollywood 27, Calif.
Phone: HOllywood 2-6231

Date of Incorporation: 1946

Gordon S. Mitchell, *President*
C. D. Owens, *Vice-President*
Jack V. Shippee, *Vice-President*
La Nell B. Mitchell, *Secretary-Treasurer*
Norman McCabe, *Animation Director*
Homer Powell, *Film Editor*

SERVICES: Industrial, public relations, educational and training films. TV commercial and theatre ad films. Live action, animation and or stop motion picture production. FACILITIES: Studios of 20th Century Fox (both Western Ave. and Foxhills).

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Good Wrinkles* (Sunsweet Growers, Inc.); *Non-Destructive Testing* (U.S. Air Force). TV COMMERCIALS: for Lucky Lager Beer (McCann-Erickson, Inc.); Royal Typewriter (Young & Rubicam, Inc.); Luzianne Coffee (Walker Saussy Agency) and many others.

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Atlas Film Corporation

603 Guaranty Building, 6331 Hollywood Boulevard, Hollywood, California

(See complete listing under Chicago area)

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CHARLES CAHILL AND ASSOCIATES

6060 Sunset Blvd., Hollywood 28, California
Phone: HOllywood 4-2131

Date of Organization: 1956

Charles H. Cahill, *Owner*
Richard Bansbach, *Production Manager*

SERVICES: Industrial and television motion picture production; production coordination and editorial services rendered to production companies, advertising agencies, and industrial accounts. FACILITIES: 16mm and 35mm editorial and studio facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *1958 National Convention of the U. S. Junior Chamber of Commerce* (Pepsi-Cola Co.); *The Brain is the Reason* (National Woman's Christian Temperance Union). TV COMMERCIALS: for General Petroleum Corp., Los Angeles Plymouth Dealers (Stromberger, LaVene, McKenzie, Advg.); Socony-Mobil Oil Co. (Compton Advg.); Plymouth (Grant Advg.); Vic Tanny Gyms (Charles Stahl Advg.). (Only 1958 references)

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CATE & McGLONE

1521 Cross Roads of the World, Hollywood 28, California
Phone: HOllywood 5-1118

Date of Organization: 1947

T. W. Cate, *President*
E. D. McGlone, *Vice-President, Treasurer*
Walter Wise, *Writer-Director*
Richard Soltys, *Production Manager*

SERVICES: Motion pictures in the field of human communications; industrial relations, public relations, sales-promotion, sales training, travelogues, TV productions and commercials, color stock library, including extensive aerial coverage of many areas in the U.S.A. FACILITIES: 16mm photographic equipment, portable lighting equipment, camera car, creative staff for writing, photographing, directing and editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Going Places* (General Petroleum Corp.); *Operation Heartbeat, Long Right Arm* (Douglas Aircraft Co.); *Highlights of 1958* (So. Calif. Edison Co.); *Company Manners* (Union Pacific Railroad); *Flight Plan—1958, DC-8 Jet Mainliner*, in production (United Air Lines). TV COMMERCIALS: for United Air Lines (N. W. Ayer); Yosemite Park & Curry Co. (McCann-Erickson); Budweiser (D'Arcy).

Christensen-Kennedy Productions

10456 Valley Spring Lane #10, North Hollywood, California

Jack L. Silver, West Coast Office

(See complete listing under Omaha, Nebraska)

CHURCHILL-WEXLER FILM PRODUCTIONS

801 North Seward St., Los Angeles 38, Calif.
Phone: HOllywood 9-1576

Date of Organization: 1947

Sy Wexler, *Partner*
Robert B. Churchill, *Partner*

SERVICES: Informational, documentary, medical and teaching films. FACILITIES: 16mm and 35mm photographic and editing equipment. Shooting stage, animation department, camera; 16mm color release printing.

RECENT PRODUCTIONS AND SPONSORS
MEDICAL MOTION PICTURES: *Edema and Mercurial Diuresis* (Wyeth Laboratories); *Circulation of the Blood, Varicose Veins, Congenital Heart Defects* (American Heart Assoc.); *Respiratory Acidosis* (Smith, Kline & French Laboratories).

CINE-TELE PRODUCTIONS

6325 Santa Monica Blvd., Hollywood, Calif.
Phone: HOllywood 5-3376

Date of Organization: 1945

Harry J. Lehman, *President*
Jacques Lehman, *Vice-President*
Jesse Davis, *In Chg. Production*

(LISTING CONTINUES ON FOLLOWING PAGE)

CINE-TEL: CONT'D.

SERVICES: Training, public relations and industrial motion pictures. TV commercials: progress reports. FACILITIES: Mitchell and Bell & Howell cameras; studio, art, dry lab, location, sound, editing equipment and facilities; projection theater.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Enforcement Tactics* (California Highway Patrol); *The Man from Tarsus* (Helms Bakeries); *Civilian Soldier* (California National Guard). TV COMMERCIALS: for California Traffic Safety Foundation.

JACK L. COPELAND & ASSOCIATES

746 So. Figueroa St., Los Angeles 17, Calif.
Phone: MAdison 2-2556

Date of Organization: 1953

Jack L. Copeland, *Producer-Director*
Walter A. Hannemann, *Associate Producer-Editor*
Nicholas Carras, *Composer*

SERVICES: Production of 16mm and 35mm live action and animation motion pictures in color and b&w. FACILITIES: Use the physical facilities of Allied Artists Studios in Hollywood.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Invisible Passenger* (Calif. Highway Safety Council and Assoc. of Calif. Insurance Cos.); *A Bridge to Life, Not By Bread Alone* (City of Hope Medical Center); *The Body with the Nylon Heart* E. I. du Pont de Nemours & Co.).

PAT DOWLING PICTURES

1056 S. Robertson Blvd., Los Angeles 35.
Phone: OLympia 7-0057

Date of Organization: 1940

Pat Dowling, *Owner*
Thos. J. Stanton, *Production Manager*

SERVICES: Production of educational color motion pictures for schools and film libraries; production of industrial films for industry. FACILITIES: Studio, camera and editorial.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Open Heart Surgery* (The Upjohn Co., Professional Dept.); *Fathers Go Away to Work; The Pioneer Burro; Insect Foods; Little Animals* (Produced for sale of prints to schools and film libraries).

DUDLEY PICTURES CORPORATION

10589 Santa Monica Blvd., Los Angeles 25.
Phone: BRadshaw 2-2906

Date of Incorporation: 1944

Carl W. Dudley, *President*
Eugene H. Barnes, *Vice-President*
R. W. Barnes, *Production Supervisor*
Ernest Flook, *Editing Supervisor*
Edwin E. Olsen, *Head of Camera Dept.*

SERVICES: Producers of motion pictures, slidefilms, film commercials, television and theatrical films. FACILITIES: Our own studios.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *On the Trail of Captain Cook* (Stanley Warner Cinerama Corp.); *Go Southwest, Young Man* (Southwestern Public Service Co.); *The Irish In Me* (Universal International); *Paradise in Hawaii* (Matson Navigation Co.); *Lifeline of the Nation* (Assn. of American Railroads).

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JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA, INC.

1330 North Vine St., Hollywood 28, Calif.
Phone: HOllywood 2-1101

Branch Offices: 6 East 65th St., New York, N. Y. Phones: REgent 4-1582, SUsquehenna 7-5400. George Bookasta, *Representative.* 520 North Michigan Ave., Chicago 11, Ill. Phone: WHitehall 4-0196. Robert Kemper, *Representative.* 219 Majestic Bldg., San Antonio, Texas. Phone: CApital 4-8641. Jack Mullen, *Representative.*

Date of Organization: 1929

Jerry Fairbanks, *President*
Charles Salerno, Jr., *Vice-President*
Robert Scrivner, *Studio Manager*
John McKennon, *Production Manager*
Leo Rosencrans, *Story and Creative Head*

SERVICES: Industrial, theatrical and television motion pictures. FACILITIES: Full studio facilities; sound stage; 18 camera units; 16mm and 35mm including MultiCam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; animation; Duoplane Process; 16mm & 35mm opticals; film and music libraries; technical art, creative and music staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *When Every Minute Counts* (American District Telegraph Co.); *Uses of Problems in Teaching* (U. S. Air Force); *The World Is Yours* (Montgomery Ward & Co.). TV COMMERCIALS: for Plymouth (N. W. Ayer & Son, Inc.); Oldsmobile (D. P. Brother & Co.); Standard Oil Co. (D'Arcy Advg. Co.); Swift & Co. (McCann-Erickson, Inc.); Pard Dog Food (J. Walter Thompson & Co.); Fritos, White King, Safeway Stores, Carnation Milk, White Star Tuna (Erwin Wasey Ruthrauff & Ryan); Edsel (Foote, Cone & Belding); Kaiser Aluminum, Kaiser Gypsum (Young & Rubicam); Alberto Culver Cosmetics (Geoffrey Wade Advg.); Miller Beer (Mathisson & Associates); Perfex (Earle Ludgin Agcy.).

FIDELITY FILMS, INC.

(Formerly Ed Johnson Films)

1450 North Seward St., Los Angeles, Calif.
Phone: HOllywood 2-7484

Date of Organization: 1951

Date of Incorporation: 1958

Ed Johnson, *President, Production Manager*
William Harvey, *Vice-Pres., Business Mgr.*
Ernesto Cervera, *Sound Technician*
Joanne Roberts, *Art Director*

SERVICES: Art, animation, still and live photography. Complete production of live and animated TV commercials, business films, sound slidefilms. Equipment distributor. FACILITIES: Art, animation, editorial departments; sound insert stage, dressing rooms, sound booth with Ampex equipment: 16mm and 35mm motion picture equipment; still photography studio and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Color theater trailers, 2 languages (Green Spot). SLIDEFILMS: *Tina Smiles* (Van de Kamp Bakeries); *Story of Sleep Teaching* (International Sleep Teaching Institute); *Getting the Most Out of Life* (Rexall Drug Co.); *Knudsen 1959* (Knudsen Co.).

FLAGG FILMS, INC.

4584 Santa Monica Blvd., Hollywood 29, California
Phone: NO 3-6424

Date of Organization: June, 1946

Branch Office: 335 Hayes Street, San Francisco, Calif. George Guenley.

Don Flagg, *President*
Toni Flagg, *Vice-President, Secretary*
George Guenley, *Treasurer*
Larry Raimond, *Production Manager*

SERVICES: Industrial, public relations, medical films, slidefilms; TV spots and shows; aerial photography. FACILITIES: Sound stage, 35mm and 16mm Mitchell equipment; special location and aerial equipment, including airplane; editing, projection and sound facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cement, Stone of the Ages* (Permanente Cement Co.); *100% Oxygen in Cardiac Surgery* (Stanford University Hospital); *The New Asia* (Japan Air Lines); *Grecia*, Spanish versions (Royal Greek Government). SLIDEFILMS: *Parcelair—A New Medium* (American Shippers).

OZZIE GLOVER PRODUCTIONS

1159 No. Highland Ave., Hollywood 38, Calif.
Phone: HOllywood 2-6061

Date of Organization: 1952

Ozzie Glover, *Producer-Director*
Sanford Greenwald, *Production Manager*
Michael Halperin, *Dir. of Sales Promotion*
Guy Halferty, *Script Department*
Ione DeNeefe, *Distributor*

SERVICES: Production of documentary, sales training, industrially-sponsored TV public service motion pictures; TV commercials; TV news films. Subsidiary Company, National Newsfilm Associates; production and national distribution of television newsfilm. FACILITIES: Production facilities, lighting equipment, location unit, camera and sound equipment, editing rooms, Moviolas and projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How to Catch a Whale* (Marineland of the Pacific); Public Information series, *Industrial Breakthrough* (Hughes Aircraft); *Rose Parade* (Metropolitan Theatres); TV COMMERCIALS: for City of Hope; series of 8 (Whamo Mfg.).

GOLDEN KEY PRODUCTIONS, INC.

1921 Hillhurst Ave., Hollywood 27
Phone: NOrmandy 3-1121

GRAPHIC FILMS CORPORATION

1618 N. Las Palmas, Hollywood 28, Calif.
Phone: HOllywood 7-2191

Date of Organization: 1941

Lester Novros, *President*
William B. Hale, *Vice-President*
Virginia Dumont, *Treasurer*
Anthony Vellani, *Production Manager*
Jo Andersen, *Secretary*
Guy Halferty, *Chief, Sales Division*
Richard Kendall, *Chief, Camera Division*
Ugo d'Orsi, *Animation Director*

SERVICES: Production of animated and live action films for industry and government. De-

GRAPHIC FILMS: CONT'D.

sign and publication of booklets, brochures and visual presentations. FACILITIES: Animation department including stand for 16mm and 35mm; 35mm Bell & Howell Standard camera; 16 & 35mm Arriflex camera; 16 & 35mm Moviolas; cutting and screening rooms; permanent animation and live action staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Supersonic Guardian* (Boeing Airplane Co.); *Ballistic Missile Trajectories, Space Guidance and Control, Space Navigation* (U.S.A.F.); Animation sequences for Woodward Governor Films (Atlas Films Corp. and Woodward Corp.). TV COMMERCIALS: for Clorox (Honig-Cooper).

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Graphic Pictures, Inc.

7166 Melrose Ave., Hollywood 46, Calif.
Phone: WEbster 1-3155

Bruce Herschensohn, *Vice-President*
Gene Evans, *Production*
Wally McClain, *Director*

(See complete listing under Chicago area)

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The Jam Handy Organization, Inc.

1402 N. Ridgewood Place, Hollywood 28.
Phone: HOllywood 3-2321

Thomas G. Johnstone, *in charge*

Service office and production.

(See complete listing under Detroit area)

HARRIS-TUCHMAN PRODUCTIONS

751 N. Highland, Hollywood 38, Calif.
Phone: WEbster 6-7189

Date of Organization: 1950

Ralph G. Tuchman, *President & General Manager*
Fran Harris, *Vice-President*
Fred Golt, *Production Supervisor*
Bennett Dolin, *Manager, Sales Development*

SERVICES: Creative writing, planning, production of motion pictures and sound slidefilms for business, industry, sales talks on film, promotion films for television, and TV commercials, live action or animation. FACILITIES: Staff writers and artists, fully equipped stage, complete working kitchen, all editing facilities for 35mm and 16mm, animation department, projection, music library, stock film library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Needles To Newhall, Energy In Southern California* (Southern California Gas Co.); *Cymbidium Wonderland, An Orchid To You* (Dos Pueblos Orchid Co.); *Destination Indianapolis—1958* (AP Motor Parts Corp.).

HUBBARD HUNT PRODUCTIONS

1459 North Seward St., Hollywood 28, Calif.
Phone: HOllywood 5-8444

Date of Organization: 1934

Hubbard Hunt, *President*
John Freeman, *Animation Department*
Adrian Mosser, *Special Effects*
Dee D. Stafford, *Laboratory*

SERVICES: Producers of theatrical, TV, non-theatrical, commercial and educational films; animation, recording and all production services. Rental and manufacture of Regal lights. 16mm printing and 16mm to 35mm blow-up. FACILITIES: Three animation cranes; 16mm and 35mm Magnasync tape recorders; art department; Acme and Bell & Howell printers; hot press titling; cutting and editing equipment. Film cleaning and coding.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Datarite, Chromatograph, Plexicoder* (Consolidated Electrodynamics Corp.); *Disneyland* (The Frito Co.); *Tournament of Roses* (Tournament of Roses, Pasadena).

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LA BREA PRODUCTIONS, INC.

7417 Sunset Boulevard, Hollywood, Calif.
Phone: HOllywood 4-7171

Date of Organization: 1956

O. Gail Papineau, *President*
James E. Baumeister, *Exec. Vice-President*
Henry J. Ludwin, *Vice-Pres., Exec. Producer*
Jack Wormser, *Sales Manager*

SERVICES: Producers of motion pictures for industry and government; TV commercials. FACILITIES: Equipped insert stage, special effects title bed, animation stop motion picture camera and crane, 60′ x 100′ sound stage, live-action and animation departments, editing rooms, client and business offices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Employees Only* (Hughes Aircraft Co.); *Pattern for Profit* (Lockheed Aircraft Co.); *Navy Wives* (Navy Bureau of Aeronautics); *Proving Ground in the Sky* (Wynn Oil Co.). TV COMMERCIALS: for Luron, Borax, Boraxo—U. S. Chemical & Borax Co.; Chesterfield—Liggett & Meyers; Vaseline Hair Tonic—Chesebrough-Ponds; National Biscuit Co., The Nestle Co., Diamond Walnut Growers Assoc., Del Monte (McCann-Erickson, Inc.); S. & W. Fine Foods, Leslie Salt (Honig-Cooper, Harrington & Miner); Contadina Foods (Cunningham & Walsh, Inc.); Carnation Co. (Erwin Wasey, Ruthrauff & Ryan, Inc.); Challenge Cream & Butter Assoc., Arrowhead & Puritas Waters, Inc. (Hixson & Jorgensen, Inc.); McCormick & Co., Inc. (Nennen & Newell, Inc.).

JOSEPH MEAGHER PRODUCTIONS

20700 Blackhawk, Chatsworth, California
Phone: DIamond 0-4096

Date of Organization: 1953

Joseph C. Meagher, *Pres. & Exec. Producer*
Bob L. Bennett, *Vice-President*
Eugene M. Parks, *Sales Manager*

SERVICES: 16mm motion pictures for advertising, public relations and TV. FACILITIES: 200 sq. ft. of production floor space with sound stage, cutting room and office. Wild and sync 16mm cameras, blimps and associated equipment; 16mm Magnasync recorders with multi-channel Magnasync film dubbers and mixer. Lighting equipment capable of 50,000 watts.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *From the Minutes* (San Diego Gas & Electric Co.); *Rancho El Dorado* (Land Title Insurance Co.); *None Alone, The Common Cause* (L. A. Orthopaedic Foundation); *Way of the Navajo* (unsponsored).



MGM-TV
(A Division of Loew's, Inc.)

MGM Studios, Culver City, California
Phone: TExas 0-3311

Date of Organization: 1956
(Parent company—1924)

Branch Offices: MGM-TV, 1540 Broadway, New York, N. Y. Phone: JUdson 2-2000. Phil Frank, Jack Bower. MGM-TV, 1307 South Wabash Ave., Chicago 5, Ill. Phone: WAbash 2-6500. Bob McNear.

William Gibbs, *Executive Producer, Commercial and Industrial Dept.*
Elmer Wilschke, *Business Manager*

SERVICES: Producers of TV commercials and industrial films, both live-action and animated. FACILITIES: 187-acre Metro-Goldwyn-Mayer Studios in Culver City, California. 30 sound stages, including world's largest; 5 outdoor lots with lakes, forests, etc. Complete laboratory, editing and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Message to Sir Walter* (McCarty Co.); *The Cushing Scooter* (Cushing Scooter Co.); untitled film now in production (American President Steamship Lines). TV COMMERCIALS: for Plymouth (Grant Advg.); Ivory Soap, Drene Shampoo (Compton); Italian Swiss Colony Wine (Honig-Cooper-Harrington & Miner); Viceroy Cigarettes (Ted Bates); Clairol Hair Coloring (Foote, Cone & Belding); Ford Galaxy (J. Walter Thompson); Prudential Insurance, International Latex Corp. (Reach-McClinton); Aerowax (Geyer Advg.).

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MPO Productions, Inc.

4110 Radford Avenue, North Hollywood, Calif.
Phone: POplar 6-9579

Mel Dellar, *Executive Producer*

(See complete listing under New York City)

PUBLIC INFORMATION PROGRAMS

6047 Hollywood Blvd., Hollywood 28, Calif.
Phone: HOllywood 2-7351

Date of Organization: 1956

David R. Showalter, *President*
Jimmie Mattern, *Vice-President, Technical Director Air & Space Age Programming*
James H. Flint, *In Chg. Production*
Walter Soul, *Editing Director*

SERVICES: Complete production of industrial documentary, research, sales, promotion, public relations, training and education motion pictures and TV spots. FACILITIES: Fully equipped, modern editing studio, camera and lighting equipment, qualified personnel.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Filtration* (Permanent Filter Corp.); *Fabulous Filon, Filon Sells* (Filon Plastics Corp.); *Drop Test* (Teco, Inc.); *Documenting Turkey* (International Communications Foundation). TV COMMERCIALS: for Southern California Automobile Club, California State Franchise Tax Board.

METROPOLITAN LOS ANGELES:

National Screen Service Corp. TV & Industrial Films Div.

6027 Santa Monica Boulevard, Hollywood, California

Lou Harris

(See complete listing under New York City)

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Fred A. Niles Productions, Inc.

5539 Sunset Boulevard, Hollywood, California

(See complete listing under Chicago area)

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PARTHENON PICTURES—HOLLYWOOD

2625 Temple St., Hollywood 26, Calif.
Phone: DUnkirk 5-3911

Date of Organization: 1954

Branches: Parthenon—Midwest, Chicago, Illinois. *In charge,* Woodbury Conkling and Roger Clark. Techfilms Division, Rampart Studios, Los Angeles, Calif. *Co-producers,* David Bowen and Herbert Thurman.

Charles (Cap) Palmer, *In Charge*
John E. R. McDougall, *Producer-Director*
Jack Meakin, *Assoc. Producer, Music Dir.*
Ted (W. T.) Palmer, *Business Manager*
Sam Farnsworth, *Production Manager*
Robert J. Martin, *Head, Camera Department*
Tony Frank, *Head Client Relations*
Kent Mackenzie, *Head Documentary Unit*

SERVICES: Films for business, documentary and "photoplay"; all phases. Techfilms Division makes technical and "report" films, manages outside Internal Film Units (cleared for secret). Datafilms Division makes short films for individual instruction and information. FACILITIES: Main sound stage, 80′ x 90′ x 22′ headroom; offices, craft rooms and projection theatre adjoining. Usual full professional equipment in camera, lighting, sound, editorial and projection; 35mm and 16mm. Access to Hollywood resources.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Three For Tomorrow* (American Petroleum Institute); *Collectors' Item* (International Harvester Co.); *Tools of Telephony,* public version (Western Electric Co.); *Progress in Modern Basic Refractories* (Kaiser Chemicals Division); *Horizons Beyond* (American Telephone & Telegraph Co.); *Fire and the Wheel* (Socony-Mobil, General Petroleum, Magnolia).

Techfilms Division: Parthenon

RECENT PRODUCTIONS AND SPONSORS

Techfilms Division Motion Pictures: Classified Report Films (Sundstrand-Turbo, Boeing, Convair); *Zuni, the All-Purpose Missile* (Naval Ordnance Test Station); *Packaged Power—Facilities and Capabilities* (Sundstrand-Turbo Machine Tool Co.).

✻this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 9th Annual Production Review issue.

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PICTURES FOR BUSINESS

1937 Holly Drive, Hollywood 28, Calif.
Phone: HOllywood 7-7009

Date of Organization: 1951

Bill Deming, *Executive Producer*
Ann Deming, *Associate Producer*
H. Keith Weeks, *Producer-Director*
A. H. Holywell, *Administration*
Sanford Strother, *Art Director*

SERVICES: Motion pictures and slidefilms for business and government. Television program production and packaging (live and film). Animated and live TV spot production. Consultation and creative planning services. FACILITIES: Studio and location equipment; animation department, complete from planning through photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Big "D"* (Pendleton Tool Industries). SLIDEFILMS: *A Campaign Begins* (Proto Tool Corp.); *Our Special Island* (City of Beverly Hills); *True Porcelain China* (American Ceramic Products); *Six Minutes* (Bilan Productions); *Mexico Manufacturing* (BJ Tools, Inc.); *The Subfractional Story* (American Electronics, Inc.); *Posterboard Color* (Foster & Kleiser); *Radioflo Testing* (American Electronics, Inc.); *The Daily Seven, Nutrition and You, The Golden Years* (Belco Products Corp.).

ROLAND REED PRODUCTIONS, INC.

650 No. Bronson Ave., Hollywood 4, Cal.
Phone: HOllywood 9-1628

Date of Organization: 1936
Date of Incorporation: 1947

Branch Offices: 217 East 60th Street, New York, New York. Phone: TEmpleton 8-3161. Hamilton McFadden, *Vice-President.* 2307 Chester Avenue, Cleveland, Ohio. George Oliva, Jr., *Vice-President.*

Roland D. Reed, *President*
Arthur Pierson, *Vice-Pres., Chg. Prod.*
Frank Doyle, *Supervising Editor*
Dick L'Estrange, *Production Manager*

SERVICES: Producers of feature motion pictures. Television film series, industrial films, education, public relations, etc., filmed commercials. FACILITIES: Based at California Studio, Hollywood, Calif. Rental studios with all facilities of a major picture lot. Access to free lance talent and craftsmen in Hollywood and New York.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Family Affair* (Westinghouse); *Ship Design For Tomorrow* (U. S. Navy); *Born in Freedom* (American Petroleum Institute); *We Who Serve* (American Legion). TV COMMERCIALS: for Bayer Aspirin, 40 one-minute (Sterling Drugs).

THE BEN RINALDO COMPANY

6926 Melrose Ave., Los Angeles, Calif.
Phone: WEbster 8-8541

Date of Organization: 1946

Ben Rinaldo, *Producer*
Fred Irwin, *Story Director*
Saki, *Art Director*
Geri Stone, *Assistant to Producer*

SERVICES: Executive producers of sound slidefilms for sales promotion, sales training, job training, safety and education. Every phase of production available with experienced staff. FACILITIES: Complete facilities for every sound slidefilm need.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Lovelier By Design, Trial and Error* (Catalina Co.); *What's In It For You, Welcome Mat* (Carnation Co.); *Progress You Can See* (Squirt Co.); *Planning Tomorrows Business* (General Milk Co.); *People To People* (Rinaldo Co.) and many others. In production—*Park It Right* (Walts Auto Parks); Untitled (Robert L. Wian Co.).

RIVIERA PRODUCTIONS

6610 Jelma Ave., Hollywood 28, Calif.

Date of Organization: 1947

Branches: 230 Westmoor Blvd., Milwaukee 14, Wisconsin. Phone: SUnset 2-8815. Robert Zens, *Midwest Representative.* 566 Birch Drive, Cleveland, Ohio. Phone: REdwood 1-6076. Pat Rancati, *Eastern Representative.*

F. W. Zens, *Executive Producer*
Hal MacDaniel, *Director of Sales*
Jack Kelly, *Associate Producer*
A. W. Stephenson, *Head, Travel Films*
Joe Tomchak, *Writer*
Jim Barnes, *Head of Religious Films*
Billy Smith, *Director of Photography*

SERVICES: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, religious, technical motion pictures. TV programs and spots. FACILITIES: Executives offices; studios; editing rooms; projection room; sound recording and mixing. Location equipment; musical library; sound effects and complete departments for film production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Pendergrast Story* (Pendergrast of Calif.); *Auto Lok* (Crown Zellerbach Corp.); *Pride* (Independent Cinema Guild); *The Scathmaster* (Transland Aircraft); *The Berkline Story* (Berkline, Inc.); *Marymount of Palos Verdes* (Marymount); *N.B.A. Credit* (National Business Assoc.); *The Polynesian* (Polynesian); *Triumph Rally of Europe* (Standard-Triumph Motor Co.).

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ROCKET PICTURES, INC.

6108 Santa Monica Blvd., Hollywood 38
Phone: HOllywood 7-7131

Date of Incorporation: 1943

Dick Westen, *President*
Harlow Wilcox, *Vice-President*
Don Bartelli, *Production Manager*
Kay Shaffer, *Secretary-Treasurer*
Courtney Anderson, *Creative Director*

SERVICES: Producers of ready-made and tailor-made audio-visual films and complete programs in the areas of sales training, personnel recruiting, indoctrination, management development and consumer selling—for business and industry. Programs for sales promotions (including booklets; manuals, sound slidefilms); complete meetings; training easels, charts. Single-step services from ideas to results. FACILITIES: Shooting stage, sound recording, art and animation, creative writing staff, camera department, editing.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: Business Insurance Training Program: (1) *Additional Commissions;* (2) *The*

ROCKET PICTURES: CONT'D.

Question Is . . . ?; (3) *What Do I Do Now?;* (4) *On Your Way* (Better Selling Bureau-syndicated series); *Just To Be Sure* (BSB); *Your Treasure Chest* (Oceanic Products Company).

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FREDERICK K. ROCKETT CO.

6063 Sunset Blvd., Hollywood 28, Calif.
Phone: HOllywood 4-3183

Date of Organization: 1925

Branch: 1022 Forbes Street, Pittsburgh 19, Pa. Phone: EXpress 1-1846.

Alfred Higgins, *General Manager*
Lyle Robertson, *Script Department*
Jay Adams, *Camera Department*
Pierre Grelet, *Editorial*
James Lipari, *Stage Manager*

SERVICES: Production of motion pictures and slidefilms. FACILITIES: Complete 16mm and 35mm camera equipment. Large soundproofed stage. Western Electric sound recording equipment and truck. Equipped cutting rooms. Location trucks. Preview theatre. Full time staffs. An affiliated animation company.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *California and its Natural Resources* (Richfield Oil Co.); *Choice in China* (American Fine China Guild); *Ditching Techniques* (United States Air Force); *This is Bullpup; Expanding Horizons in Ordnance* (United States Navy films). Other production services for sponsors and defense suppliers during 1958.

Ross Roy, Inc.

1680 N. Vine, Hollywood 28, Calif.
Phone: HOllywood 9-6263

Thomas F. Scott, *Vice-President, in charge*

(See complete listing under Detroit area)

ROYAL/ARTS FILM PRODUCTIONS

(Royal Titles & Animation-Service Production)

8439 Melrose Avenue, Los Angeles 46, Calif.
Phone: OLive 3-1702

Date of Organization: 1947

Richard Earle Spies, *Partner, Producer-Director*
Robert F. Vogel, *Partner, Animation-Director*
James R. Dickson, *Camera Department*

SERVICES: Producers of technical, advertising and information films with emphasis on graphic techniques. Specialists in aircraft and missile assignments. FACILITIES: Complete animation studio with production camera department; two 16mm animation cameras and all accessory equipment; complete editorial department; 16mm and 35mm. Permanent staff and creative personnel.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *ANIP*, Army-Navy Instrumentation Program (Navy-Douglas Aircraft Co.); *C-133A*, Logistic Transport, *B-66B*, Operation Redwing (Douglas Aircraft Co.); *The Widest Horizon* (North American Aviation); *Economy of Motion* (Geo. Carillon, Inc.—United States Gypsum).

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JOHN SUTHERLAND PRODUCTIONS, INC.

201 No. Occidental Blvd., Los Angeles 26, Calif.
Phone: DUnkirk 8-5121

Date of Incorporation: 1943

Branch Office: 136 East 55th St., New York 22, N. Y. Phone: PLaza 5-1875. John Sutherland, *President*.

John E. Sutherland, *Writer-Producer*
Charles Bordwell, *Vice-President*
Daniel Kulerman, *Treasurer*
Irma Lang, *Executive Assistant*
True Boardman, *Writer*
Carl Urbano, *Director, Animation*
Howard Roessel, *Prod. Mgr., Live-Action*
Earl Jonas, *Prod. Mgr., Animation*

SERVICES: Complete production of live-action and animation films from research and script through release printing. TV commercials as well as industrial, documentary and public relations films. FACILITIES: Motion picture studio. Completely-staffed animation department, fully equipped, including two animation cameras and cranes. Live-action stage with electrical, grip and sound equipment. Set inventory, mill, paint shop, etc. Modern sound recording rooms and equipment. Editorial department equipped for 35mm and 16mm. Projection theatre equipped for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Strictly Up to You* (United Fund); *Miracle of Western Spring* (Richfield Oil Corp.); *Why the Kremlin Hates Bananas* (United Fruit Co.); *A Look at TV* (U. S. Steel Corp.); *Combustion, Chlorine; A Representative Halogen*, classroom teaching film (Manufacturing Chemists' Assoc.).

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Techfilms Division

PARTHENON PICTURES

Rampart Studios, Los Angeles, Calif.

David Bowen and Herbert Thurman, *Co-producers.*

(See complete listing under Parthenon-Hollywood, this section)

TELEPIX CORPORATION

1515 North Western Ave., Hollywood 27.
Phone: HOllywood 4-7391

Date of Organization: 1948

Branch Offices: Telepix-Anderson, Inc., 6620 Diversey Parkway, Chicago 35, Ill. Stanley F. Anderson, *in charge;* Jack Boston. Telepix-ARVE, 806 Wilcox Building, Portland 4, Oregon. H. S. Jacobson, *in charge*. Southern Representative: Whitson, Murray & Associates, 35th & Abercorn, Savannah, Georgia.

Robert P. Newman, *President*
Martin Weiner, *Vice-President, Sales*
Charles Deane, *Head of Sound*
Pat Shields, *Head of Production*

SERVICES: TV commercials; industrial and audio-visual motion pictures and slidefilms; stage rentals and recording service. FACILITIES: Studio 52′ x 95′; truck entrance 14′ high. Interlocked magnetic recording channels; mixing-dubbing; projection room, three-channel stereophonic magnetic recording; producers' editing rooms.



TELEPIX: CONTINUED

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Size of a Smile* (United Fund of Greater Cleveland); *Max Factor Sof-Set* (Max Factor); *What's With My Line* (Mattel Toys). TV COMMERCIALS: for Skippy Peanut Butter (Direct); Western Guns, series of 7 (Mattel Toys); American Health, series of 20 (American Health Studios).

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Van Praag Productions, Inc.

1040 North Las Palmas Ave., Hollywood 38, Calif.
Phone: HOllywood 2-1141; TWX LA-1223

Donald G. Kraatz, *Vice-President*

(See complete listing under New York City)

WARNER BROS. TELEVISION COMMERCIAL & INDUSTRIAL FILMS, INC.

4000 Warner Boulevard, Burbank, Calif.
Phone: HOllywood 9-1251

Date of Organization: July, 1956

Branch Office: 666 Fifth Avenue, New York, N. Y. Rodney Erickson, *Vice-President in charge of World Wide Television Sales;* Joseph D. Lamneck, *Eastern Sales Representative*

David H. DePatie, *Executive in Charge*
Rodney Erickson, *Vice-President in charge of World Wide Television Sales, New York*
Kenneth Daniels, *Western Sales Representative*
Joseph D. Lamneck, *Eastern Sales Representative*

SERVICES: Television commercials, industrial films, special service films and animation. FACILITIES: 21 sound stages, 10 miles of streets and outdoor sets, casting, arts and crafts building; technical, optical and special effects, art property, editorial departments; mattes, inserts, animation, sound, music, location, publicity, stock library.

RECENT PRODUCTIONS AND SPONSORS

FILMED TV PROGRAMS: *Gateways to the Mind, The Alphabet Conspiracy*, one-hour science programs (American Telephone and Telegraph Corp. through N. W. Ayer & Son, Inc.). TV COMMERCIALS: for Camels, R. J. Reynolds (William Esty); Cheerios (Dancer-Fitzgerald-Sample); Crest, Tide, Procter & Gamble (Benton & Bowles); Petri Wine, United Vintners (Young & Rubicam); Chevrolet, General Motors, Delco-Remy, United Motors (Campbell-Ewald); Ken'l Ration, Quaker Oats (J. Walter Thompson); Crown Zellerbach (Lennen & Newell); Carlings Black Label Beer (F. H. Hayhurst & Co.); Maryland Club Coffee (Tracy-Locke & Co.).

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Wilding Picture Productions, Inc.

5981 Venice Boulevard, Hollywood, Calif.
Phone: WEbster 8-0183

Al Cardenas, *in charge*

(See complete listing under Chicago area)

METROPOLITAN LOS ANGELES:

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RAPHAEL G. WOLFF STUDIOS, INC.

1714 North Wilton Place, Hollywood 28, Calif.
Phone: HOllywood 7-6126

Branch Office: Roger Herbert Promotions, Detroit Times Building, 7th Floor, Detroit. Michigan. Phone: WOodward 3-3028. Richard Bonds.

Date of Organization: 1930

Raphael G. Wolff, *President & Treasurer*
Arthur W. Treutelaar, *Vice-President, Production Manager*
Enid Grode, *Executive Secretary*
Hoyt Curtin, *Musical Director*

SERVICES: Sales promotion, industrial, business, technical, training and institutional motion pictures; television programs and commercials. PHOTOGRAPHICS INTERNATIONAL, a division of Raphael G. Wolff Studios, Inc. Cameramen in 72 foreign countries and U.S. Film requirements photographed on assignment throughout the world. Complete library of foreign and domestic film. Cleared for complete security for all types of classified production work, for national defense agencies, armed services. FACILITIES: Stages and complete production facilities; lighting equipment, generators, camera equipment. Mobile units for nationwide production; staff of editing, animation, anistration, music and creative personnel. Stereo motion picture cameras, 16mm and 35mm, for 3-dimensional films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *X Minus 80 Days* (Jet Propulsion Laboratories); *Secondary Power System* (Tapco Group, Thompson-Ramo-Wooldridge); *California Modern* (Bank of America); *Mobility, Surveillance* (U.S. Army, Fort Ord); *Nike Ajax, Little John, Hawk, Sergeant, Corporal, Honest John, Dart* (White Sands Signal Support Agency). TV COMMERCIALS: for Pennzoil (Fuller & Smith & Ross).

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NORMAN WRIGHT PRODUCTIONS, INC.

1515 N. Western Ave., Hollywood 27, Calif.
Phone: HOllywood 4-2133

Date of Organization: 1948

Norman Wright, *President*
C. M. Wright, *Secretary-Treasurer*
Kenneth Homer, *Vice-President*
Gilbert Wright, *Writer-Director*
Errol Gray, *Writer-Director*

SERVICES: Creative writing, planning and production of business, television, government and theatrical motion pictures in all types of live action and animation. FACILITIES: Mobile filming and sound equipment. Sound stage and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Giant Heart* (Bryon Jackson Div., Borg-Warner); *Teaching Controversial Issues: Teen-Age Drinking* (Yale University); *Rich Harbor* (Government Development Bank for Puerto Rico); *We'll Take the High Road* (American Road Builders' Assoc.); *Idaho and Its Natural Resources* (Richfield Oil Corp.).

Oregon

Telepix-ARVE

806 Wilcox Building, Portland 4, Oregon

H. S. Jacobson, *in charge*

(See complete listing under Los Angeles area)

Washington

*

Alexander Film Co.

3260 Lakewood, Seattle 44, Washington
Phone: PArkway 2-2258

W. L. Troyer, *Res. Vice-President*

(See complete listing under Colorado)

LOUIS R. HUBER PRODUCTIONS

1947—14th Ave. North, Seattle 2, Wash.
Phone: EAst 2-4274

Date of Organization: 1952

Louis R. Huber, *President*
Hazel I. Huber, *Vice-President*

SERVICES: Motion pictures, 16mm color and B&W; specially qualified and equipped for Alaskan and field production. FACILITIES: Four specialized B&H cameras; one Cine Special II camera and wide assortment of lenses; special camera car; field high-fidelity magnetic tape recording; 16mm Magnasync magnetic-film recording; high-fidelity tape-transfer recording; two-channel editing; film researching, planning, editing, scripting and animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Journey of '98* (Northern Tour Service); *The Last Beach* (Conservation Assoc.); *Animals of Alaska, Rivers of Ice, The Alaska Coast* (Northern Films).

RARIG MOTION PICTURE COMPANY

5510-14 University Way, Seattle 5, Wash.
Phone: LA 2-0707

Date of Incorporation: 1946

Max H. Rarig, *President*
Edith A. Rarig, *Vice-President*
David A. Rarig, *Secretary*
James H. Lawless, *Director of Contract Productions*
Joe F. Nelson, *Director of Production Services*
John H. DuBuque, *Sound Engineer*

SERVICES: Public relations, sales promotion and training films. TV programs and commercials. Complete productions from idea to prints. Special services include: editing, writing, direction, recording, studio facilities, animation, mixing. FACILITIES: 16mm and 35mm photographic equipment, blimp, West-

Listing Supplement In Next Issue

☆ Literally thousands of items have been received from worldwide sources for the largest, most authoritative listing of producers available anywhere. Inevitable oversights, listing text received after extended deadlines and any errors noted will be covered in Production Review Supplement pages in Issue 2, Volume 20.

PACIFIC NORTHWEST

RARIG COMPANY: CONT'D.

rex 16mm magnetic recording, editing equipment, sound stage, lighting equipment. Fu permanent staff.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *The Airmen and th Bomarc, The Art of Soldering, 10-9-8-Hold! The Martian Explorer* (Boeing Airplane Co.) *Down To Earth* (United Good Neighbors) *Ultra-Light* (United Control Corp.); Progres Photography (Puget Sound Power and Light) TV COMMERCIALS: for Z-Brick Corp., Washington State Elks.

EMPIRE FILMS CORPORATION

227 N. Division St., Spokane 2, Washingtor
Phone: MAdison 4-8141

Date of Organization: 1952

C. H. Talbot, *President*
M. O. Talbot, *Secretary, Treasurer*
T. F. Gorman, *Camera Dept. Supervisor*
P. W. Carter, *Recording Supervisor*

SERVICES: Production facilities for motion pictures for automation, business, industry, tv or professions. Location or studio filming and recording. Planning, research, script, casting, design, construction, lighting, directional and production supervision. Cinematography and recording. FACILITIES: Small sound stage, some standing sets; productions, recording, and editing equipment but no laboratory; studio, location, or field assignments either sound or silent, b w or color; own cameras and lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mouth to Mouth Resuscitation* (Health Film Associates); *Your Daily Bread* (Agnew Agency); *No Tears for Terri* (Shriners Hospital for Crippled Children); *Upper Bilateral Extremity Amputation* (Dr. Brink-Medical); *Mid-Trimester Fetal Loss* (Drs. Harsh and Groenig—Medical).

Hawaiian Islands

CINE'PIC HAWAII

1847 Fort Street, Honolulu, Hawaii
Phone: 50-2677

Date of Organization: 1947

George Tahara, *Owner-Producer*
Maurice Myers, *Animation Dept.*
William W. Davenport, *Writer*
Spence Brady, *Writer*
Harry Onaka, *Editor*

FACILITIES: Complete IATSE technicians; 16 and 17½mm synchronous tape recorders. Maurer professional cameras and sound-on-film recorders, sound stage, lighting equipment, music library, animation dept.; editing and projection facilities for industrial, educational, theatrical and TV motion pictures.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: Series for Pan American World Airways (J. Walter Thompson Agency, Hollywood); Hawaiian Construction & Draying Co., Honolulu Gas Co. (Vance Fawcett Associates); Matson Navigation Co. (Holst & Male Agency); Heidleberg (Lund & Heitman Agency).



ALBERTA: Calgary

MASTER FILM STUDIOS LTD.

510 5th Street West, Calgary, Alberta
Phone: Amherst 9-3200

BRITISH COLUMBIA

ARTRAY LTD. FILM PRODUCTIONS

1219 Richards St., Vancouver 2, B. C.
Phone: MU 4-4554

Date of Organization: 1948

Art Jones, *President, Managing Director*
Mrs. I. J. Jones, *Secretary-Treasurer*
Victor Spooner, *Production Manager*
Robert Darbyshire, *Editorial Supervisor*
Maurice Embra, *Chief Engineer*
Leonard McGregor, *Cinematography*
Franz Lindner, *Cinematography*
Robert Banks, *Art Director*

SERVICES: 16, 35mm motion pictures for business, television; sound slidefilms; illustrative photography; animation and sound recording services. FACILITIES: sound stage, illustration studio, recording, mixing, dubbing and post syncing facilities in downtown location. Editorial, animation, art and still photo departments. Set design & construction. Wardrobe facilities. 800 amps of stage lighting. Mobile and remote equipment. Theatre for interlock screening.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Temptation* (BC Tree Fruits Ltd.); *Children's Hospital* (Vancouver Preventorium); *Schenley Awards, 1958* (Canadian Schenley Ltd.); *A City Can Recover* (Downtown Business Assn.); *Contract 120* (Greater Vancouver Water District). TV COMMERCIALS: for Pierson Windows; Crystal Windows; Buttercup Bread; Columbia TV; Canadian Western Insurance; Photolec; McGavin Ltd.; Nabob Foods; Safeway; Malkins Ltd.; Restomore; Reynolds Wrap and others.

S. W. Caldwell Ltd.

311 Alaska Pine Building, 1111 W. Georgia St., Vancouver, British Columbia
Phone: MU 5-8733

Florence Ward, *Representative*

(See complete listing under Ontario)

HIRST FILM PRODUCTIONS

3015 W. Broadway, Vancouver 8, B. C.
Phone: CH 3616

PARRY FILMS, LTD.

1825 Capilano Road, Vancouver, British Columbia
Phone: YUkon 8-3164

Date of Organization: 1947

C. W. Gibson, *Chairman*
L. M. Parry, *Pres. & Exec. Producer*
M. (Pat) Hunter, *Vice-President*
J. R. Murray, *Vice-President*
J. Richardson, *Sales Manager*
D. Bennett, *Producer*

SERVICES: Motion pictures for industry, documentary and news films, TV commercials. FACILITIES: Studios and offices cover 9,000 sq. ft.; studio area 75′ x 45′ x 21′; cameras, lighting, sound and dubbing equipment; all services. Principally 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ripple Rock, Devil Beneath the Sea* (DuPont of Canada); *Most Lovely Country* (Imperial Oil of Canada); *Sensitive Sockeye* (International Salmon Commission); *Nature's Miracle* (B.C. Electric); *Waves of Magic* (B.C. Telephone); *Sherbroke Story* (Canadian Ingersoll-Rand); *Pincher Creek* (British-American Oil); *Tall Country* (B.C. Centennial Commission).

MANITOBA: Winnipeg

S. W. Caldwell Ltd.

801 Lindsey Bldg., Notre Dame Ave., Winnipeg, Manitoba
Phone: 92-4643

(See complete listing under Toronto)

PHILLIPS-GUTKIN & ASSOCIATES LTD.

432 Main Street, Winnipeg 2, Manitoba
Phone: WH 3-0544

Date of Organization: March, 1947

John Phillips, *President*
Harry Gutkin, *Vice-President, Managing Director*
R. D. Guy, Jr. Q.C., *Secretary-Treasurer*
Barrie Helmer, Jeff Hales, *Senior Animators*
Jack Harreveld, *Head, Anim. Cam. Dept.*
Ken Jubenvill, *Senior Editor*

SERVICES: Animation facilities from script storyboard to full cell animation. Production of industrial and documentary films. FACILITIES: 35mm Acme animation camera and stand; 35mm Moviolas; sound readers—editing equipment, 35mm and 16mm Arriflex cameras, 60,000-watt portable lights, complete studio facilities.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: only, for Chrysler (Dodge, DeSoto, Plymouth); Kraft Foods; Northern Ontario Natural Gas; Windsor Salt; Mil-Ko; Blue Ribbon Tea & Coffee; Bayer Nose Spray; Stephens Paints; Security Storage; Mutual of Omaha; Chase & Sanborn Coffee; Betty Crocker Coco Puffs; Viking and Teco Appliances (The T. Eaton Co. Ltd.).

ONTARIO: Ottawa

S. W. Caldwell Ltd.

355 Main Street, Ottawa, Ontario
Phone: CE 5-1023

Donald Manson, *Representative*

(See complete listing under Toronto)

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CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa, Ontario
Phone: PArkway 8-3513

Branch Offices: 181 Eglinton Avenue E., Toronto, Ontario. Phone: HUdson 5-0325. William Kennedy. 1467 Mansfield Street, Montreal, Quebec. Phone: AVenue 8-2264. Alasdair Fraser, *Manager.*

Subsidiary: Graphic Films Limited, 19 Fairmont Ave., Ottawa, Ontario.

Date of Organization: 1939

F. R. Crawley, C. A., *President*
Graeme Fraser, *Vice-President*
Thorsten Hansson, *Dir. of Administration*
William C. Kennedy, *Toronto Office*
Alasdair Fraser, *Manager, Montreal Office*
Thomas Glynn, *Production Manager*
Alex Murray, *Office Manager*
Jim Turpie, *Asst. Production Manager*
Bernard Girard, George Gorman, Quentin Brown, Sally MacDonald, Edmund Reid, Peter Cock, Rene Bonniere, Fergus McDonell, Betty Zimmerman, *Senior Producers*
Rod Sparks, *Chief Engineer*
Stan Brede, *Camera Department*
Ivan Herbert, *Lighting Department*
Tony Betts, *Recording Department*
Kenneth Gay, *Animation Department*
Judith Crawley, *Script Department*
William McCauley, M. Bach, *Dirs. of Music*
Ivor Lomas, F. R. P.S., *Laboratory Manager & Quality Control*
Mary Whalen, *Purchasing Agent*
Earl Valley, *Equipment Sales Manager*

SERVICES: Motion pictures and slidefilms for Canadian and United States industry, Government, education and television; recording, editing, animation, extensive laboratory services

(LISTING CONTINUES ON FOLLOWING PAGE)

ONTARIO: Toronto

CRAWLEY FILMS: CONTINUED

for producers, independent cameramen, ten provincial governments and other organizations from coast to coast. FACILITIES: 42,000 sq. ft. studio buildings, 40-acre studio lot, two sound stages and two recording studios. 17 cameras: Mitchells, Maurers, Bell & Howells, Arriflexes, Cine-specials and Newman-Sinclair; blimps, dollies, 375,000 watts of lighting equipment with two generators and transformer station; RCA 35mm and Maurer 16mm re-recording theatres with 8 and 4 mixing consoles, Stancil-Hoffman 35mm and 16mm magnetic recording, 8 magnetic recorders—Rangertone, Ampex, Magnecorder and Tapak, disc recorder; animation department with two Saltzman stands; engineering development facilities; 35mm and 16mm laboratory; casting files; music library; script dept. with research library; fleet of 16 trucks and trailers. Electronic service dept. Equipment Sales Division.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *St. Helen's Island* (City of Montreal); *The Fallacy of Irreversible Shock* (Ontario Medical Assoc.); *It's Up To You* (The Wells Organization); *Baie d'Espoir* (British Newfoundland Corp.); *Safety or Slaughter* (Industrial Accident Prevention Assoc.); *Winter Crossing at L'Ile Aux Coudres* (Canadian Broadcasting Corp.); *First Village of Importance* (Federal District Commission); *Craftsmen of Canada* (B. A. Oil); *Ambassador Extraordinary* (Hiram Walker); *A New Beginning* (Canadian Brotherhood of Railway Employees and O.T.W.); *Fight For Fame* (House of Seagram, Ltd.); *Atomic Energy in Canada* (Atomic Energy of Canada); *Community Health Is Up To You, Quacks and Nostrums, Should You Drink?, Making Life Adjustments, Choosing a Doctor* (McGraw-Hill Co.); *Saskatchewan, Our University* (Saskatchewan University); *Natural Gas Goes East* (Trans-Canada Pipe Lines Ltd.). SLIDEFILMS: *Five Steps to Effective Canvassing* (S. J. Singleton); *Physical Efficiency* (Dept. Health & Welfare); *Scotia Plan Loans* (Bank of Nova Scotia); *It's Up To You* (The Wells Organization); *Scouting* (Boy Scouts Assoc.); *Why Incentives Make Sense* (Sales Campaigns Ltd.). TV COMMERCIALS: for A. J. Freiman Ltd., Industrial Accident Prevention Assoc., Saskatchewan Government Insurance Office, Bank of Canada, Central Canada Exhibition Assoc., Victorian Order of Nurses, St. John Ambulance, Canadian Highway Safety Conference, National Progressive Conservative Assoc., and others.

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GRAPHIC FILMS LIMITED

(A Subsidiary of Crawley Films Limited)

19 Fairmont Avenue, Ottawa, Ontario

SERVICES: Laboratory and producers services division of Crawley Films Limited. FACILITIES: 16mm and 35mm negative-positive and 16mm reversal processing; 16mm Bell & Howell, 35mm and 16mm printers; 16mm Union Step printer; Moy 35mm and 16mm edgenumbering machines; negative cutting department, Sensitometric Control.

ASHLEY AND CRIPPEN LTD.

196 Bloor Street West, Toronto 5, Ontario
Phone: WAlnut 5-2222

Date of Organization: 1942

Branch Office: 4897 Queen Mary Road, Apt. No. 7, Montreal, Quebec. Phone: REgent 3-3723.

Dan Gibson, *Pres. & Exec. Producer*
Gerald J. Campbell, *Vice-President*
Ben W. Cameron, *Sales Manager*

SERVICES: 16mm motion pictures for business and industry, TV films. FACILITIES: 16mm editing, magnetic voice recording and camera equipment; projection room; small filming studio for one set.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Portrait of Canadian Wines*, two languages (Canadian Wine Institute); *Everybody's Wedeln* (St. Lawrence Starch Co. Ltd.); *Spirit of Algonquin* (Canadian Broadcasting Corp.); *This is Tamakwa* (Camp Tamakwa, Ltd.).

S. W. CALDWELL LTD.

447 Jarvis Street, Toronto 5, Ontario
Phone: WA 2-2103

Date of Organization: 1949

Branch Offices: British Columbia: 311 Alaska Pine Bldg., 1111 W. Georgia St., Vancouver. Florence Ward, *Repr.* Manitoba: 801 Lindsey Bldg., Notre Dame Ave., Winnipeg. Ontario: 355 Main St., Ottawa. Donald Manson, *Repr.* Quebec: 1410 Stanley St., Montreal. Bud DeBow, *Repr.*

Spence Caldwell, *President*
Gordon F. Keeble, *Vice-President, Sales*
Sydney Banks, *Vice-Pres., Production*

SERVICES: 16 and 35mm TV film commercial production. Documentaries, theatrical shorts, 35 & 16mm processing and printing, animation (cell & camera), artwork, slides, filmstrips, studio rental, motion picture equipment rental, TV program air check, filming service (Kine-recording), sound recording. TV film sales, Canadian distributor for CBS Television Film Sales, Guild Films, Towers of London, BBC, Associated-Rediffusion Ltd., Caldwell A-V Equipment Co. Ltd. FACILITIES: All facilities required to render above services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Yours Is the Verdict* (United Appeal); *Highway Safety* (Ontario Department of Highways). TV COMMERCIALS: for Bardahl (Schneider Cardon); Good Luck Margarine (Young & Rubicam); Philishave (Erwin Wasey); Tri-Nut (Donohue & Coe); Massey-Ferguson (McLaren Advg.).

CHETWYND FILMS LIMITED

21 Grenville Street, Toronto 5, Ontario
Phone: WAlnut 4-4493

Date of Incorporation: 1950

Arthur Chetwynd, *President & Gen. Mgr.*
Marjory Chetwynd, *Secretary-Treasurer*
Lori Latimer, *Secretary*
Robert Barclay, *Film Director*
Russell Heise, *I C Sound Department*
J. L. McCormick, *Production Manager*
Robert Brooks, *Chief Cameraman*
Myrtle Virgo, *Senior Editor*

CHETWYND FILMS: CONT'D.

SERVICES: 16mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, industrial stills; projection service; research, writing, editing, scripting, sound, processing, printing, film library. FACILITIES: 16mm motion picture cameras; still cameras; research, writing, editing, scripting, sound, Ampex ¼" tape, Stancil-Hoffman 16mm sprocket tape, library (stock shot), shooting and recording studio, screening rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Broken Doll* (Attorney-General's Dept., Ontario Government); *Grey Cup Festival '58, All Star Football '58* (Molson's Brewery, Ltd.); *Through These Doors* (University of Toronto).

JACK CHISHOLM FILM PRODUCTIONS LTD.

(Showcase Film Productions—A Division)

96 Bloor Street West, Toronto 5, Ontario
Phone: WA 5-2281

Date of Organization: June, 1956

J. J. Chisholm, *President*
F. M. Chisholm, *Vice-President*
M. DiTursi, *Secretary-Treasurer*

SERVICES: Producers of industrial, educational, sales training, motion pictures and slidefilms. Specializing in construction, industrial and engineering films. FACILITIES: Motion picture production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mine Makers, The Bird Centriscreen* (Canadian Ingersoll Rand Co. Ltd.); *Track Mining* (Ruston & Hornsby Ltd.); *1958-59 Appeal* (The Salvation Army); *Sellarama* (Theatre Confections Ltd.).

*

Crawley Films Limited

181 Eglinton Avenue E., Toronto, Ontario
Phone: HUdson 5-0325

William Kennedy

(See complete listing under Ottawa)

FLETCHER FILM PRODUCTIONS LIMITED

RCA Bldg., 225 Mutual Street, Toronto, Ont.
Phone: EMpire 3-8372

Date of Organization: 1954

Howard D. Fletcher, *President & Gen. Mgr.*
Hugh J. Moreland, *Executive Producer*
Svend A. Blangsted, *Dir. Administration*
Brian C. Jupe, *Supervising Director*
J. Kenneth Elliott, *Supervising Editor*
Frank A. Markey, *Sales Manager*

SERVICES: Production of motion pictures, sound slidefilms, and slide-motion films in 16 & 35mm, sound, b&w and color. Industrial, documentary, sales and technical training, customer and public relations, sales presentations. TV commercials and films. Theatrical short subjects and trailers. Full cell and Vari-Cel animation. Complete programs, including visual aids and stage presentations for sales training and consumer sales. Film library service; editing of TV syndicated films and features; commercial cut-ins, timing, cleaning, shipping, inspecting and storage of TV films.

FLETCHER FILMS: CONT'D.

Public Service Films Division specializes in films for public service organizations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Waterway Holiday* (Government of Ontario Travel Bureau); Documentary (British-American Oil Co.); Documentary (Baptist World Alliance). WIDE SCREEN THEATRICAL: *Jamaica 9 Hours* (J. Arthur Rank Organization). FILMED TV PROGRAMS: *Heritage*, 6 documentaries, *Handicapped*, 4 documentaries, *Private Invitations*, 6 interviews (Canadian Broadcasting Corp.). Five-minute promotions for all Canadian TV stations (Canadian Tuberculosis Assoc.) and other TV commercials, films and slides. WIDE SCREEN COMMERCIALS: for Dydzak Drive-In Theatres, series of 15. Variety of business films, promotions, etc. for Dunlop Canada, Ltd., Consumers' Gas Co., Canadian Mental Health Assoc., St. John Ambulance, St. Elizabeth Nurses' Assoc., Society for Crippled Civilians, etc.

KLENMAN-DAVIDSON PRODUCTIONS LTD.

9 Bloor St. East, Toronto, Ontario
Phone: WA 4-6482

ROBERT LAWRENCE PRODUCTIONS (CANADA) LTD.

32 Front Street West, Toronto, Ontario
Phone: EMpire 4-1448

Date of Organization: April, 1955

Robert L. Lawrence, *President*
John T. Ross, *Vice Pres. & Man. Director*
Robert M. Rose, *Vice-Pres. & Director of Production*
Marilyn Stonehouse, *Secretary*
Barbara Bevan, *Treasurer*

SERVICES: Producers of motion pictures for TV, industry and education—live-action and animation. Robert Lawrence Productions in New York and Toronto; Grantray-Lawrence and Lawrence-Schnitzer Productions in Hollywood, Calif. FACILITIES: Sound stage and insert stage for 35mm and 16mm b&w and color; 35mm and 16mm interlock screening room; editing, casting and production offices. Location equipment; 35mm NC Mitchell camera & blimp; sound recording equipment, etc.

RECENT PRODUCTIONS AND SPONSORS

(Only television commercials submitted)

TV COMMERCIALS: for Carling Breweries (McKim Advg. Ltd.); Whitehall Pharmacal Canada, Ltd. (Young & Rubicam, Ltd.); Canada Packers Ltd. (Cockfield, Brown & Co. Ltd.); Kellogg Co. of Canada Ltd. (Leo Burnett & Co. Ltd.); British American Oil Co. Ltd. (James Lovick & Co. Ltd.); Bristol-Myers Co. of Canada Ltd. (Vickers and Benson Ltd.); Lever Bros. Ltd. (J. Walter Thompson Ltd.); Procter & Gamble Co. of Canada Ltd. (Benton & Bowles, Inc.); Tea Council of Canada (E. W. Reynolds Ltd.); Rexall Drug Co. Ltd. (B.B.D.&O. Ltd.)

MERIDIAN FILMS LIMITED

1202 Woodbine Ave., Toronto, Ontario
Phone: Oxford 8-1628

Date of Organization: 1954

Ralph Foster, *President*
Julian Hoffman, *Secretary-Treasurer*
Herbert Alpert, C.S.C., *Dir. of Photography*

MERIDIAN FILMS: CONT'D.

SERVICES: All production services for 16mm and 35mm. FACILITIES: Being enlarged to establish VTR division; sound stage 100′ x 50′.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Canadian Grocers* (Loblaw Groceterias Ltd.); *Hospital Services* (Ontario Hospital Services Commission); *Presenting the Meteor* (Ford Motor Co.). TV FILMS: *Keeping Up With The Suburbs, Pour Le Sport* (Canadian Broadcasting Corp.).

16MM MOTION PICTURE CENTRE LIMITED

85, Yorkville Ave., Toronto 5, Ontario
Phone: WA 4-8329

Date of Incorporation: 1953

G. S. Kedey, *President*
Dave Smith, *Writer-Director*
Leslie George, *Camera Chief*
Robert Stagg, *Sound Department*
Mrs. Margaret Harris, *Office Manager*

SERVICES: Motion pictures and slidefilms for TV, industry, sales promotion, staff training, religious, travelogues, and public relations use. FACILITIES: Auricon, Arriflex cameras, Magnasync recording equipment, recording studio, editing, writing and screening facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *His Crucible* (Anglican Church of Canada); *A Chance in Sight* (Canadian National Institute for the Blind). TV PROGRAMS: *Novelty-Utility and You, Made in Heaven* (Canadian Broadcasting Corp.); *Park Royal* (Young & Rubicam, Ltd.).

PETERSON PRODUCTIONS

337-9 King Street West, Toronto 1, Ontario
Phone: EMpire 2-3287

Date of Organization: 1947

S. Dean Peterson, *President*
Laurence L. Cromien, *Director of Prod.*
Lawrence Bartram, *Set Designer*
Douglas Kennedy, *Studio Manager*
Mel Lovell, *Sound Dept. Head*
Doris Cromien, *Make-Up*

SERVICES: 16 and 35mm production of TV commercials. Documentary, industrial, sales training & promotion films. FACILITIES: Complete sound-proof stage, editing rooms, make-up room, dressing rooms, complete recording and re-recording facilities, screening room, 16 & 35mm equipment.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Lever Bros. of Canada, Ltd.; Kellogg's of Canada, Ltd.; Chrysler Corp.; Campbell Soups, Ltd.; Rock City Tobacco Co. Ltd.; Coca-Cola Ltd.; National Biscuit Co.; Ford of Canada; Cadburys Ltd.; Wildroot, Inc.; General Mills; Bank of Canada; Procter & Gamble; Canadian March of Dimes; Pillsbury (Leo Burnett); Adams Brands (Baker Advg. Agcy.); Canadian Westinghouse (McCann-Erickson); Dowper Cleaning (MacManus, John & Adams); Carling Breweries (F. H. Hayhurst).

✻ this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 9th Annual Production Review Issue.

ONTARIO: Toronto

THATCHER FILM PRODUCTIONS

871 O'Connor Drive, Toronto 16, Ontario
Phone: PLymouth 9-2711

Date of Organization: 1940

Leslie P. Thatcher, *Owner & Producer*

SERVICES: 16mm commercial, industrial, educational, medical and TV motion pictures. FACILITIES: Complete production equipment for 16mm films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Seeing Eye, Vengeance, Letters, Prisons, Face To the Sky, Not Alone, Sound, Time*, 10 additional films (The Salvation Army).

WILLIAMS AND HILL LIMITED

4 Albert Street, Toronto, Ontario
Phone: EM 2-1931

Date of Organization: 1955

Hal B. Williams, *President*
Richard H. Hill, *Vice-Pres., Sales Mgr.*
Heinz A. K. Drege, *Vice-Pres., Producer*

SERVICES: TV commercials. FACILITIES: Photographic and art studios; "Pictafilm" unit.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for British-American Oil, Max Factor (James Lovick & Co. Ltd.); Bell Telephone—Canada, Colgate-Palmolive, The Toni Co. (Spitzer & Mills Ltd.); Ford of Canada, Swift & Co. (J. Walter Thompson Co. Ltd.); General Mills, Nestle Co. (E. W. Reynolds Ltd.); Canadian Kodak (The Baker Advg. Agcy. Ltd.); Hazel Bishop (Raymond Spector Advg. Agcy. Ltd.); Kellogg Co. (Leo Burnett Co. of Canada Ltd.); Procter & Gamble (Benton & Bowles, Inc.); Ralston-Purina (Thompson Peterson Advg. Agcy. Ltd.); Remington Rand (Cockfield, Brown & Co. Ltd.); Simoniz Co. (Walsh Advg. Agcy. Ltd.); Studebaker-Packard (Tandy Richards Advg. Agcy. Ltd.).

ONTARIO: Windsor

Ross Roy of Canada, Ltd.

Windsor, Ontario
Phone: CLearwater 6-2371

H. J. G. Jackson, *Vice-President, in charge*

(See complete listing under Detroit area)

QUEBEC: Montreal

Ashley and Crippen Ltd.

4897 Queen Mary Road, Apt. No. 7, Montreal, Quebec

Phone: REgent 3-3723

(See complete listing under Ontario)

S. W. Caldwell Ltd.

Suite 319, 1410 Stanley St., Montreal, Quebec
Phone: AB 9-0528

Bud DeBow, *Representative*

(See complete listing under Ontario)

FILM HEADACHES CURED



Business Films, Libraries, Advertising Companies, Film Distributors, Etc., Vacuumate Corporation offers quick relief for film headaches—bringing to you many services you have urgently sought.

FILM CLEANING INSPECTION AND REPAIR

FILMSTRIP CUTTING AND CANNING

SPOOLING & SHIPPING OF TV COMMERCIALS

FILM PROTECTION

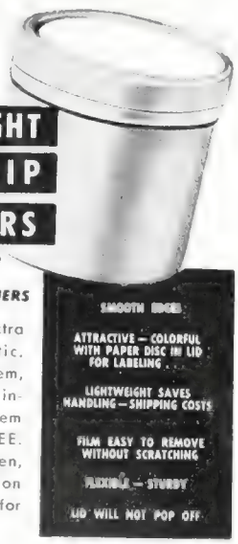
Vacuumate Corp. gives you the fine super Vacuumate film process for protection against wear, oil, fingermarks, scratches and climatic changes.

FILM DEPOSITORY

Films are catalogued and stored with us awaiting your shipping instructions.

PACKAGING AND SHIPPING OF FILMS . . . FILMSTRIPS AND DISCS

NOW...IN COLORS!
FILM KARE
LIGHTWEIGHT FILMSTRIP CONTAINERS



FIT ALL STANDARD STORAGE AND SHIPPING CONTAINERS

Different, economical, extra durable, flexible plastic. Squeeze, drop, ship 'em, they won't break. Paper insert for labeling. Try 'em yourself—SAMPLES FREE. Colors—Red, Yellow, Green, Blue or Special Colors on order. Smart packing for easy handling.

NO-EN FILM TREATMENT ®

GIVES TROUBLE FREE EXTRA LONG REPEATER FILM PROJECTION FOR YOUR ADVERTISING CONTINUOUS FILMS . . .

•

If only a single reel or many, Vacuumate will serve you well. Write for information.

VACUUMATE

Specialists in Film Handling Services

446 West 43rd St., New York, N. Y.

CANADIAN PRODUCERS

QUEBEC: Montreal

*

Crawley Films Limited

1467 Mansfield Street, Montreal, Quebec
Phone: AVenue 8-2264

Alasdair Fraser, *Manager*

(See complete listing under Ontario)

REAL BENOIT FILM PRODUCTIONS
(Formerly Benoit De Tonnancour Films)

2161 St. Catherine Street, West, Montreal, Quebec
Phone: WE 3-7339

Date of Organization: 1949

Réal Benoit, *Director*

SERVICES: Production of 16mm and 35mm films for all purposes from script to final print. French translations and adaptations. FACILITIES: Sound stage 40′ x 70′; 16mm and 35mm positive and negative cutting rooms; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

TELEVISION FILMS: *Collegiens Troubadours*, 39 films (Lever Brothers, Hazel Bishop, Simoniz); *The Lost Missile*, Canadian locations; *Profile of Marius Barbeau*, direction only (National Film Board). TV COMMERCIALS: for various clients.

EDWARD PRODUCTIONS, LTD.

5271 Western Avenue, Montreal, Quebec
Phone: HU 8-2545

Date of Organization: 1955

Branch Office: 465 West 51st Street, New York, N. Y. Phone: JUdson 2-8181.

Edward Kostiner, *President, Executive Director, Sales Manager*
Irving Poslums, *Vice-President, Production Supervisor*
Dave Harris, *Secretary-Treasurer*

SERVICES: Producers of information motion pictures, slidefilms, film commercials for industry, education, TV and theatre, domestic and foreign. FACILITIES: Complete production facilities; 35mm and 16mm cameras, sprocket and ¼″ magnetic tape recorders, 35-mm and 16mm Moviolas, lighting equipment, location production unit, screening and recording rooms, editorial and complete art departments, animation stands.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled industrial documentary films for Canadian Car & Foundry; New Brunswick Power Co.; scene shots (Warner Bros.). FILMED TV PROGRAMS: Children's show (C.B.C.). TV COMMERCIALS: for Oil Heating Assoc. (Burns Advg.); Bell Telephone Co., T.C.A., Remington Rand, Sherwin Williams (Cockfield Brown & Co.); Coronation Olives (Cardon Rose Agcy.); Canada Starch Co. (Donahue & Co.); Singer Mfg. (Elkman Co.); Pepsodent (Foote, Cone & Belding); Super Suds (Grant Advg.); Sealy Mattress, Allans Apple Juice, Grandmere Sweaters (James Lovick & Co.); Belvedere Cigarettes, Barbour Peanut Butter, King Cole Tea (McCann-Erickson Agcy.); Spic & Span, Lipton Soups (Young & Rubicam Ltd.) and many others.

OMEGA PRODUCTIONS, INC.

1960 Dorchester St. W., Montreal 25, Que.
Phone: WE 7-3525

Date of Organization: 1951

T. S. Morrisey, *President*
Pierre Harwood, *Vice-President*
Leonard M. Gibbs, *Secretary-Treasurer*
Richard J. Jarvis, *Director of Sales*
Henry A. Michaud, *Director of Production*
John R. Racine, *Director, TV Commercials*
Lorne Batchelor, *Director of Photography*
John Burman, *Chief Engineer*
Lise Caron, *Chief Editor*
Denis Mason, *Chief Cameraman*
John Sawyer, *Chief Electrician*

SERVICES: Educational, industrial, sales promotion, theatrical, and television motion pictures. FACILITIES: 16mm and 35mm cameras, tape and film recording equipment, projection and editing facilities, sound shooting stage, animation department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What's In a Biscuit* (David Frere); *Fabulous Fish Nets* (DuPont Company of Canada). FILMED TELEVISION: *Pepe Le Cowboy* (Columbia Broadcasting Corp.). (Only references submitted.)

STUDIO 7 LIMITED

1434 Ste. Catherine West, Room 215, Montreal, Quebec
Phone: University 1-2809

Date of Organization: November, 1952

Bernard Letremble, *President*
Jacques Giraldeau, *Vice-President*
Jacques Leblond, *Treasurer*

SERVICES: Creative TV programs, TV series for industry, government agencies. FACILITIES: All facilities necessary for production of 16mm motion pictures.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bien Voir* (Optometrists Assoc.). FILMED TV PROGRAMS: *En roulant ma boule*, series of 13 films, *Viendra le jour, Here and There* (CBC). TV COMMERCIALS: for H. Morentz (MacLaren Advg.).

QUEBEC: Quebec City

LES DOCUMENTARIES LAVOIE
(Lavoie Productions)

447 Rue Dolbeau, Quebec City, Quebec
Phone: MUrray 3-7601

Date of Organization: 1949

Herménégilde Lavoie, *Director*
Thérèse Richard Lavoie, *Secretary*
Richard Lavoie, *Production Manager*

SERVICES: Producers of motion pictures; industrial and educational motion pictures and TV commercials. FACILITIES: Full production facilities for all phases of motion picture photography. Sound studio, recording, editing and animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ancillae Domini* (Soeurs Servantes du Saint Coeur de Marie); *One Heart and One Soul* (Sisters Servants of the Holy Heart of Mary); *Rencontre dans l'Invisible*, educational film, no sponsor indicated.

For the Best in Film Production
—Refer to These Review Pages in 1959!



*

Alexander Film Co.

Balderas 36-602, Mexico, D. F., Mexico
Phone: 10-33-72
Mario O'Hare, *Res. Vice-Pres.*
(Complete listing in Colorado)

AUDIOVICENTRO

Av. Cuauhtemoc 226, Mexico 7, D. F., Mexico
Phone: 10-25-13
Cable: AUDIOVICENTRO
Date of Incorporation: 1956
Dr. David Grajeda, *Pres., Dir.*
Dr. Juan José Giovanni, *Vice-Pres.*
Marcel Gonzales Camerena, *Sound Engineer*
Juan Lopez Moctezuma, *Production Chief*
Ernesto Martinez, *Chf. C'man*
Lucy Estrop, *Spanish Versions*
Antonio Gutiérrez, *Animation*
Jorge P. Valdés, *Art Director*
Horacio Turnbull, *Foreign Relations*

SERVICES: Translations and Spanish versions of foreign films. Titles. Optical and magnetic sound recording. Animation. Documentary, scientific and educational film production. Audio-Vex system (slides and records). TV commercials. Distribution of Spanish language films. FACILITIES: Sound studios; Arriflex, Bolex cameras; Ampex; Magnasync, RCA sound systems; VI-Mex titles system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Clinical Aspects and Surgical Operation of Goiter*, Spanish and English versions (Ayerst Laboratories); *Rehabilitacion En Marcha* (Public Health Service Dept.); *Grinding Safety* (I.C.A. American Embassy); *Welding at Low Temperatures* (Sutec); *The Golden Egg* (Instituto de Asuntos Interamericanos). TV COMMERCIALS: for Tequila Providencia.

CINE COMMERCIAL, S. A.

Louisiana No. 81, Mexico, D. F.
Phone: 23-88-30

PRODUCTION IN LATIN-AMERICA

R. K. TOMPKINS Y ASOCIADOS, S. A. de C. V.

Cuauhtemoc 60, Mexico 7, D. F., Mexico
Phone: 13-81-34
Date of Organization: November, 1952
N. Peter Bathvon, *Chairman of the Board*
R. K. Tompkins, *Managing Director*
Gerald Ray, *Creative Director*
John Page, *Newsreel Director*

SERVICES: Production of live-action and animated commercials and documentaries. Revoicing of TV programs and feature films to Spanish; producer of weekly newsreel. FACILITIES: Acme and Oxberry animation cameras; Mitchell camera with synchronous, stop motion and variable speed; Stancil-Hoffman magnetic recording systems, RCA channel.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Man and Power* (U. S. State Dept.); *Qué Hay en Su Futuro* (Ford Motor Co.); *Living Stereo* (RCA); *Quién Fué Primero* (Mexican Government); 300 half-hour programs, dubbed in Spanish (Screen Gems). TV COMMERCIALS: for J. Walter Thompson Co.; McCann-Erickson Advg., Inc.; Grey Advg. Agcy.; Young & Rubicam, Inc.; Publicidad D'Arcy; Noble Advg. Co.; Kenyon & Eckhardt, Inc.; Foote, Cone & Belding, S.A.; Dillons Cousins, S.A.; The Ethyl Corp.;

PUERTO RICO

*

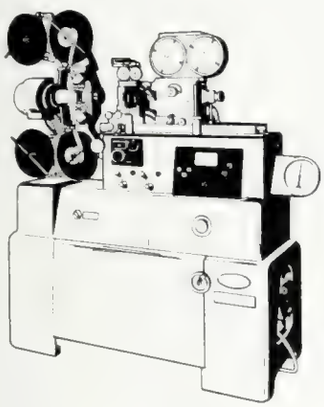
Alexander Film Co.

Edificio El Imparcial, Calle Comercio 450, San Juan, Puerto Rico
Phone: 3-2898
Haskel Marshal, *Res. Vice-Pres.*

VIGUIE FILM PRODUCTIONS

Roosevelt Ext., Hato Rey, Puerto Rico
Phone: 6-0235 & 6-1258

(CONTINUED ON NEXT PAGE)



Special Effects

35 M. M. BLACK & WHITE
35 M. M. EASTMAN COLOR
FADES • DISSOLVES
WIPES • FLIPS
RIPPLE & MULTIPLE IMAGE EFFECTS
PUSH OFFS
FORWARD & REVERSE ZOOMS
BLOW UPS & REDUCTIONS
REVERSE ACTION
MULTIPLE SPLIT SCREENS
TRAVELING MATTES
MOBILE TITLES

Animation Camera Photography

16 M. M. B & W or COLOR
35 M. M. B & W or COLOR
MULTIPLE CEL SHOOTING
SLIDE FILMS
TRANSPARENCIES
9 FOOT ZOOM TRAVEL
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LExington 2-7378-9



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PRODUCT PACKAGES COLOR CORRECTED
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PRICES THAT FIT YOUR BUDGET

EUROPE'S LEADING ANIMATION STUDIO*

Halas and Batchelor

*17 MAJOR INTERNATIONAL AWARDS

INVITE ENQUIRIES FOR

a NIMATION

Lysbeth House, Soho Square, London W. 1
In U.S.A. Louis de Rochemont Associates
380 Madison Avenue, New York, N. Y.

A TOP DIRECTOR USES A TOP ANIMATION STAND



Viktor Sidorov of Ansel is shown operating the new Portman Animation Stand

J. Ansel of Ansel Film Studios, New York City, is a skilled cameraman as well as a top animation director. He's done work for the Pepsi-Cola Company; Doyle, Dane and Bernback Advertising Agency and Smith, Kline and French Laboratories.

When he started shopping for an animation stand he wanted the best he could get regardless of the price. He bought a Portman after he compared it with other animation stands. J. Ansel bought a Portman Animation because he found in one animation stand versatility, accuracy and a unit reasonably priced.

One of the most critical tests of a stand is balancing a nickel on the camera carriage. It should remain upright even on a high speed zoom. Before you buy a stand make the nickel test.

Portman Animation Stands are manufactured under the most critical and exacting specifications. They're made in the plant of the Portman Instrument Company, famous for over 23 years in the manufacturing of optical instruments and ordnance gauges.

Write now for our new catalog describing the more than 40 accessories available for special effects animation. The catalog also gives complete specifications, information and prices.

WARREN CONRAD PORTMAN COMPANY
41 Macquesten Parkway N., Mount Vernon, New York

PRODUCTION IN LATIN-AMERICA

PUERTO RICO: CONTINUED

VIGUIE FILM PRODUCTIONS:

Date of Organization: 1950

Juan E. Viguié, Jr., *President*
Manuel R. Navas, *Vice-President, Administration*
Salvador Tió, *Vice-President, Promotion*

SERVICES: 16mm & 35mm black & white and color commercial spots, documentary films for government and private organizations; TV and theatre newsreels; Kinescope facilities; editing; single and double system photography; laboratory services B & W; animated commercials. FACILITIES: Two sound studios (50′ x 50′ and 34′ x 20′); cutting rooms; recording and projection rooms; laboratory processing and printing rooms; music library; animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Home Demonstration* (Agricultural Extension Service); *Cuban Revolution* (Pepsi-Cola and Bacardi Rum); *Caribbean Baseball Series* (Venezuela Government).

SOUTH AMERICA

ESTUDIOS CINEMATOGRAFICOS ROSELLO

P. O. Box 3116, Lima, Peru
Phone: 30.553

Date of Organization: 1952

Jose Maria Rosello, *President and Treasurer*
R. De Nardo, *Vice-President*
Luis Roselló, *Production Mgr.*

SERVICES: Complete production of films, black & white and color, 35-mm and 16mm, travel, newsreel, artistic productions (drama, comedy, musical), TV commercials, documentary, etc. FACILITIES: 16-mm and 35mm cameras, lighting, sound truck, magnetic sound, etc. All services.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: *Tires All Purpose, Tires Traction Express,* and 8 others (B. F. Goodrich); series of 5 (General Electric); 97 additional films for various clients during 1958.

FILM PRODUCTION IN EUROPE

ENGLAND

FILM HOUSE PRODUCTIONS LTD.

Film House, Wardour Street, London, W. 1, England
Phone: Gerard 4226

D. T. Peers, *Administrative Director*
J.L.M.P. Garrett, *Production Director*
Clifford Parris, *Producer*
S. S. Wheeler, *Sales Development Manager*

SERVICES: Production of industrial, educational, sales promotional and entertainment motion pictures (live action and or cartoon animation). FACILITIES: Film studios in Central London. 14,000 sq. ft. area, 2 stages, Mitchell cameras, RCA sound equipment, dubbing and recording theater, cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Generation of Steam* (International Combustion Ltd.); *Trials Riders* (Smith's Motor Accessories Ltd.); *The Malta Story* (Maltese Government); *Leo Electronic Computer* (J. Lyons & Co. Ltd.); *Asdic* (British Admiralty).

NOTE: A complete index of the "blue chip" companies advertised in the Review appears on the final page of this edition.

HALAS & BATCHELOR CARTOON FILMS, LTD.

10A Soho Square, London, W.1, England
Phone: GERrard 7681 2 3

Date of Organization: 1941

Studios: Dean House, 2, 3 & 4 Dean Street, London W.1. Animation Stroud, Church Road, Caincross, Stroud, Gloucester.

Branch Office: c/o Louis de Rochemont Associates, Inc., 380 Madison Avenue, New York 17, N. Y. Phone: Oxford 7-0350.

John Halas, *Director*
Joy Batchelor, *Director*
Sam Eckman, Jr., C.B.E., (U.S.A.), *Director*

SERVICES: Staff of 80 for animated film production for advertising and entertainment for television and cinema. Industrial, public relations and educational films. FACILITIES: Studio for both celluloid animation and 3-dimensional puppet, model animation. Five animation cameras; 2 model camera setups. Editorial and projection equipment for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Follow That Car, Paying Bay* (Shell Petroleum Co. Ltd.); *All Lit Up* (Gas Council); *Christmas Visitor* (Halas & Batchelor). TV COMMERCIALS: 150 films for various leading clients and advertising agencies.

PRODUCTION: EUROPE

KINOCRAT FILMS LIMITED

Kinocrat House, 85 Cromwell Road, London SW7, England
Phone: FRObisher 2242

Date of Organization: 1937

Associate Companies: Photographic Illustration Limited; Grosvenor Films.

Gerald Cookson, FIBP, *Managing Director*
Brian Gibson, FIBP, *General Manager*
Innes Watson, *Sales Executive*
Bernadette Cahn, *Production Controller*

SERVICES: Production of 16mm technical, industrial sales, TV and all other specialized purpose films from script to screen, except processing. Through associate companies provide still photography, film strips, sound slidefilms, etc., complete service studio and production facilities for industrial units, recording, titling, animation, editing, sync, shooting, etc. FACILITIES: Two stages; full 16-mm editing and animation equipment; script department; recording studio with dubbing and postsyncing; preview theatre; lighting, mobile recording, all technical equipment, including Arriflex cameras; transport, permanent crews. Represented in Birmingham, Manchester, England; Cape Town, Sydney, Australia.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Poise & Movement* (Central Office of Information for Ministry of Health); *Fuel of the Future* (The Mobil Oil Co.); *Horse Power* (Petters Ltd.); *Activity Sampling* (British Productivity Council); *The Name On the Dial* (Motor Accessory Div., Smiths of England).

*

Marathon News

73 Delamere Road, London W. 5, England

Maurice Ford, *in charge*

(See complete listing under New York City)

National Screen Service Corp. TV & Industrial Films Div.

Soho Square, London, England

Antony Haynes

(See complete listing under New York City)

Washington Video Productions, Inc.

203 Regent Street, London W1, England

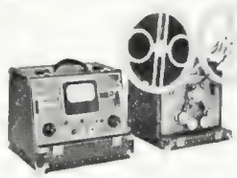
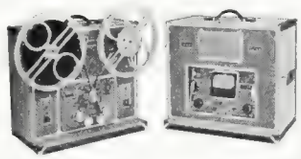
Mr. Howard Connell

(See complete listing under Washington, D. C.)

(CONTINUED ON NEXT PAGE)

*How to select a recorder to start your MAGNASYNC-MAGNAPHONIC SOUND SYSTEM

Sound Equipment Checklist

		LIGHTWEIGHT	MEDIUM WEIGHT	16 MM FILM	17½ MM FILM	35 MM FILM	REWIND	FOOTAGE COUNTER	POWER AMPLIFIER	MONITOR SPEAKER	TORQUE MOTORS	PLUG-IN AUDIO	PUSH BUTTON CONTROL	REMOTE CONTROL	SLIDE WIRE POTS	FILM MONITOR	SYNKINETIC MOTION	PLUG-IN HEADS
 X-400	When lightweight portability is a **must** the 27 lb. X-400 Type 1 is the answer! Another reason so many producers choose this machine is that it is genuinely professional, and yet, surprisingly economical! From $985.	X		X			X	OPTIONAL	OPTIONAL	OPTIONAL						X	X	OPTIONAL
 TYPE 1	The Type 1 is a miniaturized version of the Type 5. Low power consumption and extreme portability has made this 39 lb. unit a popular selection for remote location production by leading professional motion picture studios. From $1360.	X		X	X		X	X	X		OPTIONAL	X				X	X	OPTIONAL
 TYPE 15	The X-400 Type 15 is designed for the man who wants everything in one case . . . playback amplifier, monitor speaker, footage counter and torque motors. You can be proud to have this machine represent you on any sound stage! From $1385.		X	X			X	X	X	X	X	X				X	X	OPTIONAL
 TYPE 5	The most popular magnetic film recorder in the world is the Type 5! With this unit and all its operational conveniences, you are definitely in the "major league." The Type 5 owner always starts his pictures with a special feeling of confidence in the realization that he has allowed no compromise in the selection of equipment. From $1570.		X	X	X	X	X	X	X	X	X	X	X			X	X	OPTIONAL
 MARK 1X	There is nothing on the market that compares with the remarkable Mark 1X. This unit is in a class by itself . . . with push-button remote controlled relay functions, plug-in audio elements and all the "extras" that make for flawless recording under the most adverse conditions. From $2145.		X	X	X	X	X	X	X	X	OPTIONAL	X	X	X	OPTIONAL	X	X	X

**Regardless of the model you select, you can always depend upon equipment with the "Magnasync-Magnaphonic" label . . . equipment made by the international leaders in the design and manufacture of quality magnetic film recording systems.*

MAGNASYNC Magnaphonic SOUND SYSTEM

Write, wire or phone

MAGNASYNC MANUFACTURING CO., LTD.

5542 Satsuma Ave., North Hollywood, California • STanley 7-5493 • Cable "MAGNASYNC"

DEALERS: **CHICAGO**, Zenith Cinema Service, Inc.; **LOS ANGELES**, Birns & Sawyer Cine Equipment; **NEW YORK**, Camera Equipment Co.; **SAN FRANCISCO**, [illegible] Camera Co.; **BELGIUM**, Brussels, S.O.B.A.C., S.A. (Societe Belge D'Applications Cinematographiques); **BOLIVIA**, La Paz, Casa Kavlin; **BRAZIL**, Rio de Janeiro, Mesbla, S.A.; **CANADA**, Toronto, Ontario, Alex L. Clark, Ltd.; **DENMARK**, Copenhagen, Kinovox Electric Corp.; **ENGLAND**, London, W-1, Delane Lea Processes, Ltd.; **HONGKONG**, Supreme Trading Co.; **INDIA**, Bombay, Kine Engineers; **ITALY**, Rome, Reportifilm S.R.L.; **JAPAN**, Tokyo, J. Osawa & Co., Ltd.; **MEXICO CITY**, D.F., Henri A. Lube; **PAKISTAN**, Karachi 3, Film Factors Ltd.; **SWITZERLAND**, Zurich 7/53, Rene Baeniger; **THAILAND**, Bangkok, G. Simon Radio Co., Ltd.

1st
In Canada

1st. in Quality—100 national and international awards.

1st. in Experience—1,000 films in over 20 years.

1st. in Facilities—two stages, own lab, animation, completely self-contained.

1st. in Effectiveness—Canada's largest producer of sponsored films, with 150 excellent people.

FOR ANY PHASE OF PRODUCTION OR LAB WORK —WRITE:

Crawley Films Limited

181 Eglinton Ave. E. Toronto, Ontario | 19 FAIRMONT AVENUE OTTAWA, CANADA | 1467 Mansfield St. Montreal, Quebec

Neumade

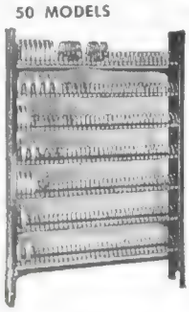
FILM CABINETS

PROTECTS YOUR FILM!



ALL STEEL
MM-119
A practical storage cabinet for the varied film library. Holds 400, 800, 1200, 1600 ft. reels; 100 filmstrip cans plus utility drawer in base. Overall size: 30" wide, 70" high, 16" deep.

OVER 50 MODELS



FILM RACKS
ALL SIZES—ALL TYPES
RK-250 (shown) Ideal for Film Libraries. Seven tiers of Separator Racks hold 250-400 foot 16mm reels.

MANY MODELS TO CHOOSE FROM

SEND FOR CATALOG



Neumade
PRODUCTS CORPORATION
250 West 57th Street New York 19, N. Y.

FILM PRODUCTION IN EUROPE

WORLD WIDE ANIMATION, LTD.

34, Cursitor Street, London E.C.4, England
Phone: HOlborn 4683 4 5 6 7

Date of Organization: 1955

Hindle Edgar, *Managing Director*
James Carr, *Director*
V. L. Price, *Secretary*

SERVICES: Animated cartoon and puppet films, film credits and titles. FACILITIES: Same as World Wide Pictures, Ltd.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Man's Head* (Shell); films for Unilever, Bowaters, E.F.V.A. and C.O.I.

WORLD WIDE PICTURES, LTD.

34, Cursitor Street, London E.C.4, England
Phone: HOlborn 4683 4 5 6 7

Date of Organization: 1942

James Carr, *Managing Director, Executive Producer*
Hindle Edgar, *Company Director, Producer*
V. L. Price, *Company Director, Company Secretary*

SERVICES: 35mm and 16mm sponsored public relations, documentary, training and sales films for industry and Government departments, TV programs. FACILITIES: Theatre and cutting rooms at Cursitor Street (fully equipped). Studio and recording theatre—Western Electric, at Clapham S.W.4.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Antarctic Crossing* (The British Petroleum Co. Ltd.); *Phoenix City* (Bowater Paper Corp.); *Report on Electricity* (Central Electricity Generating Board); *Your Skin* (Unilever); *People Like Maria* (World Health Organization); *The Salvage Gang* (Childrens Film Foundation).

WORLD WIDE TELEVISION FILM SERVICES, LTD.

34, Cursitor Street, London, E.C.4, England
Phone: HOlborn 4683 4 5 6 7

Date of Organization: 1957

Douglas Kentish, *Managing Director*
James Carr, *Director*
Hindle Edgar, *Director*
V. L. Price, *Secretary*

SERVICES: All types of TV and cinema advertising films. FACILITIES: Same as World Wide Pictures, Ltd.

RECENT PRODUCTIONS AND SPONSORS
Serviced various clients during 1958 through following agencies: Mather & Crowther, McCann-Erickson, Lintas, Erwin-Wasey, Service Advertising, Crawfords.

FRANCE

CINEMA & PUBLICITE—SOCIETE ANONYME

116, Champs-Elysees, Paris 8°, France (After June, 1959: 24, av. Marceau; Phone: BAL : 21 - 28)
Phone: ELY : 34 - 93

Date of Organization: 1939

Jacques Meynot, *President*
Jacques Zadok, *General Manager*
Charles Peiffert, *Manager*
Pierre Picherit, *Foreign Dept.*
Guy Brun, Maurice Chatelain, Lemoine & Boussac, Robert Gudin, Pierre Grimblat, Georges Lafaye, *Producers*

SERVICES: Advertising films, 35-mm Eastmancolor and b&w for commercial TV only (live action—animated models and objects, cartoons). FACILITIES: Exhibition of advertising films in cinemas. Exclusive screening rights in 1395 cinemas in France, 550 in North Africa, 120 in French West Africa.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Concerto pour arbres a cames* (Caltex); *Attirance, Fascination* (Coty); *Enfin Elle* (Frigidaire Div., General Motors Corp.); *Mouvement perpetuel* (Jaeger); *Rasoir-President* (A.E.G.); *De la place pour tout le monde* (Philips). TV COMMERCIALS: for Bromo Seltzer, Produit pharmaceutique, Safada Shampoo and many others.

LES ANALYSES CINEMATOGRAPHIQUES

6 Rue Francois Ier, Paris 8e, France
Phone: BALzac 40-58 59

Date of Organization: 1947

Georges Rozé, *General Manager*
Jean Vincent, *Sales Manager*

SERVICES & FACILITIES: Department Production and Realization—Documentaries, industrial and sales promotions films 16mm and 35mm and filmstrips. Department Ultra-ralenti—Studios with high speed Kodak camera. Department Film — Editing—Titles, effects, synchronization, dubbing (cutting rooms, projection rooms). Department Equipment — Authorized dealer for Bell and Howell. Edition and sale of sales-training films.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Fill 'er Up Please* (Compagine Francaise des Petroles); *Five Little Questions* (Committee Central de la Laipe); *The Best Key* (Arthur Martin); *Just for Better Living*

(General Motors - France); *This Also . . . Is Paris!* (Simca, Air Liquids, Bull, E.D.F., and six other firms). Other motion pictures and slidefilms produced in 1958 for: Mobil, Air-France, Remington Rand, etc.

LES FILMS PIERRE REMONT

35 rue Washington, Paris 8eme, France
Phone: ELYsees 95-70

Studio: 124 rue la Boetie, Paris 8eme. Atelier Dessins Animes: 1 rue Lord-Byron, Paris 8eme.

Date of Organization: July, 1949
Date of Incorporation: June, 1956

Pierre Remont, *President, Directeur Generale*
Monsieur Dimka, *Co-Producteur Realisateur*
Albert Champeaux, *Co-Producteur Realisateur*
Raymond Barre, *Directeur Commercial*
Mme. A. Pinet, *Secretaire Generale*
Raymond Kerba, Philippe Condroyer, Jean-Pierre Ganancia, Pierre Watrin, *Realisateurs*
Guy Delecluse, *Chef Operateur*

SERVICES: Production of motion pictures and commercials. FACILITIES: Equipment for motion picture production.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for *Shower of Stars*, portions only, *Climax* (Chrysler Corp.); *Pick a Star* (Comet, through Compton Advg.); *Baby Knows Best* (Klim Lait, Borden-Klim Milk); *Le Petit Mexicain* (Acme Bread, Amercian Stores); *Conte de Fees* (Prudential Assurances, The Prudential Insurance Co. of America); *Glamour from Paris* (Pond's through J. Walter Thompson—New York); *Pantomime, Robot, Mains* (Mido Montres through Arco Films); Crest Dentifrice, Post's Raisin Bran (Benton & Bowles); Ivory Savon (Procter & Gamble); Sanka Coffee (Arco Films); Piel's Beer (Young & Rubicam); Alcoa Aluminum (Aluminum Company of America).

*

Marathon Newsreel

117 bis Rue Ordener, Paris 18, France

Mr. Jean Magny, *in charge*

(See listing in New York City)

Vavin, Inc.
(Video & Visual Information Films)

72 Boulevard Raspail, Paris XVI, France

Mme. Yvonne Oberlin, *Manager*

(See listing in New York City)

GERMANY

BOEHNER-FILM

Loewenichstr. 1, Erlangen, Bav.
Phone: 36-41 Savacall: 06-2559

Fritz Boehner, *Owner*

LAUX STUDIOS KG

An der Hauptwache 10, Frankfurt Main
Phone: 97441-3

Date of Incorporation: 1947

Helmut Laux, *President*

Vavin, Inc.
(Video & Visual Information Films)

9 Blumenstrasse, Buderich-Dusseldorf, Germany

N. Z. Moreno, *Vice-President and Manager*

(See listing in New York City)

SCANDINAVIA

DENMARK

MINERVA-FILM A/S

Toldbodgade 18, Copenhagen K, Denmark
Phone: Minerva No. 1

Date of Organization: 1936

Torben Madsen, *President*

NORWAY

STARFILM A/S

Krusesgate 7, Oslo, Norway
Phone: 56 50 80

Date of Organization: August, 1952

Knut-Jorgen Erichsen, *Managing Director*
Kjell Austad, *Production Director*
Hans Svendsen, *Studio Manager*
Mattis Mathiesen, *Chief Photographer*

SERVICES: Production of all types of sponsored films and slidefilms. FACILITIES: Studio with 200 KW; 35mm and 16mm cameras; recording and cutting equipment; theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lilleborg-Lade* (The Norwegian Unilever Associate); untitled films for Shell, The National Safety Board, Standard Telefon og Kabelfabrik, an I.T.T. associate; A. B. Volvo. SLIDEFILMS: *Lilleborg-Lade* (The Norwegian Unilever Associate). Total of 33 motion pictures and several slidefilms for various clients.

(CONTINUED ON NEXT PAGE)

IS YOUR FILM

- *Scratched?*
- *Dirty?*
- *Brittle?*
- *Stained?*
- *Worn?*
- *Rainy?*
- *Damaged?*



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Specialists in the Science of
FILM REJUVENATION

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STillwell 6-4601 Est. 1940

Write for free brochure on film care.

TIESLER PRODUCTIONS

Presently serving clients for whom we have produced at least three—or more—successful motion pictures.

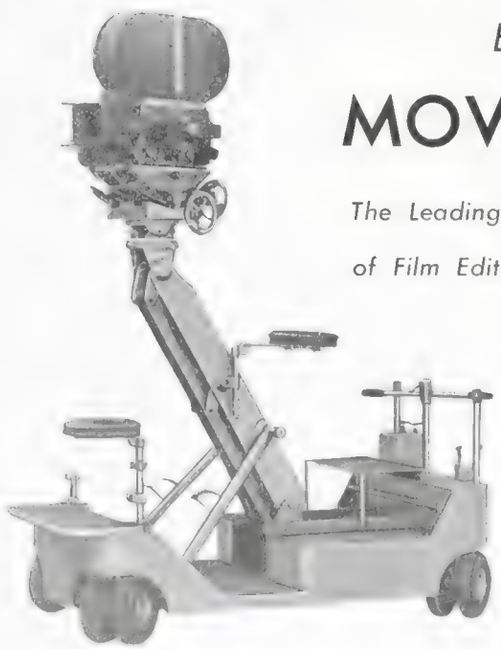
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NEW YORK 22, N. Y.
PLaza 5-7364

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The Leading Manufacturer of Film Editing Equipment



Film Editing Machines
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Sound Readers
•
Rewinders
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Synchronizers

MOVIOLA MANUFACTURING CO.

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Phone: HOllywood 7-3178 • Cable: MOVIOLA, HOLLYWOOD

FILM PRODUCTION IN SCANDINAVIA

Norway: Continued

STATENS FILMSENTRAL

Schwensensgate 6, Oslo, Norway
Phone: 60-20-90

Date of Organization: 1948

Mrs. Ingeborg Lyche, *President of Board*
John Mathisen, *Managing Dir.*

SERVICES: Production and distribution of documentary and educational films and filmstrips. 16mm non-commercial film distribution on a national scale. 16mm sound recording. 16 35mm laboratory work. FACILITIES: Sound recording studio, laboratory.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Silversmith* (Ministry of Education and National Assoc. of Jewelers); *The Legal System* (Ministry of Education and Ministry of Defense); *Bandy Instruction* (National Assoc. of Bandy); *Cross Country Skiing* (National Assoc. of Skiing); *Rehabilitation* (Ministry of Social Affairs).

SVEKON FILM

Seiersbjerget 7, Bergen, Norway
Phone: 14688-14680

Date of Organization: 1950

Haakon Sandberg, *Owner, Managing Director*
Sverre Sandberg, *Owner, Managing Director*

SERVICES: 16mm and 35mm documentary-educational film production. Productions for U. S. television. FACILITIES: 16mm and 35mm sound recording studio, 16-mm single system equipment, 16-mm and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Kontakten Knyttes* (Norwegian Seamens Mission); *Reklamestender* (A S Stender); *Reklamekoks* (A S Bergens Kullkompani); *Reklamejohnsen* (Clement Johnsen A S); *Golfskjorten* (Albert Lepsoe A S).

SWEDEN

AB SVENSK FILMINDUSTRI

Kungsgatan 36, Stockholm, Sweden
Phone: 221400

Date of Organization: 1907

C. A. Dymling, *Managing Director*
B. Lauritzen, *Head Sponsored and Documentary Dept.*
C. A. Tenow, *Documentary Producer*
Gösta Werner, *Director*
Nils Jerring, *Director*
Karsten Wedel, *Producer-Director*

AB SVENSK FILMINDUSTRI:

SERVICES: Production and distribution of documentary, sponsored advertising and educational films FACILITIES: 5 studios, including sound department. Owning and or controlling over 100 leading Swedish cinemas. Leading Swedish distribution of education, etc. films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: No titles submitted. Scandinavian Airlines System; Liberian-American Minerals Co.; AB Sunlight; AB Volvo; Royal Swedish Water Power Board.

FORBERG—FILM AB.

Kungsgatan 27, Stockholm, Sweden
Phone: 111655

Date of Organization: 1934

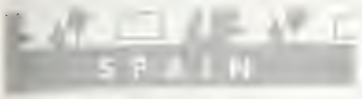
E. Forberg, *Pres., Gen. Mgr.*
T. Hultgren, *Executive Sec. & Treasurer*
H. Peters, *Director*
B. Wiman, *Sound Services*
K. Pill, *Art Department*

SERVICES: Motion pictures in 35 and 16mm and slidefilms for industrial, sales and personnel training. FACILITIES: Camera and lighting for 35 and 16mm motion pictures; sound recording; complete facilities for slidefilms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Building Ramsele Hydroelectric Power Works, The Fax River* (Krangede Hydroelectric Co.); *Gulsele Power Works* (Gulsele Co.); *Bergeforsen Power Station, The Indal River—Then and Now* (Bergeforsen Co.); *A New Home* (Master-Builders Assoc. of Stockholm). SLIDEFILMS: *Hot Spray Units, Cobra Motor Drills* (Atlas Copco Co.); *Do It Right — the Volkswagen Way* (Scania Vabis); *Build with Ytong* (Yxhult Stone-cutting Works); *Citrus-Fruits, Imported Fruits* (Swedish Fruit and Candy Assoc.); *Bringing Up a Christian Way, To Be a Teacher in a Sunday School* (Swedish Lay-workers Central Board); *In Wood and Plastics* (Swedish Cellulosa Co.); *The Bill of Exchange* (Swedish Commercial Bank); *We in the Perfumery Branch* (Swedish Perfumers' Assoc.). Many adaptations of U. S. slidefilms.

george halligan
MOTION PICTURES
HOLLYWOOD • CALIFORNIA



ESTUDIOS MORO S. A.

Los Mesejo, 15 Madrid, Spain
Phone: 395402

Date of Organization: 1950

Santiago Moro, *General Mgr.*

MOVIERECORD, S. A.

Martires de Alcala 4, Madrid, Spain
Phone: 489205

Date of Organization: 1956

Jo Linten, *General Manager*
Pedro Portilla, *President*
Jose M. Guerra, *Manager*
John Grunfel, *Sales Manager*

SERVICES: Advertising films. FACILITIES: Exhibition of advertising films in the larger cinemas of Spain.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Garantia Total* (Omega Watches); *Si Tiene Ruedas* (URRA—Bendix); *Ocho, Ocho, Ocho* (Foamex Firestone); *En Todo El Mundo* (Movado Watches); *Suspense* (Gonzalez Byass).

AFRICA

SUDAN PUBLICITY CO., LTD.

Publicity House, Khartoum, Sudan
Phone: Khartoum 4160, 7511

Cable Address: Publicity

Date of Organization: 1950

Hamish Davidson, *Managing Director*
Khalil Atabani, *General Mgr.*
Gabriel Tokatleian, *Prod. Sup.*
Kamal Abulnaga, *Studio Mgr.*

SERVICES: 35mm films (B&W); 16mm films (color); 35mm filmlets (B&W and color). Soundtrack: Arabic, English, French, Greek. FACILITIES: Air-conditioned studio, carpenter's shop, production offices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Independence Day* (News Feature); *Good Sports, The Welcome* (Pepsi-Cola); *Happy Feet* (B.A.T.A.); *Plant Protection* (I.C.I.); *Alka Seltzer For Me!* (Miles Laboratories).

FILM PRODUCTION: WESTERN PACIFIC



CAMBRIDGE FILM & TV PRODUCTIONS PTY. LTD.

221 Pelham Street, Carlton, N. 3, Victoria, Australia
Phones: FJ 2204, FJ 4678
Cable: CAMFITEL, Melbourne

Date of Organization: 1949

W. V. Morgan, *Chairman of Directors*
E. G. Morcom, *General Manager*
D. J. Bilcock, *Producer-Director*
L. Heitman, *Chief Cameraman*
D. Trewin, *Film Editor*
S. Sesin, *Head Animator*
G. Kischkowski, *Office Manager*

SERVICES: Producers of all types of commercial motion pictures and slide films; theatre and television commercials, business and industrial films, television slides. FACILITIES: Animation department with 35mm and 16mm Oxberry type tables; sound stage with comprehensive 35mm and 16mm camera equipment; double system recording on 17½ sprocketed magnetic film; preview theatre for hire with interlock facilities for screening of rushes, 35mm or 16mm; complete still photography department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Visqueen in the Coolstore* (Imperial Chemical Industries of Australia and New Zealand); *Key to Safety* (Australian Papers Mfrs. Ltd.); *Down to Earth* (Electricity Trust of South Australia); *Baby & the Bottle* (Farran Co. Pty. Ltd.); *The Repower Story, The Difference that Counts* (Ford Motor Co. of Australia Pty. Ltd.). TV COMMERCIALS: for Ford Motor Co. of Australia, Chrysler Corp., Craven A Cigarettes, Simca and Citroen Cars, Australian Wool Board, Nicholas Pty. Ltd., B. P. Australia Ltd.

CINESOUND PRODUCTIONS PTY., LTD.

541 Darling St., Rozelle, Sydney, New South Wales
Phone: WB 3141 (4 lines)

Date of Organization: 1931

Norman Bede Rydge, C.B.E., *Chairman, Directors*
Andrew J. Helgeson, *Gen. Mgr.*
Reg Burbery, *Prod. Mgr.*
Lloyd Shiels, *Chief Cameraman*
Sydney Whiteley, *Editor-in-Chief*
Allyn Barnes, *Chief Sound Engineer*
Stuart Ralston, *Optical Effects & Animation*
Richard Allport, *Film Director*
Bede Whiteman, *Film Director*
Walter Batty, *Film Director*
William Carty, *Film Director*

SERVICES: Cinesound Australian Weekly Newsreel Circulating throughout Australasia and New

(CONTINUED ON NEXT PAGE)

MAIL COUPON NOW!

it SHOWS!
it TELLS!
it SELLS!

FREE BOOKLET! Write today and see how Viewlex "Salestalk" can bring dynamic controlled salesmanship to your business.

Name
Company Name
Position
Address
City Zone State

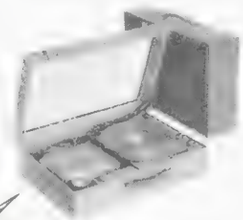


VIEWLEX "SALESTALK" SOUND-SLIDE Unit Adds Controlled Showmanship to Your Sales and Profits AUTOMATICALLY!

- **Attache Case convenience and portability!**
- **It's the perfect audio-visual presentation in a package!**

Now Viewlex applies a PROVEN, SOUND-SIGHT principle to INCREASED BUSINESS! The new Viewlex "SALESTALK" SOUND-SLIDE unit is your own complete "presentation in an attache case." It's like having a "Showroom-at-your-fingertips." Your product or service story is told and sold with exactly the same perfection and energetic enthusiasm from the first A.M. appointment to the last call of the day!

So light . . . so compact . . . so simple to operate. Sets up in seconds! The ultimate in full-powered salesmanship. Through the power of dramatic animation, drawings, charts, documentary photographs, etc. . . . in color or black and white . . . your products or services take on a new added dimension of importance! They're ALWAYS presented in the EXACT same way your management team wants it to . . . through the controlled sight and sound message of the Salestalk.



Overall Size: 11" x 17" x 5" **Weight:** 14 lbs.
Projector: 150 Watts. Filmstrip.
Record Player: 4 speed. Takes up to 12" records.

Price: $99.50 Complete

Other Viewtalk Sound-Slide Units from $139.50 to $224.50

Viewlex INC. 35-15 Queens Blvd, Long Island City N. Y.

WALLACE A. ROSS ENTERPRISES

Public Relations Consultant to the Film Producers Association of New York for the past 2½ years

Announces a NEW SERVICE to the Film Industry

INTERNATIONAL RELATIONS FOR PRODUCERS OF BUSINESS, DOCUMENTARY AND TELEVISION FILMS AND THEIR CLIENTS

Representation at the Harrogate, Venice and Edinburgh Non-Theatrical Film Festivals and the Cannes Advertising Film Festival this year. To make sure that your film is entered properly, in the correct category, with a prime screening time, on-the-scene promotion activity, early return, immediate notice of an award, and proper follow-up exploitation. Of course, proper coordination with CINE.

Departure date for Europe—April 1st. Representation commissions preferred before that time, but continuing representation is available through our home office.

15 EAST 48TH STREET • NEW YORK 17, N. Y. • PLaza 1-1920

SOUTHWEST
FILM INDUSTRIES, INCORPORATED

motion pictures
and
sound slide films
designed for the
discerning

Box 125 Tempe Arizona

CINESOUND PRODS:

Zealand. T.C.N. daily TV newsreel. Industrial, documentary, commercial and television films in 35mm and 16mm. Camera representatives in Melbourne, Brisbane, Adelaide, Perth, Hobart, Townsville, Auckland, New Zealand. FACILITIES: Two sound stages, full 35 & 16mm camera and lighting equipment; (35mm and 16mm) power generating plants. 16mm & 17½mm magnetic recorders and mixing heads. (8-channel re-recording). Two optical film recorders. Three theatrettes, Oxberry animation equipment; editing, dubbing, script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Sunshine State* (Queensland Government); *Portrait of Australia* (Caltex Oil, Aust. Pty. Ltd.); *Brisbane, City in the Sun* (Brisbane City Council); *Clyde Industries of Australia* (Clyde Industries); *St. Mary's* (Department of the Interior); *Not for Profit Alone, Mobilgas Rally, '58* (Vacuum Oil); *Flight into Yesterday* (Quantas Empire Airways); *The Rheem Story* (Rheem Australia); *The Kelvinator Story* (Kelvinator Australia); *Herd Improvement* (Dept. of Interior); *A Man, A Nation, and an Industry* (Lysaghts); *Water Wizards* (Jantzen).

PERIER PRODUCTIONS PTY., LTD. (ssf, etc.)

PERIER FILMS PTY., LTD.

24 Jamison St., Sydney, New South Wales
Phone: BU 6527; BU 4049

Date of Organization: 1947

Reg Perier, *Managing Director*
Stan Murdoch, *Production Mgr.*
Mildred Flynn, *Business Mgr.*
Helen Hughes, *Color Transparencies*
John Bowen, *Film Director*

SERVICES: Specializing in 16mm documentary, educational and industrial film production; 35mm color stripfilm production; 35mm color transparency library. Australian, New Zealand and Pacific Islands coverage; commercial and industrial photographers. FACILITIES: Own studio, cutting facilities, 16mm Cine Kodak Special, 200 ft. magazines, camera blimp, motor drive, time lapse equipment, 16mm synchronous magnetic film recorder, 35mm Exactas, full range 5 x 4 equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Safety at the Pole Top, Protection Against Electrical Shock, Rescue and Resuscitation* (Electrical Authority of N.S.W.); *The Elf with Green Fingers* (Gordon Edgell & Sons Ltd.); *Drums of Lanka* (Quantas Empire Airways Ltd.). SLIDEFILMS: *Safety at the Pole Top, Protection Against Electrical Shock, Rescue and Resuscitation* (Electricity Authority of N.S.W.).

JAPAN

INTERNATIONAL MOTION PICTURE COMPANY, INC.

Katakura Bldg., Kyobashi, Tokyo, Japan
Phone: 28-5778 9

Cable Address: IANMUTSU, Tokyo

Date of Organization: 1952

Ian Mutsu, *President*
Shokichi Mogami, *Director*
Yasumasa Sakoda, *Director*

SERVICES: Producers of industrial and business films, TV commercials and newsreels. 16mm and 35mm production. FACILITIES: Full time camera, sound and office staff. Own sound recording and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Miyata Bicycles* (Miyata Bicycle Co.); *The Tungka Visits Japan, The Yamadas at Work* (Japanese Foreign Office); *Expanding Market* (Standard-Vacuum Oil Co.).

MALAYA

CATHAY FILM SERVICES LTD.

Cathay Building, Singapore 9, Malaya
Phone: 22856

Date of Organization: 1957

Loke Wan Tho, *Chairman of Directors*
Tom Hudge, *Managing Director and Producer*
Noni Wright, *Director, Writer*

SERVICES: Production of advertising, public relations, documentary and news and training films. Location shooting anywhere in East. 35mm and 16mm black & white and color. FACILITIES: Full modern studio. Two large sound stages: Mitchells, Arriflex, Bell & Howell Eyemos; Westrex sound; Mole-Richardson lighting; generators, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Brunei Mosque* (Brunei Government); *Tiger Shoot* (Mayaya Breweries); *75th Anniversary* (Fraser & Co.); *City Council* (Singapore City Council); *Asia Today*, series of 8 (British Government); *Newsfilm* (Independent Television, London). ADVERTISING FILMS: 1958 Economy Run (Standard-Vacuum Oil Co.); White Horse Whisky (White Horse); Cornflour (Brown & Pobson); Dom (Dom); Kerosine, Lalling Oil (Shell Oil Co.).

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A 9TH PRODUCTION REVIEW SUPPLEMENT

An Index and Guide to Producers of Television Commercials

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METROPOLITAN NEW YORK

GENE DEITCH ASSOCIATES, INC.

43 West 61st Street, New York 23, N. Y.
Phone: CIrcle 7-1970

Gene Deitch, *President*
Ken Drake, *Production Manager*
Al Kouzel, *Head of Creative Dept.*
George Dryfoos, *Director of Sales*

SERVICES: Animation pictures, slidefilms, film commercials for industry, agriculture, government, education, TV and theater; domestic and foreign. Creative storyboard. FACILITIES: Complete production including editing.

RECENT PRODUCTIONS AND AGENCIES
MOTION PICTURES: *Kitimac Dam* (United Nations). TV COMMERCIALS: for Parliament (Benton & Bowles); Baker's Instant Cocoa (Foote, Cone & Belding); Fifth Avenue Candy Bar (J. M. Mathes); Folger's Coffee (Cunningham & Walsh, Inc.).

ELEKTRA FILM PRODUCTIONS, INC.

33 West 46th Street, New York 36, N. Y.
Phone: JUdson 2-3606

Date of Organization: 1956

Abe Liss, *President*
Samuel Magdoff, *Secretary-Treasurer*

SERVICES: Animation and live action films for TV and theatre; industrial and educational films. FACILITIES: Animation production equipment including editing and cameras.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for California Oil Co.; Buick Motor Co.; Ford Motor Co.; Esso Co.; American Telephone & Telegraph; E. I. du Pont de Nemours & Co., Inc.

FILMWAYS, INC.

18 East 50th Street, New York, N. Y.
Phone: PLaza 1-2500

Date of Organization: 1952

Martin Ransohoff, *President*
Lee Goodman, *Executive Vice-President, in charge of Production*
Nick Webster, *Vice-President, Creative*
Mickey Dubin, *Vice-President, in charge of Sales*
Richard B. Sage, *Secretary*

SERVICES: Complete production of 35mm and 16mm color and black and white motion pictures, slidefilms, filmstrips, telops of all kinds. FACILITIES: Two complete studios in New York City, one in Hollywood, and worldwide location facilities.

RECENT PRODUCTIONS AND AGENCIES
TV COMMERCIALS: for Ford Motor Co., Eastman Kodak Co. (J. Walter Thompson Co.); Colgate-Palmolive Co., Brown & Williamson Co. (Ted Bates & Co.); Olin-Mathieson Chemical Co. (D'Arcy Advg.).

GIFFORD ANIMATION, INC.

165 West 46th Street, New York, N. Y.
Phone: JUdson 2-1591

Date of Organization: 1958

Lewis L. B. Gifford, Jr., *President*
Paul Kim, *Vice-President*

RECENT PRODUCTIONS AND AGENCIES
TV COMMERCIALS: for Isodine (Reach McClinton); Tip-Top Bread, Ward Baking Co., Scott Paper Co., Fleischman's Yeast, Aluminium Ltd., Lux Liquid Detergent, Colban (J. Walter Thompson Co.); Soilax (J. M. Mathes); Piel's Beer (Young & Rubicam); Anderson Soup, Nescafe (Bryan Houston); Johnson's Pledge (Benton & Bowles); Scotch Tape, 3M Co. (B.B.D.&O.); Coca-Cola (McCann-Erickson).

HANKINSON STUDIO, INC.

15 West 46th Street, New York, N. Y.
Phone: JUdson 6-0133

Frederick L. Hankinson, *President*
Walter Klas, *in charge of Production*

FACILITIES: Art department, animation and still photography; animation, editing, darkroom.

RECENT PRODUCTIONS AND AGENCIES
TV COMMERCIALS: for American Cyanamid Co., Mosler Safe Co., Texaco Gasoline, Chase-Manhattan Bank, Croft Beer, Wheatena Cereal (Cunningham & Walsh, Inc.); Conoco Gasoline-Continental, Gaines Dog Food, Schick Power-shave Razors, Pepto-Bismol - Norwich Co. (Benton & Bowles, Inc.); Flit - Esso Standard Oil, Pertussin (McCann-Erickson, Inc.); Scripto Pens and Pencils (Donahue & Coe, Inc.); Wizard, Boyle-Midway (Geyer Advg., Inc.); Nabisco Jrs. (Kenyon & Eckhardt, Inc.); Hasbro Toys—Hassenfield Bros. (Gray Advg., Inc.).

HEARST METROTONE NEWS, INC.

450 West 56th Street, New York 19, N. Y.
Phone: PLaza 7-4120

Date of Organization: September, 1934

SERVICES: News of the Day, theatrical newsreel; Telenews TV Daily, Weekly Digest, Weekly Sports Reel syndicated to stations here and abroad; Screen News Digest, monthly school release; news and documentary.

RECENT PRODUCTIONS AND SPONSORS
FILMED TV PROGRAMS: *Farm Newsreel* (American Cyanamid Corp.); *1958 News Review* (Pan-American World Airways); *Screen News Digest* (Sun Papers of Baltimore and others); *Telenews Daily TV News, Telenews Weekly Digest, Telenews Weekly Sports Reel.*

HUNN, FRITZ & HENKIN PRODUCTIONS, INC.

38 West 48th Street, New York 36, N. Y.
Phone: JUdson 2-5055

Date of Incorporation: March, 1958

Howard H. Henkin, *Pres., Director of Live Action*
Ronald Fritz, *Vice-Pres., Creative Director*
Daniel Hunn, *Vice-Pres., Animation Director*
Larry Puck, *Executive Producer*

SERVICES: Animation and live action commercials, industrials and features for TV and industry; creative staff for storyboards, script, recording, jingles (music and lyrics). FACILITIES: Animation and live action equipment for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Endless Search* (Standard Oil Co. of New Jersey). TV COMMERCIALS: for Nabisco, Avis-Rent-A-Car, Gillette International, Helena Rubinstein, Columbia Records, Sterling Drugs, Barton's Candy, Nestle's, Hometown Bread, Manhattan Shirt, B. T. Babbitt, Advertising Council, Fletcher's Castoria, Air Gene, Wise Potato Chips, Rinso, Jet Dog Food, Revere Sugar, Hires Root Beer.

HFH PRODUCTIONS: CONT'D.

ROBERT LAWRENCE PRODUCTIONS, INC

418 West 54th Street, New York 19, N.Y.
Phone: JUdson 2-5242
Teletype: NY 1-1554

Date of Organization: 1952

Branch Office: 230 North Michigan Ave Chicago 1, Ill. Phone: FRanklin 2-6431 Teletype: CG-1949. Len Levy, *Executiv Producer.*

Affiliate: Grantray-Lawrence Animation Inc., 716 North La Brea, Hollywood 28 Calif. Phone: WEbster 6-8158, Teletype LA-1463. Ray Patterson, *President;* Robert L. Lawrence, *Vice-President;* Gran Simmons, *Secretary & Treasurer.*
Robert Lawrence Animation, Inc.
418 West 54th St., New York 19, N. Y.
Phone: JUdson 2-5242
Teletype: NY 1-1554
Peter Cooper, *Vice-President*

Lawrence-Schnitzer Productions, Inc.
1040 N. Las Lalmas, Hollywood 38, Calif
Phone: HOllywood 2-6358
Teletype: LA 163
Gerald Schnitzer, *Exec. Vice-President*

Loucks & Norling Studios, Inc.
418 W. 54th St., New York 19, N.Y.
Phone: CIrcle 7-2366
Howard Lawrence, *Vice-President*

Foreign Office: Robert Lawrence Productions (Canada) Ltd., 32 Front Street West; Toronto 1, Ontario, Canada. Phone: EMpire 4-1448. John T. Ross, *Vice-President & General Manager.*

Robert L. Lawrence, *President*
Louis Mucciolo, *Vice-President, in charge of Studio Operations*
Henry Traiman, *Vice-President, in charge of Editorial Operations*
Philip Kornblum, *Treasurer*
Martin L. Low, *Vice-President, Sales*
John Gilmour, *Staff Director*
Gilbert Williams, *Staff Director*
Doris Reichbart, *Production Supervisor*
Jerry Maticka, *Production Supervisor*
Rae Walsh, *Production Supervisor*
Sidney Kalcheim, *Production Supervisor*
Roy Townshend, *Assistant Studio Mgr.*
Sal Scoppa, *Assistant Director*
Audrey Sammons, *Casting Director*

SERVICES: Produce industrial and sales promotion films, TV programs, TV commercials. FACILITIES: Two air-conditioned sound stages, editing rooms, screening room, carpenter shop, production offices. Toronto production facilities are complete, including 60′ x 125′ studio.

RECENT PRODUCTIONS AND AGENCIES
TV COMMERCIALS: for Alcoa (Ketchum, MacLeod & Grove); Canada Dry (J. M. Mathes); Carter's Little Liver Pills (Ted Bates); Dutch Boy Paints (Marschalk & Pratt); Gerber's Baby Foods, Halo, Royal Crown Cola (D'Arcy); Lestoil (Jackson Associates); Monarch Cars (Cockfield, Brown and Co.); National Guard (VanSant, Dugdale); Pall Mall (Sullivan, Stauffer, Colwell & Bayles); Post Cereals (Benton & Bowles); Prudential Life Insurance Co. (Reach, McClinton); Reynolds Aluminum (Clinton E. Frank); Spic 'n Span, Blue Mist (Young & Rubicam); etc.

INSTANT COMMERCIALS*



*with our new VIDEO TAPE facilities

All new, spacious studios, with Ampex Video Tape Recorders, Image Orthocon TV Cameras, experienced crew, complete switching facilities and remote truck with microwave equipment. Watch for opening date.

and ALMOST INSTANT service on . . .

SLIDE FILMS: We are the ONLY studio ANYWHERE with 24 hour service on color slide films or individual color slides. We handle all writing and production, either B/W or Color.

SOUND: Again, complete services and facilities, ¼ inch magnetic tape, Ampex and Magnacord equipment, high speed dubbing at lowest rate, complete handling (packaging, mailing), 16 and 35 MM magnetic sound tracks, complete 16 and 35 MM optical recording and transfer.

ART: A complete, experienced Art Department is available to prepare your layouts, comprehensive and storyboards, also copy and typesetting.

DISPLAYS: Complete display services. We specialize in original designs ... All types and sizes.

RECENT PRODUCTIONS . . .

We have been privileged to serve International Telephone and Telegraph Corporation, (Kellogg Switchboard and Supply Co.) with a 27 minute color training film on the ICBM Project; Cities Service Oil Co.—"Know Your Tire," a 22 minute B/W dealer training film; a 26 minute, color film for Union Carbon and Carbide Corp.—"Production and Profits on the Farm"...also, dubbed in French & German for overseas use: a 15 minute color film for International Minerals and Chemical Corp., to introduce a new fertilizer to the national dealers. We're busy too with TV commercials, including PROM, (Tatham-Laird), SUAVE, ENDEN, STAG BEER, CORONA CIGARS, DUTCH CLEANSER, (Edward H. Weiss).

GRAPHIC PICTURES, INC.

2946 LOS VELEZ BOULEVARD
HOLLYWOOD, CALIFORNIA
NOrmandy 3-8209

GPI

33 SOUTH WACKER DRIVE
CHICAGO 6, ILLINOIS
RAndolph 6-7262

METROPOLITAN NEW YORK:

MGM-TV, Division of Loew's, Inc.

1540 Broadway, New York, New York
Phone: JUdson 2-2000

Phil Frank; Jack Bower

ROY PINNEY PRODUCTIONS, INC.

149 East 69th Street, New York 31, N.Y.
Phone: TRafalgar 9-2224

Date of Organization: 1946

Roy Pinney, *President*
Doris Pinney, *Treasurer*
Walter Kienzle, *Production Manager*
Janet White, *Sales Representative*
William Ward Beecher, *Art Director*

SERVICES: Documentary, nature and travel films, sales training and product promotion. FACILITIES: Three story building with 25′ x 80′ studio; 16mm & 35mm cameras, magnetic recorder, projection, dressing, cutting rooms; production offices, etc. Lab for b&w & color processing of stills.

RECENT PRODUCTIONS AND SPONSORS

FILMED TV PROGRAMS: *Today*, weekly 6-10 minute film reports (NBC); *World of Ivan Sanderson*, multisponsored series of half-hour films, 7 completed, 6 in production.

PINTOFF PRODUCTIONS, INC.

64 East 55th Street, New York, N.Y.
Phone: ELdorado 5-1431

Date of Organization: December, 1957

Ernest Pintoff, *President*
Henry E. Knaup, *Client Contact*
Leota D. Payne, *Business Manager*
Arnold Stone, *Production Manager*

FACILITIES: Complete animation facilities for production of animated and live action motion pictures, slidefilms, filmstrips for TV commercials, industrial and public relations use.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Emily Tip Top (Ward Baking Co.); Norelco Shavers (North American Phillips Co.); Beer (Gunther Brewing Co.); Ferris Meat Products (Stahl-Meyer, Inc.); Botany "500" Suits (H. Daroff & Sons, Inc.).

STORYBOARD, INC.

10 West 74th Street, New York, N. Y.
Phone: TRafalgar 3-7207

John Hubley, *President*

SERVICES: Animation short films and TV commercials.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Maypo Cereal (Bryan Houston, Inc.); Faygo Beverages (W. B. Doner & Co.); Alcoa (Fuller Smith & Ross).

WILBUR STREECH PRODUCTIONS, INC.

135 West 52nd Street, New York 19, N.Y.
Phone: JUdson 2-3816

Date of Organization: 1951

Wilbur J. Streech, *President*
John Hazard, *Associate Producer*
Paul Freeman, *Art Director*

FACILITIES: Sound stage 30′ x 40′; Magnasync tape sound equipment; two editing rooms.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Sinclair Refining Co. (Geyer, Morey, Madden & Ballard, Inc.); General Foods (Rakko, Ltd.); Martini & Rossi, New York Telephone Yellow Pages (Spitzer & Mills, Ltd.); Muscular Dystrophy Assoc. (Film House); A.B.C. promotional trailers (direct).

BILL STURM STUDIOS, INC.

49 West 45th St., New York 36, N. Y.
Phone: JUdson 6-1650

Date of Incorporation: 1950

William A. Sturm, *President, Tech. Dir.*
Robert J. Hassard, *Chairman of the Board*
Albert D. Hecht, *Treas., Cust. Relations*
Orestes Calpini, *Secretary, Creative Head*
Don McCormick, *Studio Manager*
Kenneth Walker, *Animation Director*
Walter Bergman, *Editor*
S. J. Horton, *Manager, Print Dept.*

SERVICES: Film production, including live action, animation, stop motion, animated stop-motion puppets. FACILITIES: Live action studio; animation stands; stop motion puppet stage; editing dept.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for First National City Bank, Wildroot, U. S. Steel, Pittsburgh Plate Glass (B.B.D.&O.); Vitalis, Borden's (D.C.S. &S.); Nabisco, Blatz Beer (Kenyon & Eckhardt); Speidel (Norman, Craig & Kummel); Texaco (Ronalds Advg.); RCA, Beneficial Finance (Al Paul Lefton); Arnold Bakers (Charles W. Hoyt); Victor Coffee (James Thomas Chirurg); Kasco Dog Food (Donahue & Coe); Lipton Tea (Young & Rubicam) etc.

TERRYTOONS
(Division of CBS Television Film Sales, Inc.)

38 Centre Avenue, New Rochelle, N.Y.
Phone: NE 2-3466

Date of Organization: 1929

Branch Office: 501 Madison Avenue, New York, N.Y. Phone: PLaza 1-2345. John J. Heffernan.

William M. Weiss, *Vice-President & General Manager*
Frank Schudde, *Production Manager*

SERVICES: Production of film commercials, industrials, theatrical cartoons, TV program cartoons, etc.; all necessary equipment for 35mm, complete magnetic recording.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Narragansett Beer, Bert & Harry (Piels Beer); Mighty Mouse (Colgate); Tootsie Roll—Farmer Al Falfa (Sweets Co. of America); General Mills Cocoa Puffs (General Mills).

See Listing Pages 99 thru 152
for Other TV Film Producers

☆ Combined with this Special Supplement of producing companies in the television commercial field are the general listings of other well-established leaders in New England, Metropolitan New York, Detroit, Chicago and on the West Coast as well as in other key cities throughout the country. Check their detailed listing data and references.

FLORIDA

SOUNDAC PRODUCTIONS, INC.

2133 N.W. 11th Avenue, Miami 37, Florid
Phone: FR 4-2655

Date of Organization: 1951

Robert D. Buchanan, *President, Gen. Mg*
Jack Schleh, Jr., *Production Manager*
Robert G. Biddlecom, *Technical Director*
Francis J. Noack, *Art Director*

SERVICES: 16mm motion pictures for busines industry, television. Complete sound recor ing. Syndicated programs and features fo television. Complete animation service. FA CILITIES: 16mm motion picture and sound re cording equipment; sound stage; editing faci ities; complete animation facilities; two ani mation cameras.

RECENT PRODUCTIONS AND SPONSOR

FILMED TV PROGRAMS: *Operation Black Duc* (Homestead Air Force Base); *Satellite o Death, Danger Below, The Magnetic Moon The Martian Mine* (Richard H. Ullman, Inc.)

SCOPE, INC.

146 Almeria Avenue, Coral Gables, Florid
Phone: HIghland 4-7202

Robert L. Perine, *President*
Michael Brown, *Vice-President*
Lilian Carpenter, *Dir. of Advertising*

FACILITIES: 50′ x 60′ studio, all remote equipment for 16mm and 35mm film production of TV commercials, industrial and religious motion pictures, slidefilms.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Copeland Sausage (Newman Lynde, Inc.); Hair Control (W. S. Peterson, Inc.); Sea View Industries (Direct); Regal Beer (Tally Embry, Inc.); Delta Air Lines (Burke Dowling Adams); Texaco—South America, Corona Cervessa—South America (Young & Rubicam).

METROPOLITAN CHICAGO

(For other recognized specialists in television production see pages 127-132)

ROSS WETZEL STUDIOS INC.
(formerly Cartoonists, Inc.)

615 N. Wabash Avenue, Chicago, Ill.
Phone: SUperior 7-2755

Date of Organization: 1948

Ross Wetzel, *President*
Roger Sloan, *Vice-President, Sales*
Wm. Langdon, *Vice-President, Prod.*
Robert Shipley, *Optical Service*

FACILITIES: 35 x 40 studio; three animation stands, 35 or 16; three Moviolas; editing and projection rooms; 35-16 Oxberry Special Effects Printer. Optical and animation services for producers.

WILLIAMS & MEYER CO.

630 South Wabash Ave., Chicago 5, Ill.
Phone: WAbash 2-3800

Date of Organization: 1930

William S. Meyer, *President*
A. E. Allen, *Vice-President, Production Supervisor*

FACILITIES: Studio equipment, copy and art services, color and b&w laboratories for production of TV commercials, color corrections, storyboards, etc.

NEBRASKA

JACK ANDERSON PRODUCTIONS

5642 Burdette Street, Omaha, Nebraska
Phone: GLendale 6982

Date of Organization: 1958

Jack Anderson, *Owner*
James Keith, *Production Supervisor*

FACILITIES: 16mm Auricon Pro-600 camera, single or double system sound equipment; Bolex Reflex cameras; Magnacord records with Rangertone sync; other recording equipment for TV, motion pictures and radio; animation equipment, editing, small studio; creative, art, scripting, direction, photography services.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for Cudahy Packing Co., Alamito Dairy, David Harum Feeds, Kitty Clover Potato Chips, KFAB Radio, Graham-Buick, Rogers Realty Co., Old-Home Bread, Orchard-Wilhelm and others.

UTAH

STOCKDALE & COMPANY

729 West 6th South, Salt Lake City, Utah
Phone: EL 5-5511

Date of Organization: 1937

C. L. Stockdale, *President & Sales Manager*
Calvin Briggs, *Vice-President*

FACILITIES: Own laboratory, Photo Tech Laboratory. Full facilities for 16mm production of TV commercials; kinescopes, industrial motion pictures.

RECENT PRODUCTIONS AND AGENCIES
TV COMMERCIALS: for Morning Milk, Clover Club Products, Sweet Candy Co., Prudential Federal Savings, Walker Bank (Harris & Montague, Inc., Advg.); Fisher Beer - Lucky Lager, Sego Milk Products, Utoco, Petty Ford, First Security Bank (Gillham Advg. Agcy.); Pfaff Sewing Machines, Interstate Brick Co. (Francom Advg. Agcy.); Pyke Manufacturers, Grand Central (Gardiner Advg. Agcy.); Nu-Way Builders (Direct); Bennett Ford (W. A. Adamson & Associates).

NEW MEXICO

BANDELIER FILMS

1837 Lomas Blvd., N.E., Albuquerque, New Mexico
Phone: CHapel 3-5848

Date of Organization: 1945

Robert Stevens, *Owner*
Doyle Courington, *Production Manager*
Daniel Bessie, *Animation Director*

FACILITIES: 3600 sq. ft. studio floor space; sound stage, recording, editing equipment; six-man art department; specializing in animated TV commercials, motion pictures, slidefilms; 16mm b&w and color; animation stand.

RECENT PRODUCTIONS AND AGENCIES
TV COMMERCIALS: for Success Wax (Torobin, Ltd.); Gambrinus Beer (Byer & Bowman); Diamond Match Co., Trans America (Lennen & Newell); Mayflower Van Lines (Virgil A. Warren Advg.).

SAN FRANCISCO

MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco 2, Calif.
Phone: ORdway 3-9162

Date of Organization: 1935

Gerald L. Karski, *President, Gen. Manager*
Harold A. Zell, *Vice-Pres. in Chge. of Prod.*
Boris Skopin, *Mgr. Title & Trailer Dept.*
Gerald Patterson, *Mgr. Laboratory Dept.*

SERVICES: Industrial, commercial and public relations films; special announcement and advertising trailers for theatres, business. TV films, spot commercials. FACILITIES: Maurer & Cine Special 16mm cameras; 3 studio 35mm cameras; 2 title 35mm cameras; 16mm & 35-mm laboratory (developing, printing and reduction), art dept.; magnetic & optical recording; dubbing equipment; sound stage; editing equipment; title & animation equipment; script-to-release print service; screening room equipped for CinemaScope, 35mm and 16mm projection.

RECENT PRODUCTIONS AND AGENCIES
TV COMMERCIALS: for California Wine Advisory Board; Roman Meal Bread (Roy S. Durstine, Inc.); Standard Oil Co. of California (B.B.D.&O.); Central Calif. Poultry Producers —Nu-Laid Eggs (Botsford, Constantine & Gardner); Granny Goose Potato Chips (Harris, Harlan & Wood).

TV CARTOON PRODUCTIONS

222 Kearny Street, San Francisco, Calif.
Phone: YUkon 6-6075

Date of Organization: 1950

Robert L. Hovorka, *President*
Robert J. Mills, *Executive Producer*
Art Morgan, *Sales Manager*
Richard Muller, *Production Manager*

FACILITIES: 4000 sq. ft. studio and office space. 16mm and 35mm animation cameras, editing, projection equipment, art and animation for production of industrial animation motion pictures, slidefilms, TV commercials. Still cameras and darkroom.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The March of Progress* (Chicago Stockyards & Transit Co.); *The Living Waters* (East Bay Municipal Utilities District). TV COMMERCIALS: for Standard Oil Co. of California (B.B.D.&O.); Shell Oil Co. (Pacific Productions); J. A. Folgers & Co.; (Harris, Harlan & Wood); Golden Grain Macaroni Products (McCann-Erickson); Kilpatricks Bakeries (Reinhardt Advg.); Poultry Producers of Central Calif.; and others.

NEVER

in all our years in business have we failed to keep a delivery date promise! Our clients like that assurance . . . so will you!

KNIGHT STUDIO

159 East Chicago Avenue, Chicago 11, Illinois

SHERMAN GLAS PRODUCTIONS, INC.



Thanks to:

Ted Parmelee	Bob Goe
Fred Grable	Jean Washam
Phil Eastman	Bob Ward and crew
C. L. Hartman	Jack Buehre and crew
Dick Barlow	Mark Letherman
Frank Braxton, Jr.	Chuck Hawes
Ed Demattia	Dick Le Grand
Auril Thompson and girls	Virginia Gregg
Helen Hansen	Artie Becker
Lloyd Rees	Nat Farber
Howard Baldwin	Joe Pepin
Vic Perrin	Mr. Pettigrew and Maggi

SHERMAN GLAS PRODUCTIONS, INC.

7015 SUNSET BOULEVARD
HOLLYWOOD 28, CALIFORNIA
HOllywood 7-8151 • HOllywood 2-1873

TELEVISION FILM PRODUCERS IN THE HOLLYWOOD AREA

ANIMATION, INC.

736 North Seward St., Hollywood 38, Calif.
Phone: HOllywood 4-1117

Date of Organization: May, 1955

Branch Offices: 14005 Fenkell Avenue, Detroit 27, Mich. Phone: BRoadway 3-3040. Ted Petok. 221 North LaSalle Street, Room 1064, Chicago 1, Ill. Phone: FRanklin 2-2628. Joe Edwards.

Earl Klein, *President*
Ron Maidenberg, *Vice-President*
Chris Petersen, Jr., *General Manager*
Robert Hirsch, *In Chg. of Production*

FACILITIES: Stage, animation cameras, Ampex recorder and editing equipment for production of TV spots and government training films.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Coca Cola, Nabisco, Standard of Ohio, Cleveland Illuminating Co., Ohio Bell Telephone, Mennen (McCann-Erickson); Kraft, Household Finance Corp., Campbell's V-8, Johnson's Glo-Coat Waxes (Needham, Louis & Brorby); Pabst Beer (Warwick & Legler); Bank of America (Direct); Kroger, Pillsbury XXX, John Morrell (Campbell-Mithun); Swansdown, Jello (Young & Rubicam); Post Grape-Nuts (Benton & Bowles); Hormel, Pacific Gas & Electric, Pacific Telephone (B.B.D.&O.); Aunt Jemima, Black Flag, Ford Dealers (J. Walter Thompson), and many others.

FINE ARTS PRODUCTIONS

7779 Sunset Blvd., Hollywood 46, Calif.
Phone: HO 7-710

Date of Organization: 1953

Branch Offices: John Wilson Productions, 90 Maida Vale, London W.9, England. Christopher Eaton, *London Repr.* John Wilson Productions, 22 Bendigo Street, Victoria, Melbourne, Australia. Colin Bednall, *Australian Repr.*

John Wilson, *Pres. & Exec. Producer*
Bob Clifford, *Film Production Mgr.*
Steve Glick, *Treasurer*
Dorothy Irwin, *Personnel*
John Freeman, *Animation Director*

FACILITIES: Complete animation production, live action sound stage available. Specialists in creative, writing, 16mm and 35mm color and b&w production of TV commercials, theatricals, industrial, animated training films.

RECENT PRODUCTIONS AND SPONSORS

FILMED TV PROGRAMS: *Big Hit Movie Main Title* (C.B.S.); *George & Gertrude*, series (Blitz-Weinhard Co.). TV COMMERCIALS: for Instant Butter-Nut Coffee; Farmer's Insurance (Honig, Cooper, Harrington & Miner).

FILMCRAFT PRODUCTIONS

8451 Melrose Ave., Los Angeles, Calif.
Phone: OLive 3-2430

Date of Organization: 1950

Regina Lindenbaum, *President*
Jack C. Lacey, *Production Manager*

FACILITIES: Fully equipped sound stage, cleared for security film productions; industrial, documentary motion pictures, filmed TV shows and commercials. Editorial rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Documentary (Lockheed Aircraft, Guided Missile Div.). FILMED TV PROGRAMS: *You Bet Your Life* (John Guedel producer and NBC). TV COMMERICALS: for Wisk—Lever Bros. (B.B.D.&O.); Papermate —Gillette, Pepsodent—Lever Bros. (Foote, Cone & Belding); Toni—Gillette (North Advg., Inc.); White Rain, Hush—Gillette (Tatham-Laird, Inc.).

*

SHERMAN GLAS PRODUCTIONS, INC.

7015 Sunset Blvd., Hollywood 28, Calif.
Phone: HOllywood 7-8151

Date of Incorporation: 1955

Sherman Glas, *President*
Maggi Farkas, *Executive Secretary*

SERVICES: Producers of animation, TV commercials.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Pepsi-Cola; Pall Mall; Lincoln-Mercury; Mr. Pettigrew Series (Budweiser).

RILEY JACKSON PRODUCTIONS

6253 Hollywood Blvd., Hollywood 28, Calif.
Phone: HOllywood 3-2324

Date of Organization: 1946

Riley Jackson, *President, Sales Manager*

FACILITIES: Complete facilities for production of motion pictures, TV commercials.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Chance for Success* (7-Up Bottling Co.). TV COMMERCIALS: for Nesbitt's (M. H. Kelso Co.); Fiat Motors (St. Georges & Keyes, Inc.); D.K.W. (Direct). CLOSED CIRCUIT PRESENTATIONS: for Buick Motor Cars, 10 minutes of sales meeting (McCann-Erickson).

LAWRENCE-SCHNITZER PRODUCTIONS, INC.

1040 North Las Palmas, Hollywood 38.
Phone: HOllywood 2-6358
Teletype: LA-163

Gerald Schnitzer, *Executive Vice-President*

(See complete listing under New York City)

NEW WORLD PRODUCTIONS

13273 Ventura Blvd., North Hollywood, Cal.
Phone: ST. 7-0674

Date of Organization: 1939

Ted Robinson, *in Charge of Production*
Tom Atkins, *Production Manager*
Phil Robinson, *Director*
Art Scott, *Animation Director*
Sterling Barnett, *Head Camera Department*
Rod Yould, Robt. Hemmig, *Camera*
Loren Steadman, *Technical Director*

SERVICES: 16mm & 35mm motion pictures & sound slidefilms. Live action. Animated cartoons. Documentary, industrial & feature films. FACILITIES: Studio, camera and lighting equipment. Animation creative depts.

RECENT PRODUCTIONS AND SPONSORS

ANIMATED CARTOONS: *Mel-O-Toons*, series of 50 syndicated cartoons (Westinghouse, Teleradio-General Tire & Rubber, C.B.S., etc.).

PLAYHOUSE PICTURES

1401 No. La Brea Avenue, Hollywood 2 California
Phone: HOllywood 5-2193

Date of Organization: 1952
Date of Incorporation: 1957

Branch: 360 N. Michigan Avenue, Chicag 1, Illinois. Phone: STate 2-3686. Pete Del Negro, *Manager*

Adrian Woolery, *President*
Mary Mathews, *Secretary*
Bill Melendez, *Producer-Director*
H. A. Halderson, *Business Manager*
Irene Wyman, *Production Supervisor*
Chris Jenkyns, *Creative Story Director*
Sterling Sturtevant, *Layout & Design D rector*
George W. Woolery, *Director of Public R lations*

SERVICES: Animation specialists in business public relations, entertainment, educationa films and television commercials. FACILITIES Complete studio facilities for the productio of animated films from story through camera with exception of laboratory.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: Untitled films for Stand ard Oil Co. of New Jersey (Transfilm, Inc.) Recruiting film (U. S. Navy Dept.); Lockheed Aircraft Corp. TV COMMERCIALS: for 195 and 1959 Ford, Ford Show (NBC-TV & J Walter Thompson); Commonwealth Edison Co., Kellogg's Variety Pack (Leo Burnett); Northern Pacific Railroad, M.J.B. Co., Burgermeister Brewing Corp., Bell Telephone (B.B.D.&O); Northern Paper Mills, General Foods, Langendorf Bread (Young & Rubicam); Skelly Supreme Gasoline, American Crystal Sugar (Bruce B. Brewer Co.); Falstaff Brewing Corp. (Dancer-Fitzgerald-Sample, Inc.); Trewax (Ross, Reisman, Naidich); Keeblers Crackers (Baldwin, Bowers, Strachan); General Petroleum Corp., etc.

QUARTET FILMS, INC.

5631 Hollywood Blvd., Hollywood 28, Calif.
Phone: HOllywood 4-9225

Date of Organization: 1956

Art Babbitt, *President*
Stan Walsh, *Vice-Pres., Secretary*
Arnold Gillespie, *Vice-Pres., Treas.*
Les Goldman, *Vice-Pres., Prod. Supvr.*

FACILITIES: Story and layout department, recording studio, camera and crane, full animation service for TV commericals, industrial films, special effects and titles.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled film for Standard Oil Co. of New Jersey. TV COMMERCIALS: for Marlboro Cigarettes, Allstate Insurance, Pure Oil Products, Kellogg's Corn Flakes (Leo Burnett Co., Inc.); Peter Pan Peanut Butter, Bell & Howell (McCann-Erickson); Bisquick, Mars Candy Bars (Knox Reeves); Bank of America (Johnson & Lewis, Inc.); Flying A Gasoline (Buchanan & Co.); A C Products (D. P. Brother & Co.); Snowdrift Shortening (Fitzgerald Advg.); Western Air Lines (B.B.D.-&O.); Campbell's V-8 Juice (Needham, Louis & Brorby, Inc.); National Bohemian Beer, Atlas Beer (W. B. Doner & Co.); Schlitz Beer (J. Walter Thompson & Co.); Drewrys Beer (MacFarland Aveyard Agcy.); Taystee and Cook Book Breads (Young & Rubicam, Inc.).

SIGNAL PRODUCTIONS, INC.

6269 Selma Avenue, Hollywood 28, Calif.
Phone: HOllywood 2-6471

Date of Organization: 1956

Everett F. Tomlinson, *Pres., Gen. Mgr., Exec. Producer*
Edwin W. Buckalew, *Vice-Pres., Treas., Sales Manager*

FACILITIES: Offices and editing rooms; prop and set storage at 7655 Melrose Avenue; equipment for TV commercials.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Ralston Cereals—Ralston Purina Co., Rival Dog Food—Rival Packing (Guild, Bascom & Bonfigli); Rich Heet—Richfield Oil Co., Knickerbocker Toys—Knickerbocker Toy Co. (Hixson & Jorgensen); Purex Fertilizer—U. S. Guano Div. (Potts-Ray & Associates).

SPOTLITE NEWS, INC.

607 North La Brea Ave., Los Angeles 36, Calif.
Phone: WEbster 8-2191

Date of Incorporation: 1954

Branch Office: 60 West 46th Street, New York 36, N. Y. Phone: CIrcle 5-0770. J. L. Siegal, *President;* Benjamin S. Greenberg, *Media Director.*

Algernon G. Walker, *Executive Director*
W. A. Blanchard, *Sales Manager*
Jack D. Behr, *Media Director*
John C. Courtland, *Director of Photography*

FACILITIES: 16mm and 35mm equipment and facilities; personnel for complete production, scripting and distribution of TV newsfilm, special events and convention coverage, film reports, TV publicity.

RECENT PRODUCTIONS AND SPONSORS

FILMED TV PROGRAMS: *Chicago Educational Conference* (United Steelworkers); *Time's "Man of the Year"* (Time, Inc.); *Program 20* (Chas. Pfizer & Co.); *Paris Auto Show* (Renault of France); *Flagship Newsreels* (American Airlines; Ford Motor Company; etc.

WAYNE STEFFNER, INC.

6223 Selma Avenue, Hollywood 28, Calif.
Phone: HOllywood 3-4173

Date of Organization: September, 1950

Everett F. Tomlinson, *Pres., Gen. Mgr.*
Edwin W. Buckalew, *Vice-Pres., Sales Mgr.*
Donald Henderson, *Film Supervisor*
Gomer Cool, *Head Writer*

SERVICES: Business, technical and training films; producers and packagers of TV programs; syndicators of radio programs; taped TV commercials.

RECENT PRODUCTIONS AND SPONSORS

FILMED TV PROGRAMS: *You Asked for It* (Best Foods, Inc. Div. Corn Products, Inc.); *The Treasurer of Granite Gorge* (U. S. Guano Corp. Div. New Pacific Coal & Oils, Ltd.).

TELEFILM, INC.

6039 Hollywood Blvd., Hollywood, Calif.
Phone: HOllywood 9-7205

Date of Organization: 1938

J. A. Thomas, *President & Gen. Mgr.*
James B. Pinkham, *Exec. Vice-President*
Melvin J. Bassett, *Sales Manager*
Peter Comandini, *Secretary & Treasurer*

FACILITIES: Scripts, editing, sound, printing, art and animation, hot press, titles and special effects for complete 16mm motion pictures. Sound stage for lip sync or straight shooting; shop and engineering department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled films for Standard Oil Co. of Calif., Phillips Petroleum Co., Grand Central Rocket Co.; Douglas Aircraft Co. TV COMMERCIALS: for Philippine Refining Co., Renault Automobiles, Rohm & Haas.

T. V. SPOTS, INC.

1037 North Cole Avenue, Hollywood, Calif.
Phone: HOllywood 5-5171

Date of Organization: 1950

Branch Offices: 8 East 52nd Street, New York, N. Y. Phone: PLaza 5-4807. Verne Behnke, *Representative.* 520 North Michigan Avenue, Chicago 11, Ill. Phone: WHitehall 4-0196. Robert Kemper, *Representative.*

Shull Bonsall, *President*
Sam Nicholson, *Vice-Pres., Creative Dir.*
Bob Ganon, *Vice-Pres., General Mgr.*
Lee Orgel, *Sales Manager*
Verne Behnke, *New York Representative*
Robert Kemper, *Chicago Representative*
Vic Peck, *Central-South Representative*

FACILITIES: Integrated studio; two animation cameras, art and animation departments, background, layout, story editing equipment for 16mm sales films, 16mm and 35mm animated entertainment films, TV commercials.

RECENT PRODUCTIONS AND AGENCIES

MOTION PICTURES: *Tempo* (Helene Curtis); *Crusader Rabbit,* series of 260 entertainment features (no sponsor indicated). TV COMMERCIALS: for Tums—Miles Laboratories (McCann-Erickson); Quaker Oats (J. Walter Thompson); Heileman Beer (Compton & Co.); Grandma Cookies (Honig-Cooper); D-X Boron-Sunray Mid-Cont. Oil Co. (Potts-Woodbury); American Dairy Assn.; People Are Funny opening; Peter Pan Peanut Butter; Swift & Co. turkey; Nob Hill Coffee—Safeway Stores; Carter Oil Co.; Vitane Oil Additive; Esso Gasoline.

UPA PICTURES, INC.

4440 Lakeside Drive, Burbank, Calif.
Phone: THornwall 2-7171

Date of Incorporation: 1945

Branch Offices: 60 E. 56th St., New York 22, N. Y. Phone: PLaza 8-1405. Jack H. Silverman, *Vice President;* John McKinney, *Sales Representative.* 360 N. Michigan Ave., Chicago 1, Ill. Phone: ANdover 3-7566. Jerry Abbott, *Sales Executive.* 140 Park Lane, London, W.I., England. Phone: Mayfair 2987. Roy Letts, *Mgr.*

Stephen Bosustow, *President*
Melvin Getzler, *Exec. Vice-President, Treas.*
Herbert Klynn, *V. P., Chg. Commercial Div.*
Maxine Davis, *Secretary*

FACILITIES: Animation studio for production of cartoon films; educational, industrial, theatrical short subjects and features; TV commercials and programs.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Stag Beer (Carling Brewing Co.); Pure-Pak Milk Containers (Ex-Cello Corp.); Ideal Dog Food (Wilson & Co.); Stuffy Nose Drop Spray (L. W. Frohlich & Co.); Instant Folger's Coffee (Folger & Co.).



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New Challenge:

(CONTINUED FROM PAGE 48)

techniques of distribution, get those films on the market.

Second, reappraise some more. Check those films you are in the process of making or planning, and consider revisions to take advantage of this broader international application. Third, reappraise some more. How about starting from scratch by taking up the gauntlet and meeting the challenge head on? Why not make some films? . . . films that you can use effectively here, to be sure; but also films that you can dedicate to the cause of the American way . . . your way!

Communists Are Active

One last thought—the Communist countries are making a carefully-planned play for domination of the International Film Festivals, many of which have world attention focused on them; others of which, while small and localized, have impact in special areas. USIA and CINE, the non-governmental Committee of International Non-Theatrical Events, want to know of your films. They need effective competitive entries and can advise you which of your films are suitable for entry.

In the past, lack of information on these festivals resulted in random selection of entries by harried authorities at the festivals, too late for careful appraisal. Representation of America at these market places for propaganda, as well as techniques, is not a task for government agencies alone. It calls for cooperation from every segment of the film industry, working with our government to achieve a "critically-needed defense of the free world wherever men's minds are influenced by the powerful medium of the screen."

Ideas Are Missiles, Too

One of our leading film producers has recognized the crux of the matter in a recent BUSINESS SCREEN advertisement . . . "Missiles? Missiles can span oceans and continents; but ideas, good or bad, can travel as far . . . as fast . . . and with equally-decisive impact. The greatest need of a free society is to produce within its ranks men and women who can think boldly, creatively and constructively. In this way, as well as through building our material production capacity, America can most effectively strengthen its arsenal for peace."



Designed for use on four levels is "Living's" new film program.

Multi-Use Visuals to Promote a Magazine

SPONSOR: Street & Smith (Living for Young Homemakers).

* * *

TITLE: *T.O.P. Secret*, 14 min, color, produced by Animatic Productions, Inc.

☆ There are three new brides every minute, and LIVING FOR YOUNG HOMEMAKERS knows about every one of them. A not inconsiderable number of the brides get to know LIVING, too. For a while, that is, because the magazine aims only to be a fair weather friend . . . casts off most of its readers after the first ten years.

LIVING has made an excellent thing of not trying to be the magazine for everybody. Its story is that the first ten years of marriage are the Times of Purchase: 1—the marriage; 2—the expanding family; and 3—the move to a larger home. After that, the magazine says, the major purchases have been made, readers stop buying LIVING, and copies are rotated back to the start of the ten-year cycle with new brides again.

Explains LIVING Format

Street & Smith's film, *T.O.P. Secret* explains the format of LIVING as a buying guide for the people who need the most: Young Homemakers. Lacking the distraction of general articles of fiction LIVING aims every page at young householders who are in a "must buy" mood and who use the magazine as a guide to purchases. As an example of its potency LIVING points out that 50% of readers write in for advertisers' literature. 40% of circulation is newsstand, a plus factor of no small size.

T.O.P. Secret is an advertising presentation designed for use on four levels: as a motion picture (animated art) it will be used for large audiences of space-buyers; as a sound slidefilm (still art, with the same sound track as the movie) it will reach smaller agency and account groups (via auto-cued DuKane projectors); the art forms the basis for individual salesmen's flip-chart kits; and, finally, the material is used in leaflet form for mailing pieces and giveaways. Script for the films was written by Allan Chase.

Trailers for Special Use

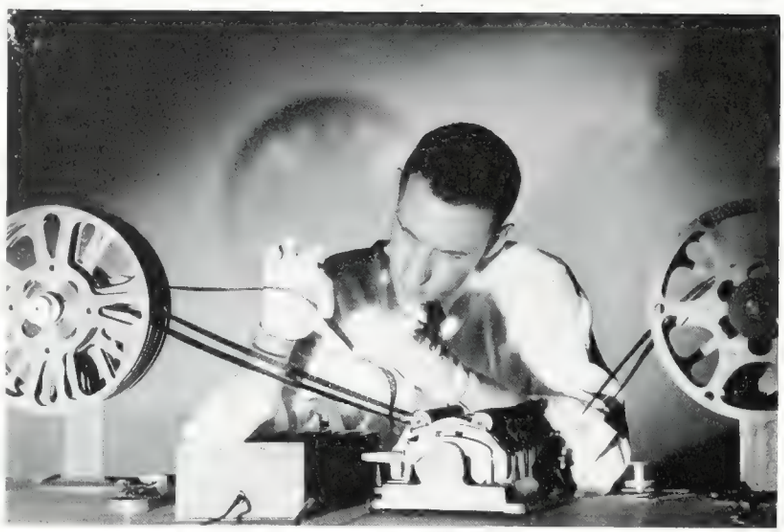
As a multi-use project the *T.O.P. Secret* presentation goes even further. Trailers designed for special pitches to several categories (such as furniture, liquor, silverware, etc.) have been prepared for integration with the basic film.

Results from all versions of the presentation have been exceptionally good according to LIVING's advertising manager, Charles H. Coffin.

* * *

McCormick Tea Sponsors Pix

☆ Photo-Arts Productions, Philadelphia, has been appointed by McCormick Tea, Baltimore, to produce a motion picture depicting that company's policy of multiple management.



COLBURN EDITING SERVICES

Our Producer Service Editors are uniquely qualified to help you make the most effective film presentation possible.

As your representative a Colburn Editor will . .

- Edit your footage
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- Direct narration recording
- Select music and sound effects
- Direct mix re-recording
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Take advantage of our extensive experience in applying the techniques of pictorial continuity.

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A Useful New Film on "Rescue Breathing"

☆ Mouth-to-mouth breathing, known to man since Biblical days, has received new recognition for saving lives as a result of nearly 10 years of extensive research sponsored by the Army to improve the treatment of nerve gas casualties.

Rescue breathing, promptly and properly applied, would probably save many lives of the approximately 11,000 victims of suffocation who die annually in the U.S., say anesthesiologists. Official U.S. statistics show that this death toll results from drowning, choking electric shock, gas asphyxiation, heart attacks, drugs and chest injury, among other causes.

Teaches Vital Techniques

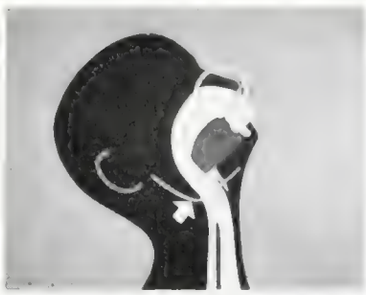
Rescue Breathing, a new safety motion picture designed to teach the techniques of mouth-to-mouth or mouth-to-nose rescue breathing



Vivid animation *shows jaws as pulled forward by rescuer.*

to all ages in groups of all types, is now available on a rental basis through American Film Producers, New York City.

Written, produced and directed



Technique *for keeping tongue from blocking the throat.*

by Lewis and Marguerite S. Herman, with editing and animated sequences added by American Film Producers, the film is based on experiments conducted by Dr. James O. Elam, director of the Department of Anesthesiology, Roswell Park Memorial Institute, Buffalo, N. Y.

Assisting Dr. Elam were Dr. David G. Greene, Harry M. Dent, professor of clinical research in cardiovascular disease, and Dr. Max A. Schneider, instructor, University of Buffalo School of Medicine; using the research staffs and facilities of Roswell Park Memorial Institute and Buffalo General Hospital.

Color An Essential Asset

Rescue Breathing (21½ min.) was filmed in color in order to show the cyanotic blue color of victims of suffocation and the flush pink which brightens the skin upon successful revival; however, black-and-white prints are available.

Photography includes re-enactments of experiments using physician volunteers who permitted themselves to be drugged with curare to simulate unconsciousness and inability to breathe. Also re-enacted for the film were emergency situations which dramatize the need for learning the techniques of rescue breathing, and show the simple steps to be followed for successful revival of the victim in each situation.

Has Won Official Approval

The film is officially approved and endorsed as a teaching film by the New York Society of Anesthesiologists and the American Society of Anesthesiologists.

Information regarding previews and rentals may be obtained by writing to American Film Producers, 1600 Broadway, New York 19, N. Y.

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The "Blue Chips" of the Film Industry Are Advertised in Business Screen Magazine

LANGUAGE FILM JOINS BELL SERIES

CHARACTERS right out of Alice in Wonderland—with an assist from Dr. Frank Baxter as "Dr. Linguistics"—tell the story of language in *The Alphabet Conspiracy*, sixth and most recent in the Bell System Science Series.

The hour-long film was premiered nationally in a color telecast January 26 over a 186-station NBC-TV network, following prerelease screening for educators and the press and showings to Bell System employees.

Following the pattern of such earlier *Science Series* films as *Our Mr. Sun*, *Hemo the Magnificent*, *The Strange Case of the Cosmic Rays*, *The Unchained Goddess*, and *Gateways to the Mind*, this latest production employs live action and animation in a fantasy setting to tell a factual story of language and its effects.

The "Tyranny of Language"

In the film story, three characters conspire to kill the alphabet and free mankind from the "tyranny of language." Conspirators in the fantasy plot are Judy (Cheryl Callaway), a schoolgirl who's tired of grammar lessons; the Mad Hatter (Hans Conried), who's against language on general principles; and the Jabberwock (Dolores Starr), who speaks a language all his own.

But Dr. Linguistics (Dr. Frank Baxter) thwarts the plot by convincing the conspirators that language is not only essential . . . it's wonderful. He explains many interesting points about language and its effects.

One is that language is spoken rather than written, so that the destruction of the alphabet would have little significance. Man has spoken for more than 70 times as many centuries as he has written.

Another point is that babies throughout the world make the same speech sounds. It's only when they are brought into contact with certain speech habits for a length of time that they incorporate them into their speech patterns.

Camera Pans Wide World

Language is a good indicator of culture, too. People whose culture we may consider primitive may have a highly developed and complex language.

In explaining the science of linguistics, *The Alphabet Conspiracy* demonstrates such things as:

—The drum language of Belgian Congo natives, who "talk" to one another across miles of jungle. Their language is based on syllables of words which are broadcast by the changing rhythmic patter of the drum beats.

—The whistle language of th Gomeros people of the Canar Islands, in which the consonant and vowels are represented entirel by pitch. The language can b understood over a distance o three miles across the deep gorge of the islands.

The Machines for Speech

—The world's first talking machine, invented about 1780, and the spectograph, with its moderr speech producing method is shown

—Two machines that talk to one another—dataphone subsets, which transmit business data over ordinary telephone wires, demonstrate their peculiar "language."

Actually, the film points out, the science of linguistics includes five major parts: phonology, the study of speech sounds; morphology, the study of word forms; grammar, the study of word relationships; semantics, the study of word meaning; and etymology, the study of words' origin and history.

Language Was Made for Talk

The more than 5,000 languages in the world are based on phonemes, the minimum individual speech sounds. English, for example, has 45 phonemes representing 36 different speech sounds, although there are only 26 letters in our alphabet. This demonstrates that language is basically oral, not written.

The Alphabet Conspiracy was produced at Warner Brothers, with Robert Sinclair as director and Owen Crump as producer.

16mm Prints Already in Use

Following its NBC-TV premiere, 16mm color prints of the film have been made available for showings to school and college groups as well as for scientific and general audiences. Arrangements for obtaining the film may be made through the business offices of Bell System companies.



Dr. Frank Baxter *(as Dr. Linguistics) explains children's speech patterns to Cheryl Callaway (Judy) in scene from "The Alphabet Conspiracy."*

Below: *Hans Conried (the Mad Hatter) explains his plot to murder the alphabet . . .*



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PICTURE PARADE

Second "St. Lawrence Project" Film Now in Distribution

☆ The second film in *The St. Lawrence Power Project* series has been released for non-theatrical and tv audiences. The 28½-minute sound-color presentation is sponsored by the Power Authority of the State of New York. It was produced by John Bransby Productions, Ltd.

The St. Lawrence Power Project combines an historical account of the discovery of the St. Lawrence River by Cartier and the early settlements in the Valley with descriptions of modern hydro-electric generating equipment and animated sequences showing how the river was diverted to build the three great dams in the project.

Final sequence shows the equipment being switched on to send first power from the St. Lawrence into the thousands of homes and industries throughout its service area.

Distribution of both this and the previous film in the series is being handled by Association Films. The first film was voted by tv program directors as one of the 50 most popular of those distributed by Association in 1958.

* * *

Simonds Abrasive Releases a Film on Grinding Wheels

☆ *Grinding Wheels and Their Application*, a 24-minute sound and color motion picture issued by Simonds Abrasive Company, Philadelphia, is designed to provide profitable "on-the-job" knowledge of grinding wheels for industrial supply salesmen.

The film describes and illustrates the factors that make up a grinding wheel, explains their identifying symbols, and shows how they are used in actual production and maintenance operations throughout industry.

It is intended for industrial art and vocational education showings, for foremen and supervisory groups, and for in-plant training throughout the metalworking industries.

Produced for Simonds by DeFrenes Company, the film is available on loan basis from Simonds Abrasive branch offices in Philadelphia, Chicago, Detroit, Los Angeles, San Francisco, Portland, Ore., and Shreveport, La.

* * *

"Functional Drafting" Film Explains Concept, Principles

Education of draftsmen and users of engineering drawings in the application of time and money-saving practices is the purpose of *The Concept and Principles of Functional Drafting*, a 20-minute sound motion picture released recently by Industrial Education Institute, Boston, Mass.

The film explains the concept, demonstrates the basic principles involved, and spells out the advantages of simplified drafting practices. It also provides an effective means of gaining management acceptance of the technique.

Principles described in the film have proved their usefulness in actual practice, conform to accepted ASA standards, and do not conflict with military specifications.

The film was produced under the technical supervision of Don Fuller of the H. K. Ferguson Company and Paul Davis of Ebasco Services, Inc., both nationally recognized authorities in functional drafting. Script also was reviewed for accuracy by an advisory board of drafting experts.

Functional Drafting is available from Industrial Education Institute, 221 Columbus Ave., Boston 16, Mass., on a rental basis as follows: five business days following receipt, $25; one month, $50; permanent deposit, $75.

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Close-Up on a Hospital Hazard

EXPLOSIONS IN HOSPITALS from flammable anesthetics are rare. Latest statistics show that in more than 12 million anesthetics administered annually, there were only 55 accidents from fire or explosion—less than one in 150,000 cases.

Contrast this with our highway traffic toll: 40,000 deaths per year, with 80 million licensed automobile drivers, and you'll see how ultra-safe modern hospital operating room techniques are by comparison.

But while rare, hospital accidents are always dramatic, and get much attention. And, to professional hospital administrators, even one such accident is one too many.

For Hospital Staff Use

Fire and Explosions from Flammable Anesthetics (28 min., color) is designed to impress upon surgical and hospital staffs, especially nurses and major maintenance personnel, the fact that "constant vigilance is the price of safety, and is essential if we are to eliminate all hazards of fire and explosion. Only watchfulness and attention by a well-informed and experienced staff can assure the safety of the lives entrusted to our care."

Produced by Mervin W. La Rue, Inc., the film is presented by the Bureau of Mines, U.S. Department of Interior; the Department of Anesthesiology, School of Medicine, University of Pittsburgh; and the St. Francis General and Medical Center Hospitals, Pittsburgh. Production of the film was made possible through an educational grant by Abbott Laboratories, Inc., North Chicago, Ill.

Based on Thomas' Studies

For many years, Dr. Thomas of the University of Pittsburgh School of Medicine has been working with experts of the U. S. Bureau of Mines, also in Pittsburgh, in studies of the causes of fire and explosions in hospital operating rooms and how to avoid them. As a result of these studies, Dr. Thomas has demonstrated explosion hazards to thousands of surgeons and hospital staffs in lectures all over the country. But the requests for these lectures were so many, and the time spent in fulfilling them so great, that it was decided a motion picture on the subject was the only logical answer.

The film points out that three things must be present before an explosion can occur: oxygen, flammable gases or vapor, and an ignition source. This source may be either an open flame, incandescent surfaces, or electric sparks or arcs.

The problem in mastering operating room safety is to eliminate the ignition source, or keep it away from the operating room area.

Special precautions are necessary in operations involving the upper body, especially the facial area. The film shows the tests that must be made if electro-cauterization is required in the neck or face area after flammable anesthetics have been used, and explains the types of switches, illuminating instruments, etc. that are necessary for safety. Chemical hazards from ether and other gases are described, along with the means of avoiding them.

Static Electricity Cause

Particular stress is given in the film to the hazard from static or frictional electricity—a hazard that gives little or no visible indication of its presence, and which until recently was not properly evaluated. This hazard accounts for some 80% of all fires and explosions known to have occurred in anesthesizing locations. It can't be avoided, the film points out, but it can be made harmless by proper precautions.

The film illustrates (by the use of sensitive voltmeters in some instances, by controlled explosions in others), the importance of grounding equipment—and personnel—so static electricity is neutralized, made harmless.

As a final reminder of the need for constant vigilance, the film shows what appears to be an ultra-modern operating room—conductive floors, equipment grounded, etc.—but with the oxygen breathing bag and the anesthetist's chair seat-cover non-conductive. The result: an explosion!

Fourteen medical, hospital and safety organizations, including National Safety Council, were consulted in making the film. Operating room sequences were filmed by La Rue in the studios of John Colburn Associates, Inc., Chicago, with the assistance of Henry Ushijima, vice-president.

Fire and Explosions from Flammable Anesthetics is intended for showing to hospital and medical groups only. It is expected to have its widest audiences among medical schools and associations, and among hospital nurses and major maintenance personnel.

Requests regarding obtaining prints for showings should be directed to Abbott Laboratories, Inc., North Chicago, Ill.



Preventable operating room accidents *caused by fire and explosion of flammable anesthetics are portrayed in new 28-minute color film. It was made possible through an educational grant by Abbott Laboratories, Inc.*



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Visual Selling

☆ Mechanical Air Controls, Inc., Detroit, has put the story of its new "300" air control series on a 16mm sound and color film and equipped its distributors with portable continuous projectors to carry its product description to customers and prospects throughout the country.

Film story of the "300" product series was completed by the company in 13 days from script to screen, with laboratory work done by Capital Film Service, East Lansing, Mich. New films will be forwarded to distributors as new products are developed.

The portable projectors, made by Technical Service, Inc., of Livonia, Mich., can be carried by salesmen much like a briefcase.



Above: *leaving Air Control plant offices are sales execs with pilot, armed for effective product demonstration with projectors.*

They may be placed right on the customer's desk, and, through the use of a small ear speaker, the customer can see and hear the sales story without disturbing other persons in the Office.

A Choice for Listeners

If desired, additional ear speakers can be attached to the projector; or, where necessary, the main speaker of the unit can be used.

Mechanical Air Controls called a special meeting of its 300 distributors to introduce and explain the new selling plan.



Above: *vp Paul Moody shows MAC's president Walter Ludwig (right) and sales manager Art Schuefelbein how company's new visualized product show works.*

Advantages of Film-Sell

Company officials expect the new selling approach to accomplish several purposes:

1. The entire sales talk is on the film soundtrack, and does not change from one presentation to another.

2. Through the film presentation, the customer or prospect is able to see the product in actual use, so that applications, ease of installation, and design features can be noted.

* * *

Fremantle to Handle EB Film TV Distribution in Canada

☆ Television distribution of all Encyclopaedia Britannica films in Canada will be handled by Fremantle of Canada Ltd., according to joint announcement by Wilbur S. Edwards, vice-president of Encyclopaedia Films, and Paul Talbot, board chairman of Fremantle of Canada. Fremantle International, Inc., has been handling EB film distribution except for the U.S. and Canada for the past six years.

Ralph Ellis, Fremantle's president, will be in charge of sales throughout Canada. EB Films currently has 600 titles.

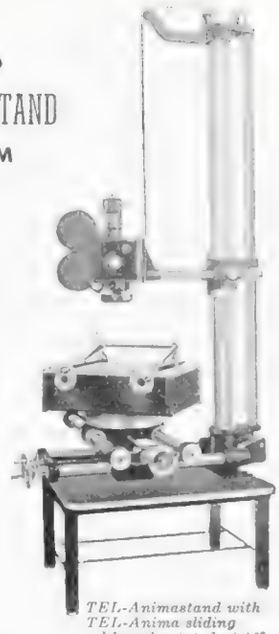
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Walter Reed Army Medical Center, Wash., D. C.
Associated Missile Products, Pomona, Calif.
Campbell Films, Saxton's River, Vermont
Holland-Wegman Productions, Buffalo, N. Y.
Government of Pakistan
Sandia Corporation, Albuquerque, N. M.
Telefects, Inc., New York, N. Y.
TV Spot Service, Cedar Rapids, Iowa
UNESCO (Aid to India), Paris, France
Veterans Administration Hosp., Topeka, Kan.
Viquie Film Productions, Santurce, P. R.

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What's New in Sponsored Pictures



William O. Maxwell *(right), manager, Consumer Relations at Harvester, presents Canyon film to Wilbur A. Dexheimer, commissioner, Bureau of Reclamation, Dept. of Interior, at Houston premiere last month.*

Glen Canyon Construction Pictured in Harvester Film

Taming a New Frontier, a 27-minute sound-color motion picture documenting the progress in construction of the gigantic Glen Canyon Dam in northern Arizona from its start in 1956 to the present, has been released for public showings by International Harvester Co.

Filmed in cooperation with the U.S. Department of the Interior's Bureau of Reclamation and Merritt-Chapman & Scott Corp., prime contractor on the $108 million project, *Taming a New Frontier* illustrates the birth of a new community and the monumental engineering effort that will affect living standards of millions of Americans when it begins producing 900,000 kw. of electricity and providing water to irrigate tens of thousands of new acres.

Narrated by Chet Huntley, tv network commentator, the film uses his incisive style to highlight spectacular scenery and such project feats as rock blasting and daring workmen dislodging rocks while riding steel cables suspended over sheer canyon walls.

International Harvester plans to document the further progress of the Glen Canyon project until it is completed in 1964.

Taming a New Frontier may be obtained on loan by writing the Consumer Relations Department, International Harvester Company, 180 N. Michigan Ave., Chicago 1, or by contacting any International construction equipment distributor.

* * *

After 13 Years, This P&G Picture Is Still Going Strong

Proof that a sponsored film dedicated to the viewer's self-interest will have a long and useful life is the record hung up by Procter & Gamble's *Scrub Game* (30 min., b w), now in its thirteenth year of distribution through Modern Talking Picture Service.

The Title Tells the Story

Scrub Game, which tells about good health through proper care of our skin, is an educational film for boys and girls. Dr. Craig, a kindly physician, shows a young boy and girl how frequent washing with soap and water helps preserve health. The film explains the causes of skin irritations like unsightly blackheads, and explains how they can be curbed. There are also scenes showing how P&G's Ivory soap is made.

The sponsor wanted *Scrub Game* booked into as many schools as possible. Since it was produced in 1945, the film has been viewed by more than 200,000 school and non-school audiences in thousands of towns and cities in all of our 49 states. Attendance has averaged a million persons a year. Currently 300 prints are in constant circulation.

Audience Nears 15 Million

Scrub Game has had 94,950 bookings, 202,174 showings and been viewed by 14,652,769 people since its introduction. It averages 120 viewers for each booking, and there are about 2.2 showings for each booking. Of the more than 14 million viewers, 6,015,212 have been boys and 7,771,164 girls. After 13 years in circulation, prints still must be reserved weeks in advance.



"What's News?" to be Told In New Film by Marathon

☆ Marathon TV Newsreel has been appointed by the National Radio and Television News Directors Association to direct and produce a definitive film on news, and just how it is gathered and disseminated by television, it was announced by Konstantin Kalser, the film company's president.

The film will be started soon, Kalser said. He added that the company has available 510 newsmen cameramen around the world many of them from the network lists, and has shot news films on almost every continent for use of tv editors in the United States.

Effective use of tv news programs by industries in reaching the general public depends on the ability to give tv news editors what they want, when they want it, Kalser said.

Marathon TV Newsreel's clients include Socony Mobil Co., International Business Machines, Volkswagen, a number of major airlines, a New York bank, Sikorsky and The Budd Company.

A principal objection by tv news directors to industrial news footage submitted to them, Mr. Kalser said, is that the commercial message is so strong that it either creates a problem with the news program's sponsors or obscures the "news" part of the story.

* * *

Film on Cross-Infection Is Planned for Hospitals' Use

☆ A 30-minute motion picture dealing with the over-all worldwide problem of cross infections in hospitals will be produced cooperatively by the American Medical Association, American College of Surgeons, and the American Hospital Association. Production of the film has been made possible by the cooperation and support of Johnson & Johnson, New Brunswick, N.J.

The film, which will be in sound and color, is designed to educate all levels of hospital personnel concerning the many avenues by which infection can be spread throughout a hospital. It will use the staphyloccus by way of illustration and as an example of one of the most important phases of the problem.

Produced under the supervision of Dr. Carl Walter of Boston, associate clinical professor of surgery, Harvard Medical School, one of the pioneer investigators in this field, the film will deal with the

broad fundamentals of phases of the problem, and lay the groundwork for delineation of the problems relating to specific fields in a series of shorter films to follow.

Premiere showing of the new film will be at the annual meeting of the American Medical Association in Atlantic City next June, and again at the American College of Surgeons meeting in October. Later it will be made available for worldwide showings to professional audiences.

Production of the film will be coordinated by Ralph Creer, director of motion pictures and medical television of the American Medical Association.

CASE HISTORY

Bell Film Describes Business Office System

SPONSOR: American Telephone & Telegraph Company.

TITLE: *Measuring Up*, 20 min, b w, produced by Wondsel, Carlisle & Dunphy, Inc.

☆ This film, the Bell System says, is presented by the "Society for the Preservation of Sanity of Business Office Managers." It describes the operations of the System's Business Office Service Index, an efficient, if complicated, technique designed to insure continuing good service for subscribers in their relations with the business office.

Each office in the system is regularly rated on five points: errors, irregularities, delays, manner and attentiveness. Through observations of service by monitoring, the company can determine how efficiently each office is operating. And business office managers are expected to "measure up" to the required norms.

The film tells the office manager how his index rating is determined, explains that it is not just a number drawn out of a hat. It reduces a very complicated accounting procedure to simplicity.

Ad Reps See Importance of Films as a Marketing Tool

☆ The importance of motion pictures and slidefilms in the complete merchandising and marketing program offered its industrial clients by Ross Roy, Inc., were demonstrated as part of a "McGraw-Hill Day" recently held for midwestern representatives of the publishing firm at the agency's headquarters offices and studios in Detroit.

During a four-hour tour of the separate divisions of the agency, the McGraw-Hill group viewed each operation and how it fits into the total marketing plan. Sales training films and coordinated sales training materials were reviewed in the company's special projection room.

At Ross Roy's photographic studio, the representatives saw how the agency uses photography for product analysis and comparison, and viewed a 16mm color production comparison film. Maurice G. Vaughn, agency vice-president, was in charge of the presentation program.

* * *

Humor Approach Wins First Award for Beer TV Spots

☆ A humorous approach won the top two awards for best beer commercials of 1958 in the results of the annual nationwide television commercial contest recently conducted by the Brewers' Association of America.

The commercials were produced by Robert Lawrence Productions, New York, and Grantray-Lawrence Animation, Hollywood, an affiliate.

The first place winner was an animated commercial for Grain Belt Premium Beer, brewed by the Minneapolis Brewing Co., Minneapolis.

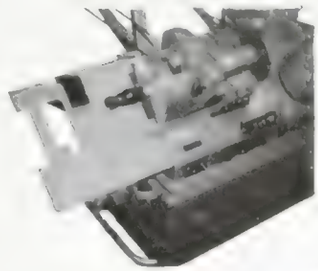
Maurice Gosfield, the "Doberman" of the Phil Silvers television series, starred in the second place winner, a commercial produced for the American Brewery, Inc. Baltimore.

ANOTHER CAMART FIRST!

CAMART ADD-A-UNIT EXTENSION PLATES

(U.S. Pat. Pending)

FOR MOVIOLA SERIES 20



Now add a third sound head to your two head Moviola using this easy as A-B-C attachment:

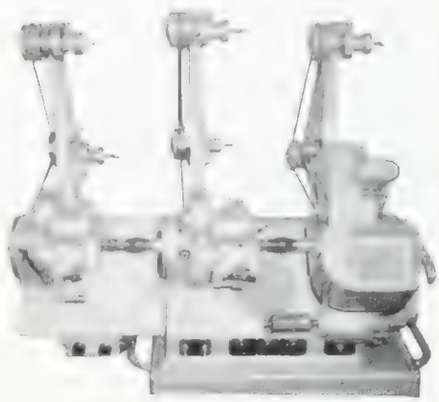
A. Remove the take-up arm from the separate sound side of your Moviola.

B. Add the extension plate, no drilling or tapping in your cabinet.

C. Replace the take-up arm and the plate is installed. Now all you do is add the third sound head and take-up arm and hook it into your amplifier and you are ready to go!

AND YOU CAN ADD FOURTH AND FIFTH SOUND HEADS JUST AS EASILY! MAKE ANY COMBINATION OF 16mm AND 35mm OPTICAL-MAGNETIC SOUND HEADS.

CAMART ADD-A-UNIT EXTENSION PLATE is complete with extra belt guard, flange, flexible coupling assembly, separate volume controls, for each head, and amplifier attachments (for Moviola Series 20 machines) . . .



$325.00 f.o.b. N.Y.

Separate sound heads or take-ups additional. Prices on request

The original CAMART ADD-A-UNIT EXTENSION PLATE is available only at the Camera Mart, Inc., or their exclusive franchised dealers.

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4 Wheel — $1400.00

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CAMERA EQUIPMENT CO., Inc.

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Int'l Golf Matches in New Color Film

THE CLUB DO GOLF on the outskirts of Mexico City is a scene of breath-taking grandeur, a rolling, beautifully manicured course with towering mountains serving as a fabulous backdrop.

Here, on the ancient slopes of the Aztecs, one of the great sports spectacles of the world, the sixth annual Canada Cup and International Trophy Matches, took place last fall before the cameras of National Educational Films, Inc., the country's leading producer of golf films.

In the fifth Canada Cup and International Trophy matches a year ago in Japan, Pete Nakamura and Koichi Ono startled the sports world by winning both championships. There were more surprises this time.

Ireland's Harry Bradshaw and Christy O'Connor took the lead in the second round and led the rest of the way to win the Canada Cup with a total of 579, three strokes ahead of Spain.

But unshakable Angel Miguel, a 29-year-old Spaniard, fired a three under par 33 on the final nine holes to tie Bradshaw for the low individual lead at 286. Then he knocked in an 18 foot birdie putt on the third extra hole to capture the coveted International Trophy.

It was a dramatic ending before a record Mexican golf crowd of 14,000 spectators and, even in defeat, a remarkable one for Bradshaw. One year ago, in Japan, he was in serious condition with a three-day nosebleed. Then he was administered the last rites of the church, and his partner, O'Connor, sat up with him night after night.

Their spectacular win at Mexico City this year had the rest of the golf world sitting up days!

President Eisenhower summed up the world's interest in the matches when he said, in a special message to the participants:

"Friendly competition in golf, as in other sports, stimulates the spirit of fair play that strengthens the mutual understanding between peoples. Only in this environment can international good will grow and flourish."

The International Trophy Tournament and Canada Cup Matches, 26 min., color, and eight other fine golf films, are available from National Educational Films, Inc., 165 West 45th Street, New York.

SAFETY FIRST ON RURAL HIGHWAYS



A Reid H. Ray production crew on location for "Safe Farming, U.S.A."

☆ The routine job of moving farm equipment on public roads ranks high among the hazards in farm work today. Statistics from the National Safety Council and the Farm Equipment Institute point out that one-third of all fatal farm equipment accidents occur on public roads.

The National Safety Council says that merging slow vehicles with high speed traffic, operating tractors at excessive speeds, and ignoring the rules of the road are among the principal reasons for the high accident rate for tractors on highways.

Reducing these hazards by encouraging safer operating practices is the purpose of *Safe Farming, U.S.A.*, a new 4½-minute film sponsored by Allis-Chalmers Manufacturing Company, and produced by Reid H. Ray Film Industries.

Black-and-white prints of the film are being distributed for public showing through more than 200 television stations which feature farm programs. Color prints have been supplied to Allis-Chalmers tractor sales branches for use by dealers and other interested groups.

Safe Farming, U.S.A. relates the story of farmer Joe Matson, whose new tractor is being looked over by county agent John Carter on a routine visit. Carter finds that Matson and his two sons apparently need brushing-up in their safety practices, and with Mrs. Matson's help gets them to take a review course in tractor operation.



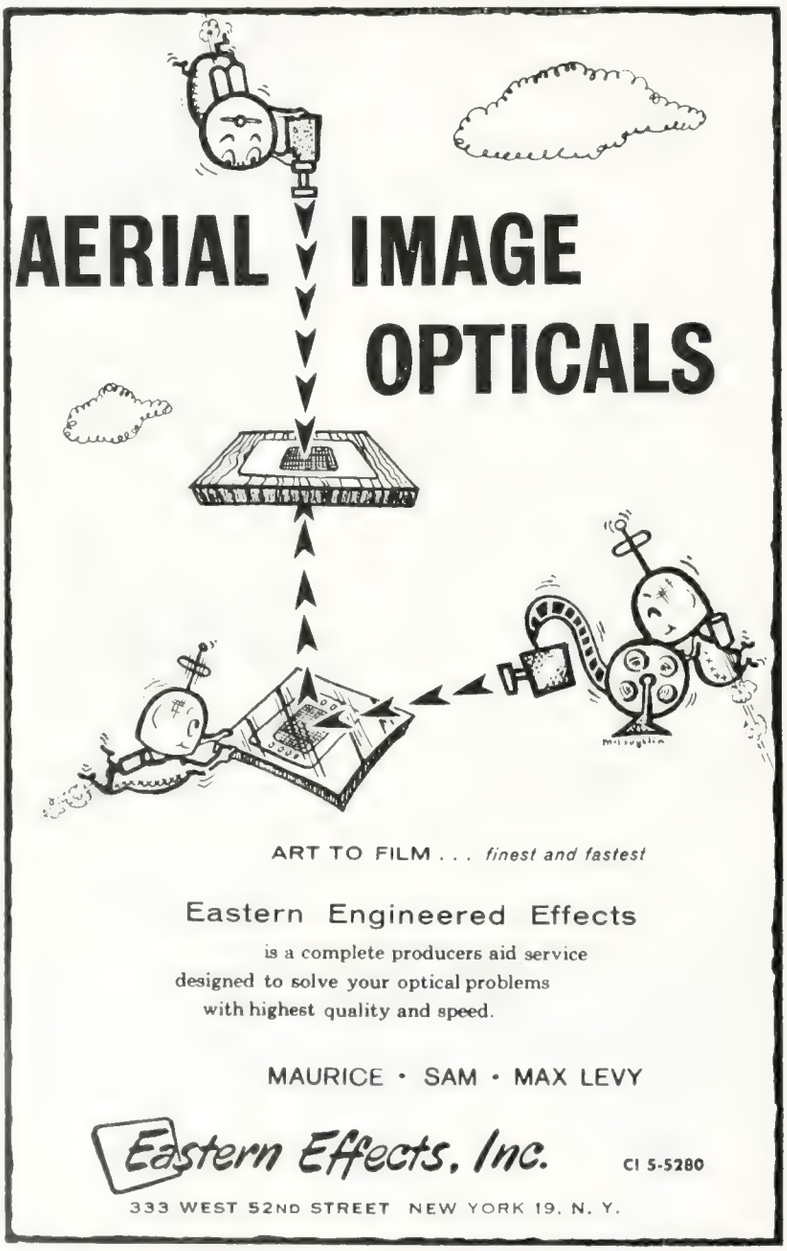
Above: *proper hand signals are a vital key to road safety.*

The film stresses seven points of safety adopted by the National Safety Council for highway travel by farm vehicles. These include: good planning to avoid heavily traveled roads; keeping the tractor under control; using only experienced operators; locating entrances to fields and farmyards for safe visibility; courtesy; using flags or lights to alert other highway travelers; following local traffic laws.

GE's New Film Catalog

☆ An 8-page booklet listing and briefly describing the film programs in its *More Power to America* series has been issued by the Apparatus Sales Division of General Electric Company, Schenectady, N.Y.

A copy of the booklet may be obtained upon application to the Apparatus Division at Schenectady, or through local G-E sales offices.



USE FILMS TO SELL THE ADVERTISING

☆ "Advertisers may be missing millions of dollars in sales because they fail to show sales people how to take advantage of their advertising," said Dean Coffin, Wilding Picture Productions, Inc. in a recent appearance before the Toledo Ad Club.

Speaking on the subject "Business Communications: How to Parlay Your Advertising," Coffin said the average consumer is subjected to 1,600 advertising impressions a day and that any advertiser successful in getting his message across should be prepared to make the most of it at the point of sale.

Reach the Man Who Sells

He stated that to be complete, the advertising program should "go all the way down the line to the fellow who is supposed to sell the product after the advertising has delivered prospects to his door."

Coffin told the conclave, "It is important to show dealers, distributors and other sales people the kind of advertising that is going to the public, and you want them to believe it, to get excited about it and see its scope."

"To accomplish this, it is necessary to talk the salesman's language," Coffin said. "The successful sales communications program that really prepares a field sales organization to convert advertising dollars into sales, has to be written out of the lives of people, on life as it is lived out of a salesman's hat."

Follow-Thru Builds Sales

Coffin cited the case of one company which increased its sales volume by several hundred thousand dollars a month as a result of a program designed to familiarize dealer salesmen with the product and show them how to sell it. The complete program utilized motion pictures, slidefilms, and even a live stage show which helped sell dealers on the idea of subscribing to the program.

Show New Wilding Techniques

A number of new motion picture and slidefilm techniques developed by Wilding were demonstrated as an additional part of the Toledo program by Mr. A. J. Bradford, director of Wilding's Customer Services Department at the company's headquarters in Chicago. A motion picture using the Communicam technique, and slidefilms utilizing Vista Strip and Trigger Strip, terms originated by Wilding, were shown.

Communicam is a battery of three synchronized motion picture cameras used to photograph unrehearsed situations, such as live panel discussions. By photographing the action from three different points of view, it is possible to avoid lost scenes which cannot be re-created.

Bradford described Vista Strip as almost a new medium of visual communications. This new method provides for several new effects including more realistic animation with slidefilms.

Trigger Strip is described by Bradford as "a continuously moving slidefilm technique in which the speed of projection can be varied and the film can be stopped at any point."

* * *

Jay Norman Associates Set in New Production Studio

☆ N. Jay Norman Associates, 201 N. Wells St., Chicago, has been formed to produce motion pictures using industrial and graphic design combined with regular film production techniques. Principals are N. Jay Norman, film producer and Mort and Mildred Goldsholl, graphic, industrial and film designers.

The firm's first major production is a 12 minute sound and color film, *Mag*, now being used by LIFE as the springboard in a 30 minute ad sales promotion called "See For Yourself." The presentation had its premier in Chicago Feb. 16, 17 and 18 before 800 agency and advertising executives.

According to Norman, his company has signed to do major sales meeting presentations for two U.S. companies as a direct result of the LIFE presentation.

GREEN FILM?
DIRTY FILM?

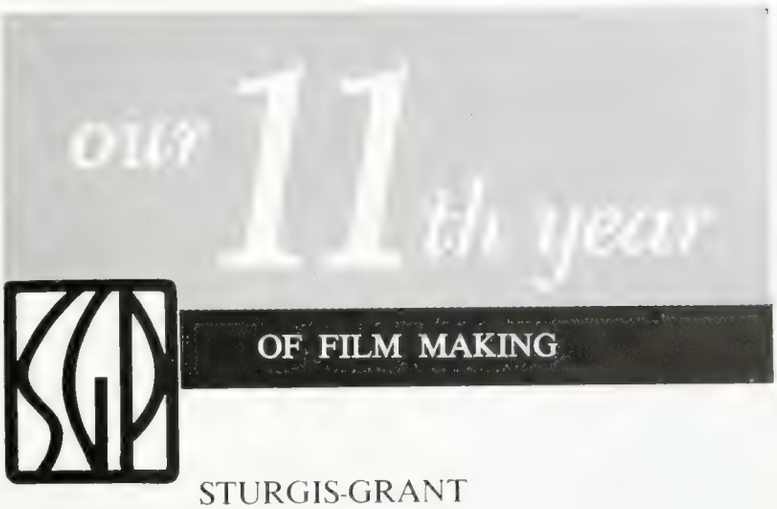
FilMagic Pylons (Pat. Pend.) quickly attach to any 16mm. projector. Automatically silicone-treat and protect film, clean gates as film is running.

Special kits, complete with simple instructions for Ampro, B&H, Eastman, RCA, TSI, Victor. Write for illustrations and prices.

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Murray Hill 9-4994



Business Screen EXECUTIVE

Hal Kopel Joins Cinefonics As Production Manager

☆ Hal Kopel has been appointed production manager of Cinefonics, Inc., a division of Cook Electric Company, Chicago. He will aid in the writing and supervision of films produced by this division.

These films include productions made for other divisions of Cook Electric Company, as well as films



Hal Kopel

for other industrial organizations and for branches of the U.S. Department of Defense. Cinefonics specializes in the production of progress report films, briefing films, data reports, documentation of research and development, and other types of technical film work.

Prior to joining Cinefonics, Kopel was senior producer of Encyclopaedia Britannica Films. Earlier he spent four years with the Bell Aircraft Corp. motion picture division, where he made training films and film reports on the P-59 jet plane and the supersonic X-1 rocket powered aircraft, first plane to break the sound barrier. He has 16 years of experience in film writing and production.

* * *

Haeger Appointed Director of New Department At Filmack

☆ Phyllis Haeger has been named Director of the newly created Promotion Department of Filmack Trailer Company, according to an announcement that was made recently by Filmack President, Irving Mack.

Miss Haeger, formerly Director of Public Relations of the Byrne Marcellus Company (Chicago), is responsible for the development of new themes for film trailers as well as methods by which exhibitors can improve their overall attendance. She assumed her duties at the Filmack home office in Chicago, on February 16.

Hal Persons Named Account Supervisor at Van Praag

☆ Hal Persons has been appointed account supervisor of Van Praag Productions, according to an announcement by William Van Praag, president. He also will handle sales promotion and publicity. Before joining the company, he was account executive for Harry S. Goodman Productions.

A veteran in the film industry, Persons has previously been connected with Criterion Film Laboratories and Radio-Television Daily. He has also been head of his own television program producing company.

* * *

On Film Names William Riley as Executive Vice President

☆ William Riley has been appointed Executive Vice President of On Film, Inc., Princeton, N.J. Mr. Riley was previously with the investment firm of Powell & Co. as vice president.

At the same time, John C. Thompson was appointed as Director of Sales. Mr. Thompson was previously manager of mid-west sales for the company.

FARRELL AND GAGE FILMS, INC.

213 East 38th Street, New York 16, N.Y.
Phone: MUrray Hill 3-8358

Date of Organization: 1951

Matt Farrell, *President & General Manager*
C. Lillian Farrell, *Secretary*
William McAleer, *Vice-President & Director of Photography*
Joseph Faro, *Production Manager*
Carlos Orta, *Film Editor*

SERVICES: Production and distribution of sound motion pictures and sound slidefilms for business and industry. FACILITIES: Complete 16mm and 35mm motion picture and slidefilm production in black and white and color, including sound studio, magnetic film recording, editing services, script, foreign language, art work, animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A New Era in Plastics, Multicolor Magic* (Hercules Powder Co.); *Amflow* (American Machine & Foundry Co.); *Steam Catapult Maintenance* (U.S. Navy); *Something for Tomorrow* (U.S. Dept. of Health, Education & Welfare); *Impact!* (Panhandle Eastern Pipe Line Co.).

This listing contains only concrete facts. It does not employ such abstract terms as *Imagination, Performance, Responsibility.*

This is as it should be, for only by personal contact, working with people, can these abstracts become realities.

We invite you to join our growing list of clients who, by their repeated use of our services, have recognized that *Imagination, Performance* and *Responsibility* are hard facts with

FARRELL AND GAGE FILMS • INC.
213 EAST 38th STREET NEW YORK 16, N. Y.



Herman Edel

Herman Edel Now Executive V.P. of Music Makers, Inc.

☆ Herman Edel has been ap pointed executive vice-president Music Makers, Inc., New Yor City, and will be responsible fo all sales and administration of th company.

Prior to joining Music Make as sales manager, Edel was assoc ated with Sterling Television as ac vertising-promotion manager, an with DuMont Television Networ in a similar capacity.

* * *

Gordon Weisenborn Joins Niles on Special Assignment

☆ Gordon Weisenborn, motio picture producer-director, ha joined Fred A. Niles Production Inc., Chicago, on a special assign ment basis, president Fred Nile announces. Weisenborn is the filr consultant to Firestone Tire Rubber Co.'s public relations de partment.

Weisenborn's previous activitie in the motion picture field have in cluded service with the Nationa Film Board of Canada, editor-in chief on "The World in Action film series, and for the Twentiet Century Fund. He was a producer director on 20 Encyclopaedia Bri tannica educational films, and ha worked on films for the U.S. Ai Force and Navy, the U.S. Publi Health Service, and the Unite Nations, as well as on state gov ernment-sponsored documentaries

* * *

George Steele Joins Staff Of Photo-Arts as Sales Mgr.

☆ George Steele, formerly wit WCAU-TV, has joined the staf of Photo-Arts Productions, Phila delphia, as sales manager, it wa announced by Walter Dombrow president.

During his five years with th Philadelphia CBS outlet, Steel served as assistant director of pro duction, and worked in both th local and national sales service de partments and in film sales.

DuKane Enlarges Staff of Its Chicago Sales Office

☆ Stewart DeLacey has been promoted from sales correspondent to manager of the Chicago territory of DuKane Corporation, according



Stewart DeLacey

to Al Hunecke, manager of the company's Audio-Visual Division.

Robert T. Larson also has been added to the company's Chicago sales department.

DeLacey has been with DuKane since 1957. His previous selling experience includes retail direct sales and electronics experience with the armed forces.

* * *

Rosenheim, Boint Named to Bell & Howell District Posts

☆ Appointment of two district sales managers in Bell & Howell's central sales region has been announced by Maxwell Sroge, director of sales.

John H. Rosenheim has been named district manager in northern Illinois and parts of the Chicago market area. He has been with the company for six years, most recently as product manager for 8mm motion picture equipment.

Robert C. Boint has been named district sales manager in northern Ohio, West Virginia, and parts of Pennsylvania and Kentucky, with headquarters in Cuyahoga Falls, Ohio. He has been with the company for a year as a sales trainee and as assistant to the director of sales training.

* * *

A-V Equipment Firm Now A Division of Photolec Ltd.

☆ Hugh H. McCaughey, who formerly operated Audio-Visual Equipment Co., Vancouver, B.C., has announced that as of January 1, 1959, his business has become associated as an Audio-Visual Equipment Division of Photolec Ltd. Offices of the company have been moved from their former location to Photolec Ltd.'s headquarters at 787 Hornby St., Vancouver, B.C., Canada.

Ken Marthey Heads TV Spot Dept. at U. S. Productions

☆ Ken Marthey, McCann-Erickson, Inc. TV-Radio Group executive, has resigned to become vice-president in charge of TV commercial spot production for United States Productions, Inc., New York.

Prior to his agency position, Mr. Marthey was with Benton & Bowles Inc. as senior TV producer serving the Procter & Gamble account. From 1953 to 1955 he was a TV producer at Transfilm Inc.

In 1953 Marthey was given a special award by the Robert Flaherty Film Foundation for his direction of cinematography and camera work on *And Now Miguel*, produced for the U.S. State Department. During World War II, he was in charge of photography in the Filmstrip Photo Division of the U. S. Army Signal Corps, and later served in the European Theater of Operations as first cameraman for Hollywood director George Stevens.

* * *

Aldrich Joins Transfilm for Motion Picture Scenic Design

☆ Adolf "Hank" Aldrich has joined Transfilm Incorporated as a motion picture scenic designer, it was announced by Thomas Whitesell, vice-president in charge of film production.

An artist and designer for the past 25 years, Aldrich has an extensive background in scenic design for filmed television programs, commercials, industrial and theatrical films. His credits include more than 270 tv shows such as *The Goldbergs*, *Hollywood Offbeat*, *Man Against Crime*, *I Spy*, etc., and more than a thousand tv commercials.

In the industrial film field, Aldrich was scenic designer for more than 20 sponsored motion pictures for such firms as U. S. Rubber, AT&T, H. J. Heinz and others.

* * *

Paul Heller to Klaeger Film; Authority on Films' Design

☆ Paul Heller has joined the staff of Klaeger Film Productions, Inc. A member of the faculty of New York University, where he teaches designing for motion pictures and TV, Heller has recently served as art director for an American Gas Association commercial series, an RCA color series, and the GE progress reports.

In an expansion move, the Klaeger firm has recently acquired the studio facility formerly occupied by Cousins Productions at 1600 Broadway, New York.



Our Specialty...
SALESMANSHIP on film

As scores of top firms can tell you, there's no faster, more forceful way to put your message across than with a *Holland-Wegman* film.

For Holland-Wegman is a 5,000 square foot studio fully equipped and manned to plan, write and produce top calibre films in any category...product sales, public relations, training, documentary, television commercials.

What job do *you* have for *Holland-Wegman* salesmanship-on-film? Phone or write us about it today!

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The essence of effective communication
is the
ILLUSTRATED IDEA...
our stock in trade.
Proof of our effectiveness is in over
two-hundred successful
industrial, sales, public relations and commercial
films, each an illustration in
imaginative concept, script and direction
combined with creative editing.
Do you have a *communication* problem,
in areas you'd like to reach?
Let's talk about it.
There's no obligation, of course

ideas illustrated inc. *creative motion picture production*

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Above: *(l to r) George Sauppe, president; Fred Hueberner, engineer; gen. mgr. Emil Eisenlohr display State Dept. citation.*

Selectroslide Honored for Performance at Brussels Fair

☆ Spindler & Sauppe, Los Angeles slide projector manufacturer, has received an award from the United States Commissioner General of the Brussels World Fair in recognition of the performance of the 10 "Selectroslide" units which the company supplied for use in the U.S. exhibit at Brussels last year.

The award was presented by Francis D. Miller, deputy coordinator of the U.S. Building Exhibits at Brussels, who stated that the units were operated 13 hours a day during the 189 days of the World Fair without replacement.

The Selectroslide units were used to project continuous pictures, in full color, telling the story of the United States, as part of this country's exhibit at Brussels. Two stand-by units also were provided by Spindler & Sauppe for possible replacement, but were not needed.

The award citation has been given a prominent place in the company's Los Angeles showroom.

PARTHENON PICTURES

HOLLYWOOD

for

KAISER CHEMICALS DIVISION

"MODERN BASIC REFRACTORIES" — A technical-sales story which, though addressed to Steel, Cement, Copper and Glass process men, must be comprehensible to non-tech purchasing agents and executives. Color. 29 minutes. (Modern TPS.)

PARTHENON PICTURES

Charles Palmer, Executive Producer

2625 Temple St. • Hollywood 26

New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

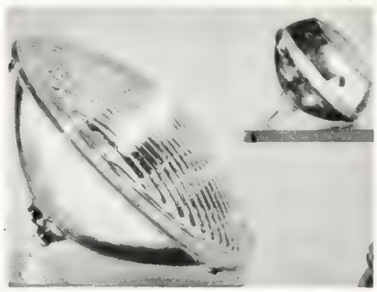
Sealed Beam Projector Lamps Are Unveiled by Westinghouse

☆ A complete line of sealed beam lamps for projectors has recently been developed by Westinghouse Electric Corp., Lamp Division, Bloomfield, N.J. This new unit has an intensified controlled beam that results in the production of the same lumens as is obtained from a conventional lamp, but using only one-fourth of the wattage.

A built-in optical system is included in the unit and thus eliminates the need for a condenser lens and reflector. Development of this lamp should permit design and production of more compact projectors, say Westinghouse engineers.

The new intensified controlled beam lamp will be produced in various sizes and wattages for slide and movie projectors. The lamp for typical home movie projectors is 2¾ in. in diameter and 2 in. deep. Glass aiming pads are an integral part of the lamp and will permit exact positioning in the projector. Westinghouse is presently experimenting with variations of this lamp for use in display lighting, outdoor signs and in other fields.

New Westinghouse Sealed Lamps



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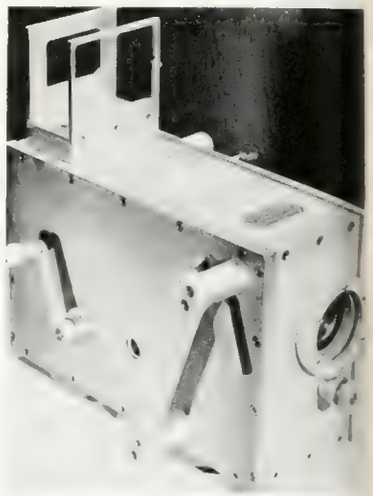
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HOLLYWOOD 38, CALIFORNIA

Underwater Camera Housing Design of Camera Equip. Co.

☆ A new underwater housing ha been designed and developed b Camera Equipment Co., Inc., Ne York for specific use of the KO DAK K-100 camera in underwate cinematography. Combined weigh of the housing and camera is onl 30 lbs. Its compact size, 12¼" 9½" x 12½", with convenien handles at right front and left rea of the housing, enables the camera man to operate it easily in eithe standing or horizontal positions The housing has a 10mm f:1.8 fixed focus Angenieux Lens wit an iris that can be controlled unde water. An open sight viewfinde clearly shows 10mm field of view

According to Gene Levy, CE sales manager, all camera control can be easily operated under water



Underwater Camera Housing

Viewing ports show film exposed, iris setting and spring wind. Forty feet can be exposed on one wind.

The housing is constructed of ¼" anondized dural plates and is capable of withstanding water pressure at 75 ft. depths with an accessory pressure valve to permit effective operation at depths up to 175 feet. Base of housing contains ¼" x 20" and ⅜" x 16" tripod receptacles. All hardware is industrial chrome plated for protection against salt water action.

New Line of Microphone Booms Announced by Cinekad Co.

☆ Cinekad Engineering Company has announced a new line of microphone booms for use on location of studio work. Carefully engineered, the booms extend from six to as much as 21 feet in some models. Most of the booms have a noiseless directional mike control. Each comes with a five-foot stand which can be elevated to ten feet. The booms are collapsible and portable, and will fit easily in a car.



Lite-Weight 10 KW Lamp

Studio Lighting Co. Perfects 10 KW Lamp for Field Rental

☆ A new light-weight 10 KW lamp, on which the head weighs only 35 lbs. (ring 15 lbs.) has been perfected by Studio Lighting Co., Chicago and is now available for producer rentals and location work. Call Bob Duggan at Studio Lighting in Chicago to arrange prompt shipment.

* * *

Technical Service, Inc. Expands 16mm Projector Leasing Plan

☆ Technical Service, Inc., Livonia, Mich., has expanded its leasing plan to include all models of TSI motion picture projectors.

The new plan, available through TSI Leasing, Inc., provides for rental of standard projectors, projectors with a built-in television-type screen and repeater magazine projectors for continuous film showings. If a purchase is made later, allowance will be made for rental money already paid.

The leasing field has seen marked growth in the past year, according to E. H. Lerchen, TSI president, chiefly by film-users who want a temporary increase in their volume of showings, especially for audio-visual sales training uses and seasonal sales campaigns.

* * *

Allied Audio-Visual, Chicago Offers New Convention Service

☆ Expansion into the field of planning and presentations for sales meetings, conventions and training programs has been announced by Harold O. Ruhge, owner of Allied Audio-Visual Services, Chicago. Allied will offer a complete and professional service in counseling, rental, sales and service of all equipment and film handling.

Albert P. Miller, head of promotion and Grosvenor Rust, audio-visual counselor, will assist Ruhge in this new service. Miller is associated with the film division of Republic Pictures and Rust is an audio-visual specialist in training and educational communications.

* * *

Telic Builds Producer Services

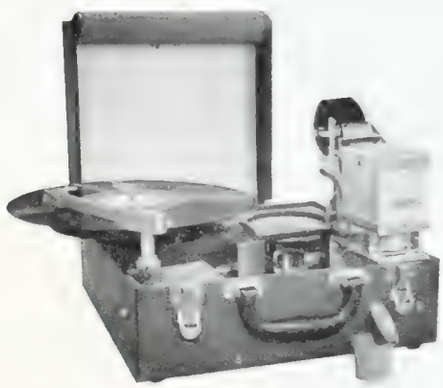
☆ Telic, Inc., a specialized motion picture service for industrial concerns, has increased its facilities and added new equipment to its offices and studios in the Film Center Building, New York.

Now in its fourth year, Telic was organized by Elwood Siegel and Edward Boughton, both old hands in the film business. The company provides such services as production planning and supervision and other creative editorial services for industrial photographic departments.

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We Visit Arnold & Richter

A Business Screen Report by Tod Stromquist



Right: *hand assembly of 16mm Arri cameras at Arnold & Richter's factory in Munich. Standing is V. H. Zeintl, supervisor.*

ALTHOUGH BEST KNOWN to American film makers for their 16 mm. and 35 mm. "Arriflex" motion picture cameras, Arnold & Richter K.G. in Munich, Germany, has become perhaps the most completely integrated motion picture operation in the world—from manufacture of production equipment to rental of sound stages and operation of a film theater.

On the theory that there is no better way to test and improve the cameras, spotlights, and film processing systems they manufacture, Arnold & Richter have built and equipped two large sound stages (3600 and 5400 sq. ft. floor space) and complete black-and-white and color film processing laboratories within their factory area in downtown Munich. These activities come naturally to August Arnold and Dr. Robert Richter, who originally were early cameramen before devoting their time to developing the versatile cameras that now bear their name.

Build 500-Seat Theater

The 500-seat theater adjoining the factory offices on Turkenstrasse (to be completed in a few months) was another natural extension of these production activities. Although every evening it will be an ultra-modern house for current features, during the daytime hours the theater will be available for music and sound recording, as well as for industry previews and test showings.

The new large sound stage completed recently, together with the smaller one in use for the past two years, are part of a complete studio reputed to be the most modern in all Europe at the present time. In addition to cutting rooms, make-up and wardrobe facilities, dubbing projection equipment, offices for the renting producers, and a restaurant, all the craftsmen and workers of the Arri factory itself are available when needed. In the central sound control room are magnetic recording channels for ¼ inch and 17½mm. film at all recording speeds. About 100 persons are employed in these studio facilities, and they may be rented by the day or week by either German or foreign producers.

The black-and-white film processing machines have been operating almost continually for over 10 years. The Fox Wochenschau newsreel release prints are printed and processed here every week, as well as feature films. In operation is a large color processing system to handle Eastman Color, Agfa Color, Gevacolor, etc., utilizing the type of machines Arri has been exporting to all parts of the world, including the U.S.

America Turns to 16mm

Of most interest to American film makers, however, are developments in the camera production departments. After eight years the factory is finally abreast of new orders for the 16mm. camera, as well as the older 35mm. model which has had few modifications since it introduced the famous Arri "through the lens" reflex viewing system in 1937.

Although overall production of both size cameras is nearly the same now, it is interesting that the great part of 16mm. users are in the United States, whereas almost all foreign producers, including documentary and television, continue to use the larger 35mm. film. According to Reinhold Schutz, Arri's export manager, the American preference for 16mm. is not a matter of cheaper film stock costs, but of the American propensity for travel and the consequent demand for lightweight material and equipment, now that the quality standards of 16mm. equipment have been established. In India and Pakistan, for example, where there is one of the world's largest domestic film industries, there is virtually no 16mm. film processing equipment except for amateur Kodachrome. Greece's new Alpha Studio laboratory built by Arnold and Richter is designed for both 16mm. and 35mm. film, but the studio does not expect to do any 16mm. processing for the next several years.

Demand High for 35 Blimp

At present the Arri camera product in greatest demand is the 1000-foot blimp for the 35mm. Arriflex, which enables owners of these cameras to meet almost every requirement of studio usage. Because of the large accrued demand for such a blimp, and the amount of handwork that goes into laying in piece by piece the 10 sound-deadening layers of goat skin, foam rubber, and lead foil, production is several months behind the orders received.

The unique equipment that has as yet been little publicized is the "Arricord," a blimped unit in which are mechanically interlocked a 35mm. camera and a 17½mm. magnetic film recorder. With no need of synchronous electric current for interlock, the Arricord may be operated entirely on batteries, and therefore is an ideal camera for location and newsreel work where the best double-system sound quality must be maintained.

Over 800 workers are employed in Arnold & Richter's Bavarian factories, including one near Ros-

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enheim devoted to manufacture of studio lighting equipment. In addition, much specialized work is contracted out to a large number of small shops.

Do a Worldwide Business

Orders from such exotic places as Mandalay and Johannesburg come in the same mail with those from the United States. (Kling Photo Corp. is the exclusive U.S. importer.) A number of shipments have been made to "iron curtain" countries and Russia; the Export Department reports that such orders have been difficult to negotiate, but once signed, the terms of contracts have been properly carried out.

Cameramen around the world are always interested in the new products of Arnold & Richter; they know they will be precision products of compact but sturdy construction, built and proved for both studio and location usage.

* * *

New Taylor-Hobson Zoom Lens Designed for Video Cameras

The Taylor-Hobson Studio Varotal, a new zoom lens specially designed for television studio use, has been introduced by Taylor, Taylor & Hobson, a division of Rank Precision Industries Ltd., London, England. First use of the lens was on the BBC telecast of Queen Elizabeth's Christmas Day speech.

The new lens is said to enable cameramen to make gradual changes between panoramic views and magnified close-ups without moving the camera and without losing any quality of definition. It was designed specifically to meet the problems of the tv studio camera, and is a companion to the Outside Broadcast Varotal model introduced by the company about six years ago.

The new Studio Varotal is suitable for use with both Image Orthicon and Vidicon camera tubes, interchangeable rear units being provided to suit the two formats. Focal length range of the lens is $2\frac{1}{4}$" to 8" when fitted on Image Orthicon cameras, and 2.25 cms. to 8 cms. on Vidicon cameras. The lens will focus down to 5 feet.

Optical design of the Studio Varotal has been specially developed to yield the type of performance demanded by tv transmission channels. Correction of all lens aberrations matches the spectral sensitivity of the tv camera tube and aberrational compensation has been provided for the errors introduced by the face of the tube.

Mechanically, the lens has been designed to fit existing camera turrets with a minimum of adaptation. The three controls—focus, zoom and iris—are in the form of gear rings which are mounted towards the rear of the lens, enabling the fitting of either manual or servo drives.

Taylor, Taylor & Hobson products are distributed in the United States by Albion Optical Co., Hollywood, Calif.

* * *

S.O.S. Shows Junior Tripod

S.O.S. Cinema Supply Corporation has introduced a new product, the S.O.S. Jr. Tripod, with professional notched legs, frontal star knob threading and curved aluminum support locks. It is priced at $145. A complete line of accessories is available.



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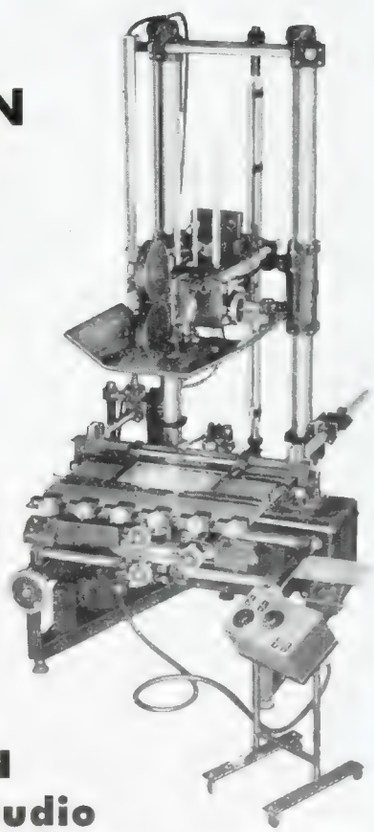
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Agencies and Business Films:

(CONTINUED FROM PAGE EIGHTY-FIVE)

how to assist both producers and clients (slowly diminishing through the hard road of video commercial production involvement) and aware of the complicated tasks involved, time factors, etc., U.S. agencies have been loath to pick up the tab-less and often thankless assignment for longer films.

Producer Shows Agency Fundamentals

Sans experience to justify the necessary 15% agency commission for this supervisory role, agencies have become increasingly aware of the medium's vital status in client affairs. Today, moreover, they are showing indications of a new attitude and awakening. One of these instances involves a mid-west agency whose principals have been tutored by the head of a film studio out of Chicago.

Result of the development has been the opening of two important accounts in which *each side* directly benefited. The producer got an important picture contract from one of the agency's clients; the agency won a new industrial account for all phases of its business through an alert, sympathetic and helpful contribution to the account via the film medium.

Sponsors Seminar on A-V Techniques

Comes now the important Jordan, Sieber and Corbett, Inc. agency, with a leading position in the ethical medical advertising field. Within recent weeks this agency hosted two-a-day "Seminars on Audio-Visual Techniques for Communication" in Chicago and New York. Frankly declaring that audio-visual media had reached a new plateau of importance to the advertising and sales departments of industry concerns, JSC executives screened a wide selection of the award-winning motion pictures of such firms as MPO Productions, Sturgis-Grant, Mervyn LaRue, Transfilm, Robert Lawrence Productions and a panoply of foreign spots and commercials via Arco Film Productions.

Examples included new visual techniques, color processes, content ideas, and other original-creative approaches "of which the advertiser must now be fully aware" as key tools of communications.

Clearly needed is a restatement of agency commission policies by leading producers throughout the country, a frank assessment of agency experience and serious help *from the industry itself* to all agencies who seek technical and creative counsel from producers.

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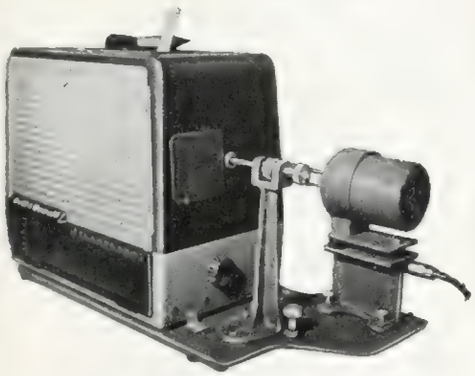
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Select Films for Harrogate

Business Juries Name Five Pictures

ITS FIRST one-hour screen package, representative of this country's $150 million output of business motion pictures, was announced by the Committee on International Non-Theatrical Events (CINE) for showing next month (April 21-24) at the Festival of Films in Service of Industry to be held at Harrogate, England.

Four regional screening groups met in Chicago, Pittsburgh, New York City and Rochester, New York to select the specified, limited program from among entries submitted in Industrial Relations, Advertising, Public Relations and Sales categories by leading American sponsors and their producing studios. Entries acceptable to the Harrogate program were then submitted to a final screening subcommittee of CINE in Washington, D.C.

67 Judges in Four Areas Participate

Altogether, 67 eminent judges, experts in the above four business categories plus film authorities, made the selections. This marked the first time that American businessmen have made this kind of selection of noteworthy films to represent this country abroad. Picked from more than 80 motion pictures reaching the semi-finals were:

Speaking of Words, sponsored by Pan-American World Airways and produced by Henry Strauss & Co., New York.

The Hope That Jack Built, sponsored by the National Association of Investment Companies and produced by Robert Lawrence Productions, New York.

The Production of USS Steel Sheets, sponsored by the United States Steel Corporation and produced by The Jam Handy Organization, Detroit.

Silk, sponsored by the International Silk Association (U.S.A.), Inc. and produced by Riviera Productions, Los Angeles.

One other motion picture, not officially chosen for the one-hour screening time allocated to the United States, was sent abroad as an "extra" because of its special appeal as a symbol of British-American friendship. This was *The Mayflower Story*, saga of the journey of the Mayflower replica which sailed the Atlantic to Plymouth last year. The film is sponsored by Aero Mayflower Transit Co. and produced by Paul Alley Productions.

Task of Business and Industry Group

Preliminary selection of films for the Harrogate Festival was handled by CINE's Business and Industry Sub-Committee under the chairmanship of John Flory, Advisor on Non-Theatrical Films for the Eastman Kodak Company, assisted by Thomas W. Hope, Assistant Advisor.

Chairman of the regional screening group viewing Public Relations' film entries in New York City was Eyre Branch, Standard Oil Company (N.J.). The Industrial Relations films were screened by a Chicago committee, with

(CONCLUDED ON FOLLOWING PAGE 186)

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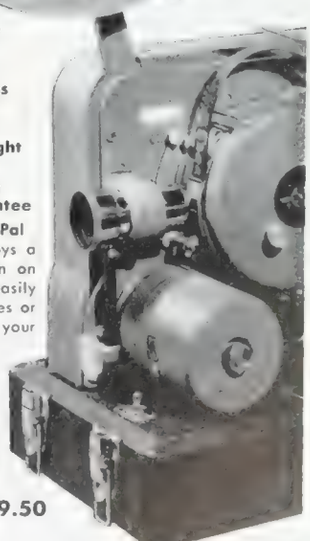
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Select Films for Harrogate:

(CONTINUED FROM PRECEDING PAGE 185)

the cooperation of the Chicago Association of Commerce & Industry. Chairman in Chicago was O. H. Coelln, Jr., publisher of BUSINESS SCREEN.

Ralph Hoy, Aluminum Company of America, was Chairman of the Advertising films' screening group which met in Pittsburgh. Sales, Sales Training and Sales Promotion Films were screened in Rochester under the co-chairmanship of Mr. Flory and Mr. Hope.

Future CINE plans include selection of films for up-coming festivals at Venice, Italy and at Edinburgh, Scotland.

* * *

These Names Made News:

☆ **Mario O'Hare** has been appointed resident sales vice-president for Mexico and Central America with Alexander International, a division of Alexander Film Co. He will have offices at Balderas 36-602, Mexico City, and will serve U.S. screen advertisers in the seven-country area, as well as setting up campaigns for Mexican and Central American firms . . . **M. Nicholas Gilroy,** formerly a service executive of Schwerin Research, has joined Film Production Supervisors, New York City, to head planning and production of special film commercials for research purposes . . . **Harry Hogg** has re-joined General Film Laboratory, Detroit, as a sales representative, specializing in applications of the company's newly-installed Andre De Brie color processing equipment for motion pictures and slidefilms . . . **John A. Byers** has been named chief West Coast representative of Sterling-Movies U.S.A., with headquarters at 1169 Vine, Los Angeles. He will direct the company's free film distribution to TV stations and non-theatrical groups and its monthly "News-Screen" newsreel service to TV news editors.

* * *

Nebraska Studio in New Quarters

☆ **Christensen-Kennedy Productions** has recently moved into new quarters at 2824 Harney Street, Omaha 31, Nebraska. The new location will house the company's sound stage, production departments, and business offices.

* * *

McLarty Firm Merges With Academy TV Co.

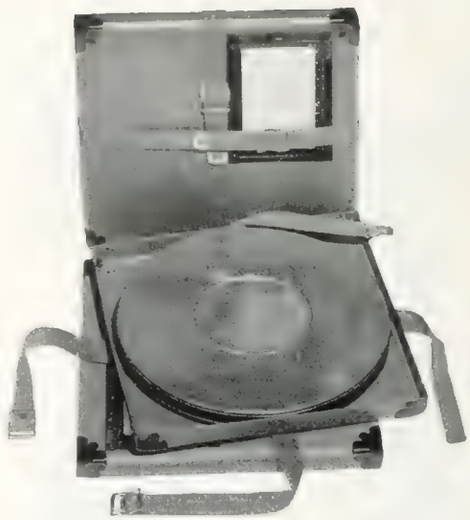
☆ In the Mid-Atlantic area they're talking about the recent merger of McLarty Picture Productions, long-established Buffalo producer, with Academy Television Productions of Syracuse, N.Y. New firm name is Academy-McLarty Productions, Inc.

* * *

Johnson Motors' New Boating Adventure Film

☆ At press-time, the Johnson Motors people announced completion of another good adventure film for this outboard marine engine firm's growing library. The new title is *Three for Adventure*, a 28-minute color film on the first crossing of the Atlantic Ocean by an outboard-powered boat which occurred last summer. Picture story on this next month.

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The Commercial Newsreel

Mole-Richardson Shows a Cobweb Spinner

☆ The Mole-Richardson Co., Hollywood, is introducing a new line of special effects devices known as Moleffects. First of the new products now available is the Cobweb Spinner Moleffect, said to have as its outstanding attribute simplicity of operation. To operate you need only fill the cup with fluid, screw down cover, point the machine and pull the trigger switch. The result is a thin stream of fluid blown out five to ten feet for placement as desired. An especially designed carrying case holds the spinner and necessary materials for the web, cleaning, dusting and duster. Write M R at 937 N. Sycamore Ave., Hollywood 38 for brochure and prices.

* * *

Harwald Holds a Well-Attended Open House

☆ Congratulations to energetic Bob Grunwald of the Harwald Company and his hard-working staff for another Open House and Audio-Visual Workshop program held in the company's Evanston, Ill. plant February 26-28th. These "Cracker-Barrel" seminars take a lot of hard work but the attending groups seemed to get a big kick out of the free exchange of ideas, opinions and reports.

A lead-off speaker was BUSINESS SCREEN's publisher, Otto Coelln, but top honors for the program went to EB Films' president Maurice Mitchell who gave a strong pitch on the needs and problems of the current Defense Education program and its implications in the field of science teaching, language instruction, etc.

* * *

Kleidon Studio Installs an Oxberry Stand

☆ Richard Kleidon, long-established service organization in Chicago, is the proud owner of a new Oxberry animation stand. New equipment greatly increases facilities and quality of services for Kleidon Studio production of medical, cartoon and technical animation.

* * *

Warner Bros. and Screen Gems Acquire New Eastern Studios for Video Spot Production

☆ The Manhattan production world has been merger-conscious these late winter weeks. With news of Warner Bros.' recent tie-in with Filmways for Eeastern tv spot production (and vice-versa for Filmways on the West Coast) came announcement shortly after of Screen Gems' purchase of Elliot, Unger & Elliot, Inc.

Screen Gems is the tv subsidiary of Columbia Pictures and also noted the hiring of commercial production personnel of Universal Studios to serve as the West Coast branch of the new EUE division.

Al Mendelsohn, who recently left Universal to join EUE, will be sales manager for both East and West Coast branches of the new Screen Gems' division. Note: With these changes going on, our listings' editors will have a few revisions to offer in our first Listing Supplement coming up in a following issue of BUSINESS SCREEN.

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• MASSACHUSETTS •

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• NEW JERSEY •

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Appel Visual Service, Inc., 927 Penn Avenue, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: RA 9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. A-V Center, 849 N. Highland Ave., Los Angeles 28. HO. 4-1148.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

Davis Audio Visual Company, 2023 E. Colfax Ave., Denver 6, Colorado.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION



Production Lines

Graphic Arts Workshop Opens Hollywood Tru-Line Facility

☆ Film and slidefilm producers in the Hollywood area can soon take advantage of type and art acetate overlays produced photo-mechanically. This unique titling process and animation aid, known as Tru-Line, has previously been available in Chicago through the Graphic Arts Workshop, Inc.

The Tru-Line process produces overlays in a full range of both transparent and opaque colors, as well as black and white. And since the image on the acetate is produced photo-mechanically, black and white are already in existence and will pick up. The Tru-Line process has been used for film titles, animation, slidefilms, and television commercials by Chicago producers for the past five years.

"The main advantage of Tru-Line," says Dean Renly, who is heading the new West Coast operations, "are photo-crisp image quality, unrestricted selection of type style and size and hand lettering, reproduction of clients' logos and illustrations, complete absence of ghost image when used for scratch-off animation, speed of service, and low cost."

To introduce the Tru-Line process to producers in the Hollywood area, Dean is offering complete information and sample to any producer who calls him at Hollywood 2-3374 and requests this information. Hollywood Tru-Line facilities will open March 15 at 6767 Sunset Boulevard.

* * *

Alexander Film Signs With France-Ecrans for Production

☆ Alexander Film Co., Colorado Springs producer-distributor, has signed an agreement with France-Ecrans of Paris for the distribution of French-produced theatre commercials in this country through Alexander Film.

The agreement calls for the French theatre-commercial producer to provide Alexander with films from its syndicated library on several lines of business. Under terms of the pact, the films will automatically become the property

Production Lines:

of Alexander Film when any of several royalty or time-limit specifications occur.

Specially produced brand-name films which are available after editing for U. S. distribution will also be made available to Alexander for screening rights in this country.

In addition to its own films, France-Ecrans will buy from other European sources films acceptable to Alexander, and re-sell them to the firm for distribution to America. At their discretion, the French producer may submit films for approval from Germany, Spain, Italy and Belgium.

The new arrangement, Alexander Film said, has been made to provide U. S. advertisers with versatile theatre-screen advertising programs, and to give them full advantage of the combined talents of top European theatre-commercial producers.

* * *

New Animation Stand, Optical Printer at Eastern Effects, N. Y.

☆ Eastern Effects, Inc., New York, leading eastern animation and optical effects firm, has recently installed a new animated stand and optical printer for the production of "aerial image" effects.

The new equipment will enable Eastern to deliver a wide variety of motion picture effects in much faster time and with better quality than ever before possible.

Some of the advantages "aerial image" will offer are a considerable reduction in film handling and fewer generations required for very "tricky" effects. Resultant prints are sharper and cleaner.

The new $90,000 "aerial image" equipment, exclusive with Eastern in the New York area, is strong evidence that the firm's management—Maurice, Max and Sam Levy—believe that whatever videotape may have to offer, film will remain a principal medium of visual communication for many years to come.

Carter & Galantin of Georgia Opens Studio in Atlanta

Carter and Galantin, Incorporated, producer of sales training aids, displays and other point-of-purchase materials, announces the opening of a new motion picture and audio-visual production studio in Atlanta, Ga.

The new organization, Carter and Galantin of Georgia, is located at 752 Spring St., N.W. It offers complete creative and production facilities for 16mm and 35mm and Cinemascope motion pictures, slidefilms, and television commercials.

Studio space covers over 14,000 sq. ft. and includes three sound stages plus fully equipped facilities for art and animation, sound recording, camera and editorial departments.

Carter and Galantin of Georgia also owns and operates Atlanta Film Laboratories. The laboratory is equipped with high-speed, jet-spray processing and printing for both 16mm and 35mm film, including reduction printing and effects and equipment for handling 16mm and 35mm optical and magnetic tracks.

Management personnel includes: Durwood P. Walters, production manager; Robert Rockwell, sales manager; and Dana C. Rogers, laboratory manager. Walters and Rockwell formerly were associated with Wilding Picture Productions, Chicago. Rogers previously was with Southwest Film Laboratories, Dallas, and Deluxe Laboratories, New York.

Carter and Galantin, Incorporated, has manufacturing facilities in New York, Chicago and Los Angeles, and sales offices in Detroit, Dallas and Atlanta.

* * *

Admaster Adds Two Floors

☆ Admaster Prints, Inc., New York, has added two new floors of specialized equipment for slide preparation and specialized slide production facilities. The firm is a large producer of slides for overhead projectors and also maintains a volume mailing service.

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BUSINESS SCREEN MAGAZINE
7064 Sheridan Rd. • Chicago 26, Ill.

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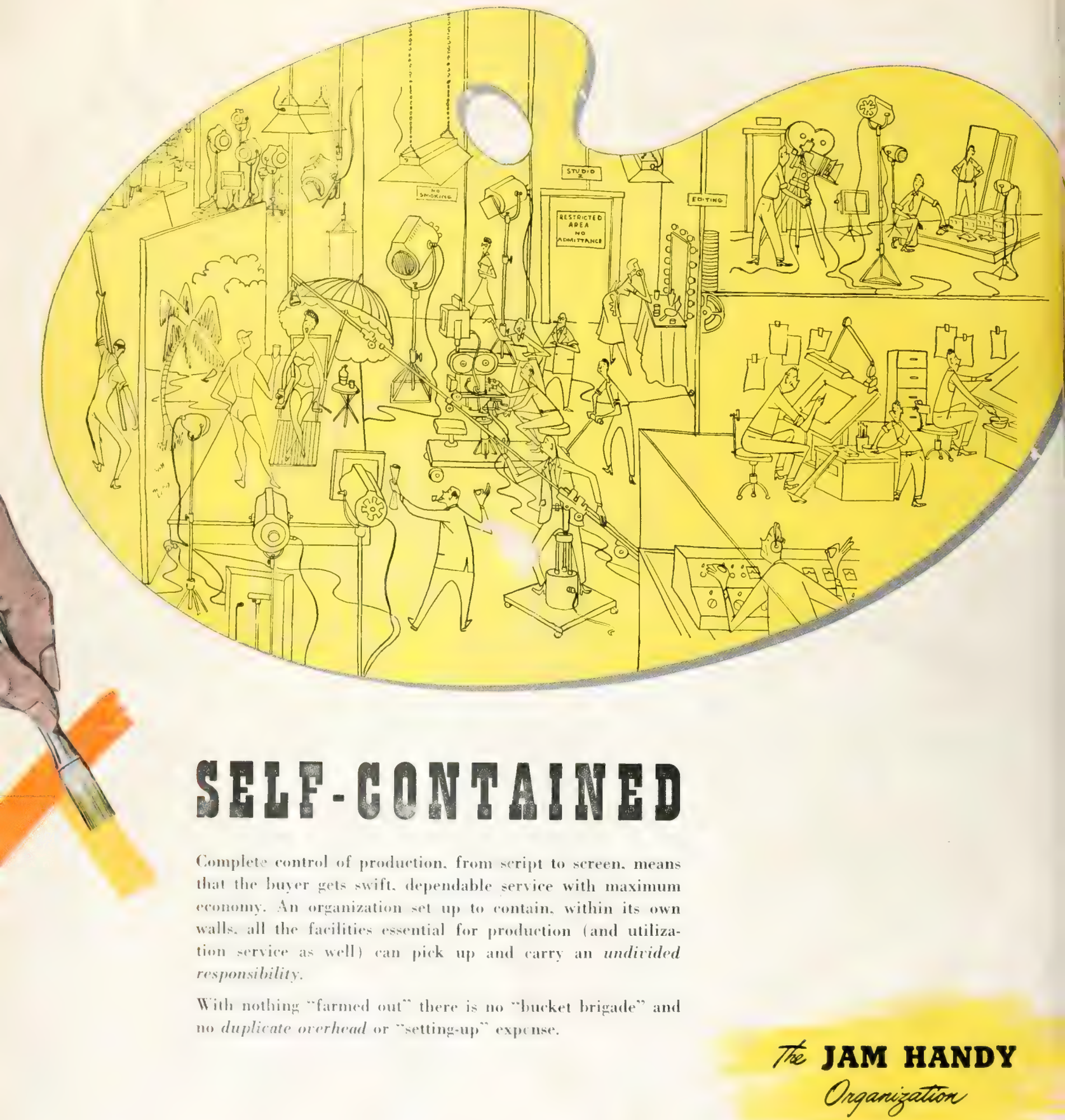
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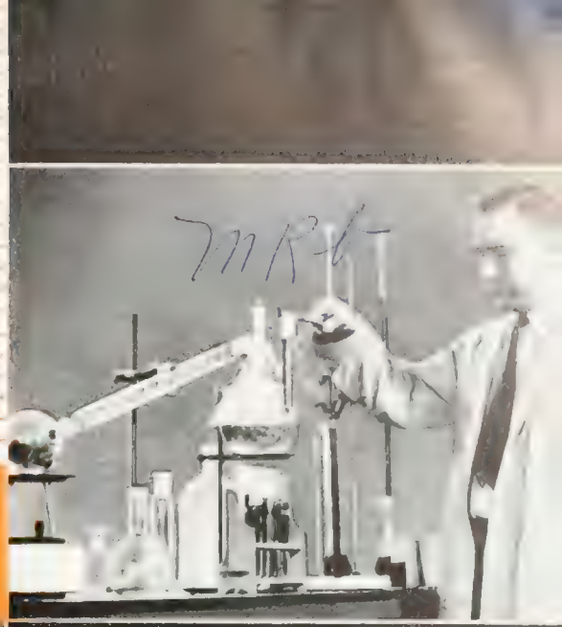
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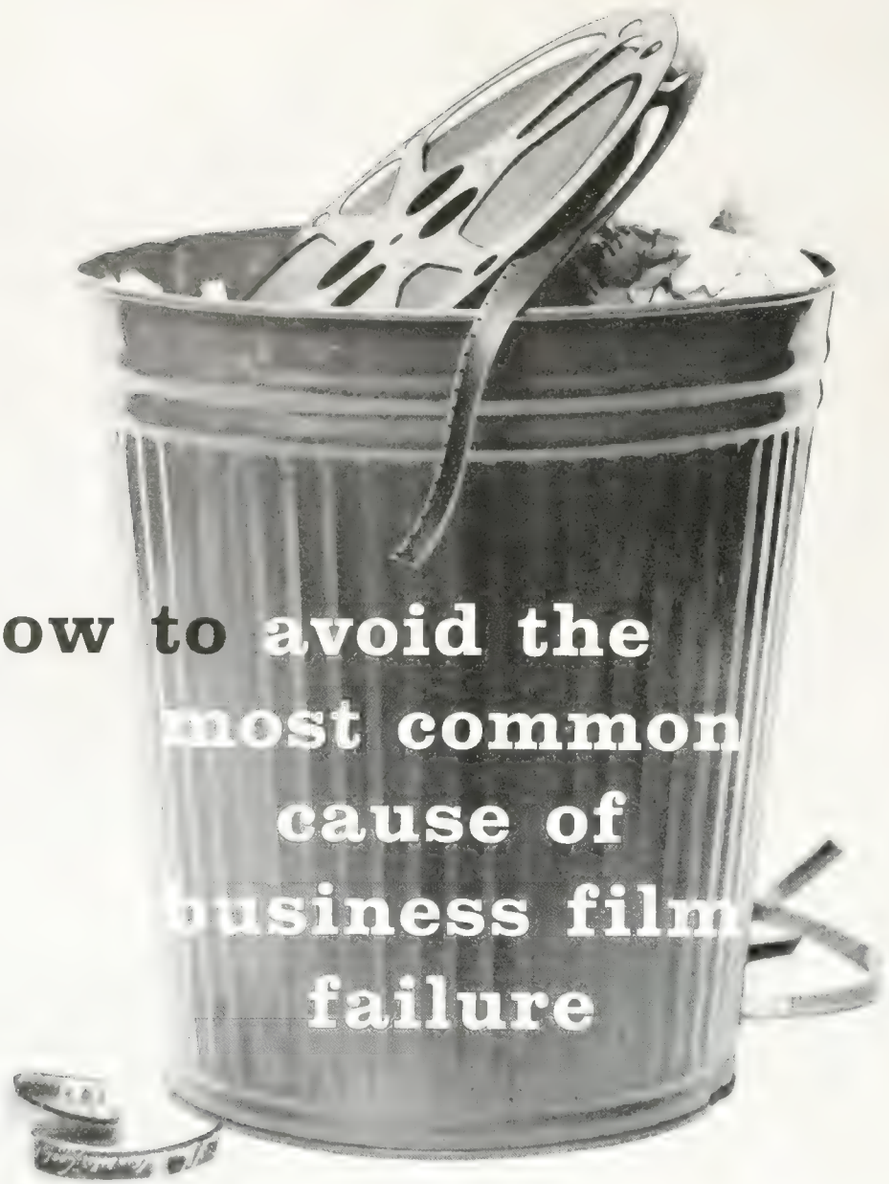
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Center Above: Alcoa's Look Into Aluminum's Future

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Story of American Cancer Society's Film Program

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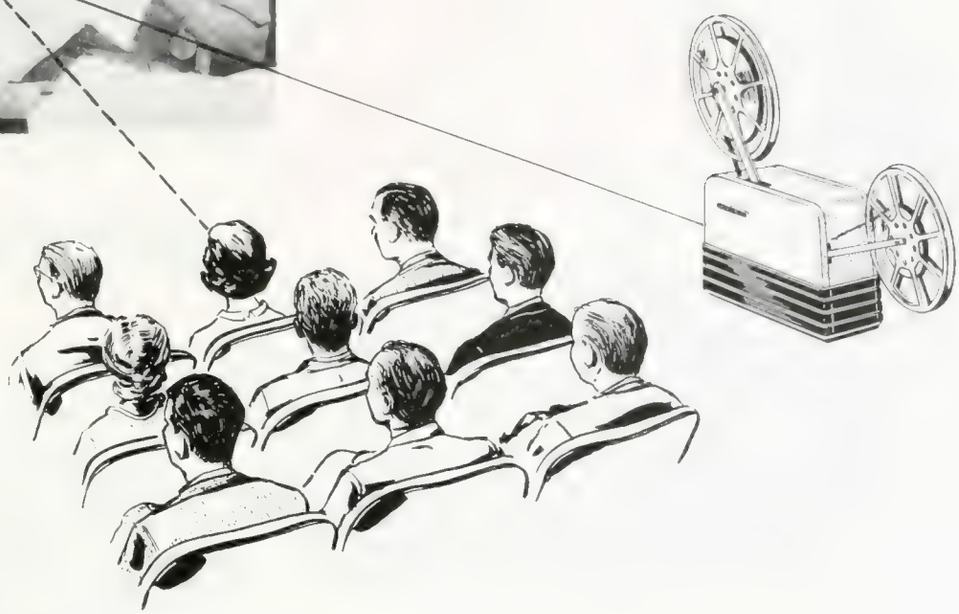
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BS-39

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The National Safety Film Awards

HIGHEST HONORS in the field of visual safety education were accorded this month to five motion pictures by the National Committee on Films for Safety, representing the nation's top safety organizations.

Following its 16th Annual Awards screening session in Washington, the Committee announced five winners of the coveted bronze Plaque Awards. In addition, 11 motion pictures and sound slidefilms and two TV spot programs were given Award of Merit certificates for their contribution to safety education in 1958. Plaques will be presented at the 1959 National Safety Congress.

In the General classification, the first plaque award went to the film *Lucky You*, sponsored by the Coca-Cola Company and produced by The Jam Handy Organization, Inc.

Also in the General category, a film co-sponsored by the American National Red Cross and the Metropolitan Life Insurance Co. was a Plaque winner. The producer of *Teaching Johnny to Swim* was the Institute of Visual Training, Inc.

In the field of Traffic Safety, *Your School Safety Patrol*, sponsored by the AAA Foundation for Traffic Safety, won a Plaque Award. It was produced by the Calvin Company.

Another Traffic & Transportation Safety Plaque winner was *The Broken Doll*, produced for the Canadian Dept. of the Attorney General, Toronto, by Chetwynd Films.

Final Plaque Award went to an Occupational Safety film, *Your Richest Gift*, sponsored and produced by the Owens-Illinois Glass Co.

The motion picture, *Give a Man a Car He Can Drive*, won an Award of Merit for its sponsor, the Richfield Oil Corp. John Sutherland Productions was the producer. It was in the Traffic category.

Also an Award of Merit winner in the Traffic group was a sound slidefilm, *Seven-Tenths of a Second*, sponsored and produced by the American Telephone & Telegraph Co.

Another AT&T subject, the motion picture *Charley's Haunt* was accorded an Award of Merit in the General group. Jerry Fairbanks Productions was the producer for AT&T.

In this same General category, *Accidents Just Don't Happen*, a motion picture produced by Creative Art Studios for the Accident Prevention Program, U. S. Public Health Service won an Award of Merit.

Boats, Motors and People, a 16mm film produced for Johnson Motors by National Film Studios won an Award of Merit in the General Group as did *Rescue Breathing*, a recent 16mm film written by Lewis and Marguerite Herman and produced by American Film Producers.

Award of Merit certificates among Occupational Safety films were shared by *The Case of the Cluttered Corner*, produced by Cal Dunn Studios for the National Safety Council and by the New Zealand Film Unit, which produced *We Lead the World* for the Dept. of Informational Services, Wellington, New Zealand.

In the Occupational Class, the sound slidefilm, *Respect*, produced and sponsored by the Phillips Petroleum Co. received an Award of Merit. One additional motion picture, *Fire in Town*, produced by Canada's National Film Board for the Dominion Fire Commissioner, Dept. of Public Works, Ottawa, received an Award of Merit in the Home Safety classification.

Final 1958 production award went to two television commercials, *80,000 Torn Tickets to Life* and *Railroad Crossing Safety*, both produced for the Ohio Department of Highway Safety.

The David S. Beyer Trophy, sponsored by the Liberty Mutual Insurance Company for the best theatrical production on highway traffic safety was not awarded this year in the absence of a suitable candidate. There were no other theatrical awards made in the 16th contest.

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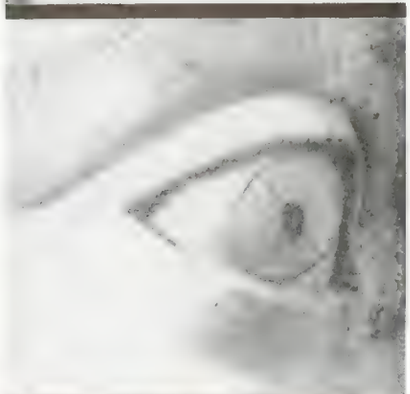
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Number 2 • Volume 20 • 1959

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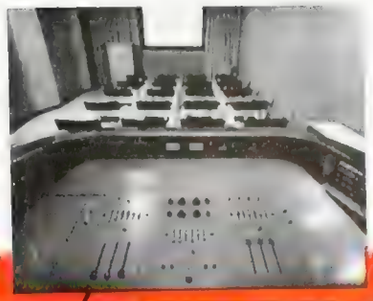
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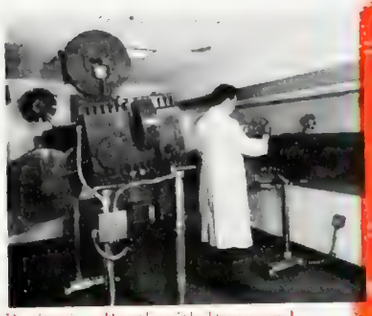
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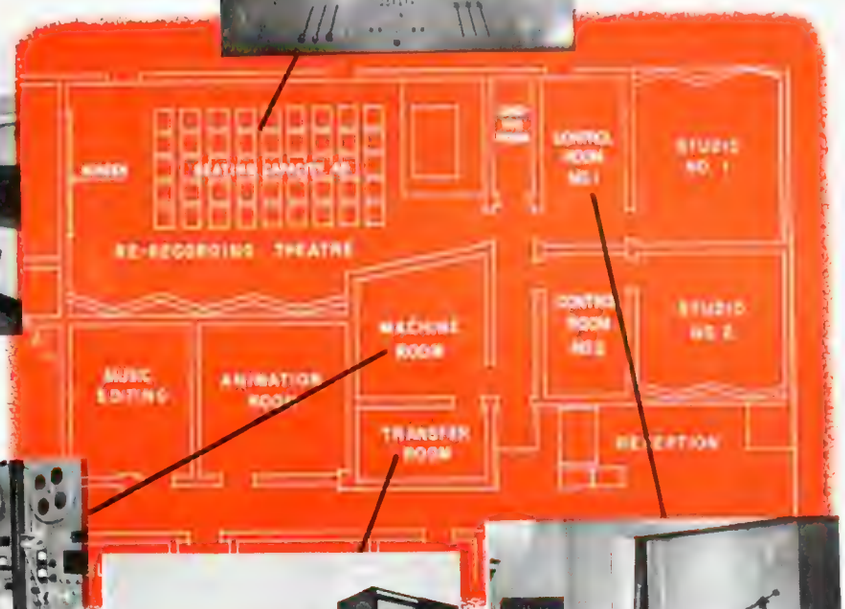
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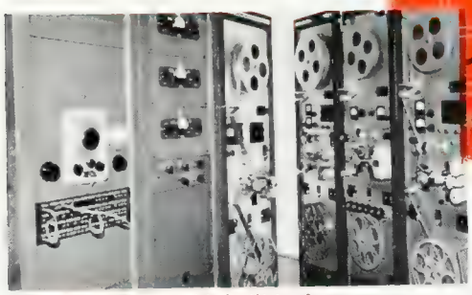


Re-recording Theatre with eight-channel mixing console — sliding faders, graphic equalizers, effects filters, high fidelity theatre monitoring.

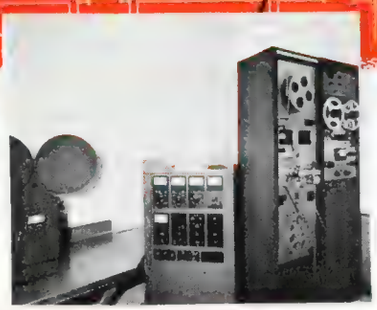


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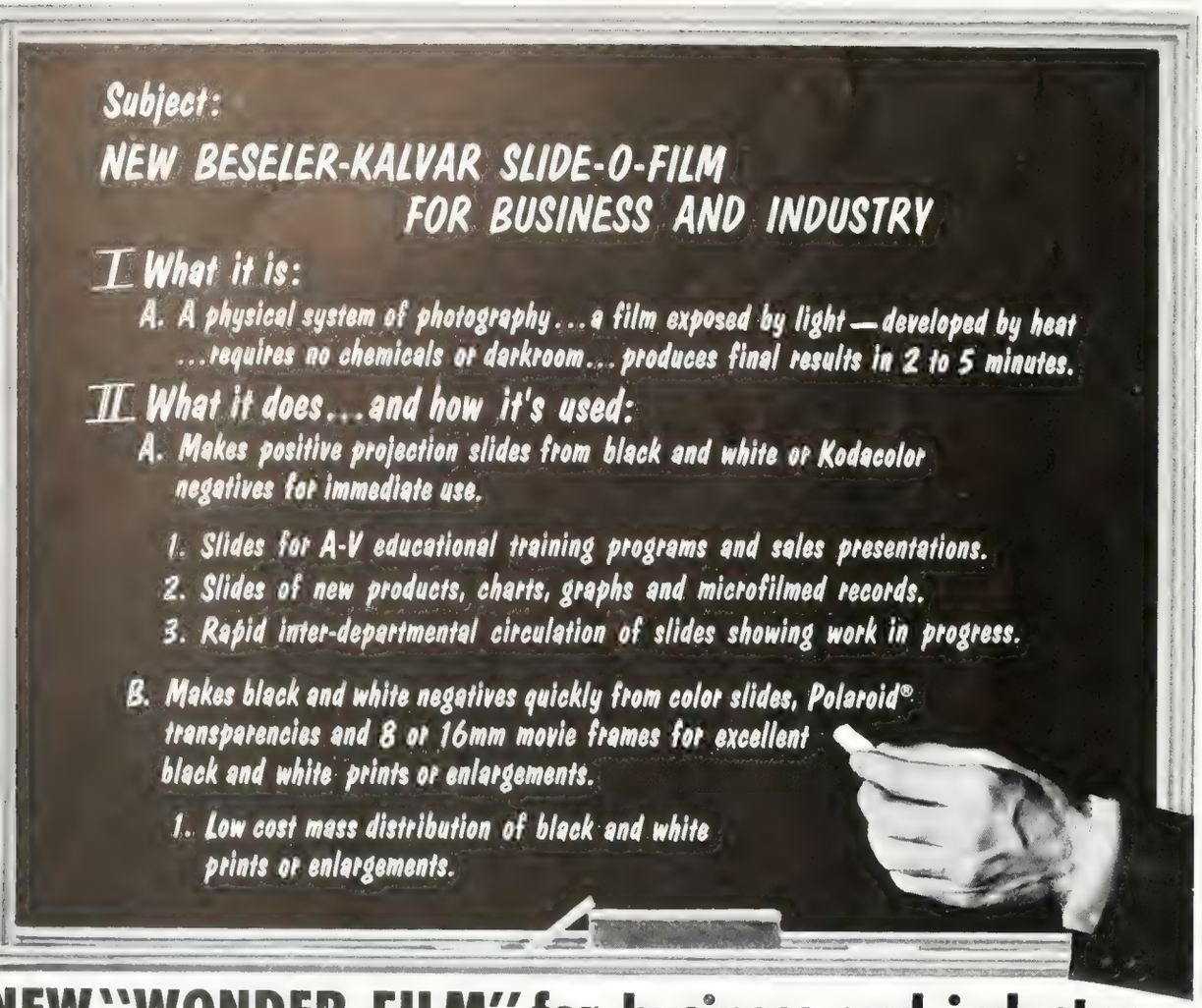
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Lewis to Head New Industry Program Division for Niles

☆ Fred Niles, president of the Chicago-Hollywood film company bearing his name has announced the organization of an "Industry Program Division" which will serve industries "direct with customized, specific-purpose communications programs."

Niles said that he is using the term "industry programs" rather than "industrial films."

"The term 'industrial film' was created in pre-TV times as an umbrella covering all films produced by a manufacturer, regardless of the film's specific purpose and its intended audience," Niles said.

"That term is no longer valid. Modern business is complex. Stiff competition, rapid technological developments and re-evaluation of internal policies call for specific communications programs. The one 'industrial film' can't serve all the purposes a film is required to accomplish. These individual programs, which we have been producing, must be done with alacrity and concentration on the approach which best moves people to the desired action."

Niles also announced the appointment of Herschell G. Lewis as vice president in charge of the Industry Program Division. Lewis was president of Lewis & Martin Films of Chicago, which he helped organize in 1952.



Floyd D. Parker

McClure Projectors, Inc. Appoints Parker General Mgr.

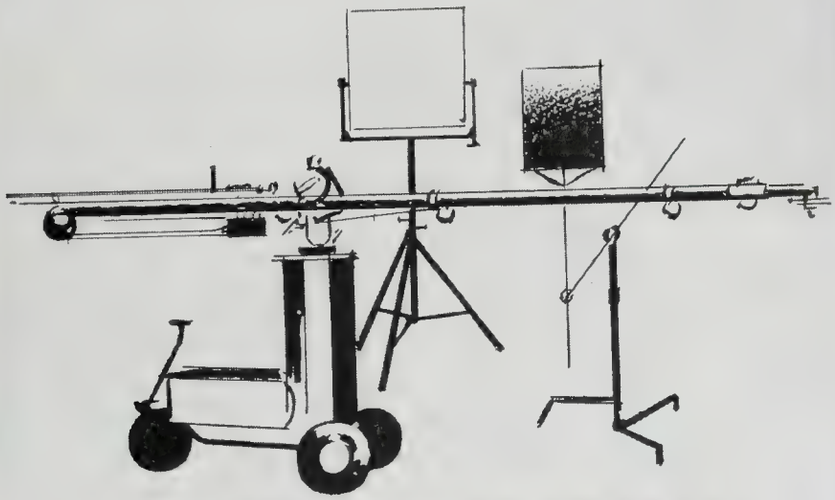
☆ Floyd D. Parker, former controller of Brock & Rankin, has been named general manager of McClure Projectors, Inc., manufacturer of nationally-distributed sound slidefilm equipment.

Mr. Parker, a Business Administration graduate of Northwestern University, will headquarter at the 1122 Central Avenue, Wilmette, Ill., offices of McClure.



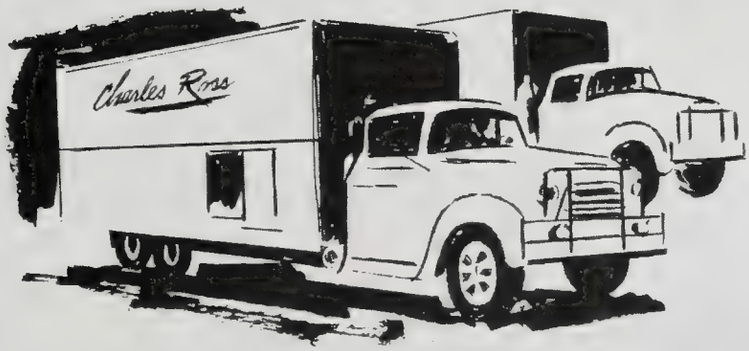
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Colorado U. Offers Graduate Training in A-V Techniques

☆ The College of Education and the Bureau of Audio-Visual Instruction of the University of Colorado's Extension Division have recently announced the offering of an internship program for graduate students in Audio-Visual Methods and Techniques.

Any doctorial candidate who has been accepted for an advanced degree by the Graduate School is eligible for consideration. All internships are granted jointly by the Dean of the College of Education and the Dean of the Extension Division.

The training program includes course work, work experience, and guided teaching, and also provides financial assistance. The work experience phase will include on-the-job training in the problems of audio-visual administration.

Interns who complete the program along with their other academic work are eligible for an Ed.D. or Ph.D. degree with a minor in audio-visual education. Additional information may be obtained from Dr. Robert E. deKieffer, College of Education, University of Colorado, Boulder.

* * *

Films Study Course Added To Columbia U. Curriculum

☆ An advanced program of study in motion pictures and the broadcasting arts, leading to the degree of Master of Fine Arts, has been inaugurated by Columbia University in its Spring 1959 term.

Open to a limited number of students, the curriculum is part of the Program in the Arts, administered by a committee headed by Eric Bentley, professor of dramatic literature. Inquiries on the program may be addressed to Prof. Bentley at Columbia University, New York 27.

* * *

Animation, Inc. in New Plant

☆ Animation, Inc., creators of animated tv commercials and feature film specialties, has moved to its own $100,000 facility at 736 North Seward St., Hollywood, Calif.

The new plant, which contains 4,500 sq. ft. of floor area, provides a studio for photography, two studios for animation artists, an editing department and administrative offices.

Earl Klein is president of the firm, which designed the epilogue for *Around the World in 80 Days*. The company's 20-man staff is under the direction of Chris Petersen, Jr., general manager.

Medical Pictures by Audio...

Medical motion pictures have grown-up. The layman sees only a very few of the many screened for physicians, surgeons and hospital staffs. All of them, nowadays, are designed to bring new and vital information to the greatest number of professional people in the shortest possible time. Medical motion pictures are helping to save lives. But remember: Doctors are the toughest audience a motion picture can face. Some of us are bug-hunters. Doctors are lint pickers, bless them.



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Videotape

Ampex Unveils Videotape Cruiser at NAB Convention

☆ The Ampex Videotape Cruiser, a completely mobile, self-contained TV programming and recording unit, was demonstrated last month at the National Association of Broadcasters' convention in Chicago.

The custom-built vehicle, a product of the Ampex Corp. of Redwood City, California, houses the Ampex VR-1000 Videotape recorder, complete audio and video monitoring and master control equipment, and two image orthicon cameras.

Ampex pointed out that the Cruiser's camera mounted atop the bus, can focus on scenery, newsmaking events, or on anything of interest which comes in range. Within a matter of seconds, by the use of Videotape, the material programmed by the camera is ready for use by a station.

When not required for field use, the Cruiser may be parked outside a studio or a laboratory connected to a line power source and used for interior recording purposes.

The Cruiser had been on a three month demonstration tour of television stations and military and educational institutions throughout the United States.

* * *

RCA Introduces TV Tape Recorder at Chicago Show

☆ The Radio Corporation of America has introduced what it described as a "highly advanced" television tape recorder for color or black-and-white broadcasting at the recent NAB convention in Chicago.



New Videotape studio on wheels carries own power generator.

The production model of the RCA recorder provides "virtually fool-proof cueing" to simplify the handling of TV tape material ranging from the ninety-minute spectacular to a ten-second commercial.

Color Conversion "Simple"

According to RCA, the broadcaster can start black-and-white tape programming with the basic RCA recorder and include color at any time by the simple addition of a single "stand-up" cabinet of equipment. No modification of the original machine is necessary.

The recorder permits precise adjustment of the recording and playback heads, whether the machine is on the air or standing idle. The result is two-fold—the production of uniform or compatible tapes and marked improvement in playback of tapes from other recorders.

Below: *Ampex Videotape cruiser has VR-1000 recorder (shock-mounted, center left), TV camera chains and self-contained power source.*



PARTHENON PICTURES
HOLLYWOOD

A SHORT-SHORT STORY WITH A HAPPY ENDING

★ On February 22 Bill Maxwell and Harold Claus of International Harvester and Cap Palmer of Parthenon Pictures holed up at Palm Springs to lay out a picture.

Purpose, to announce a new line of I-H trucks at 47 simultaneous Dealer Meetings around the country.

The picture would run about 50 minutes. With 5 major segments—sync dialogue on the Sales Execs in Chicago; documentary on the new trucks in action at Phoenix Proving Ground; a "motion slidefilm" on the new Sales Features; ditto on the Promotion and Advertising plans, incorporated in a Salesman - Dealer comedy sketch featuring Hollywood Names.

Now for the deadfall. Because of the strike, I-H would have to hold their meetings the week of April 6. So backtiming for shipping and printing, Parthenon must dub by March 16th, *23 days* . . . and nothing even written at this point.

Well, thanks to some able pros, including Claus' crack I-H crew and our new Chicago-Unit men, Maxwell was able to write us—*on March 31*—". . . appreciate the cooperation that made this remarkable film possible in an incredibly short time."

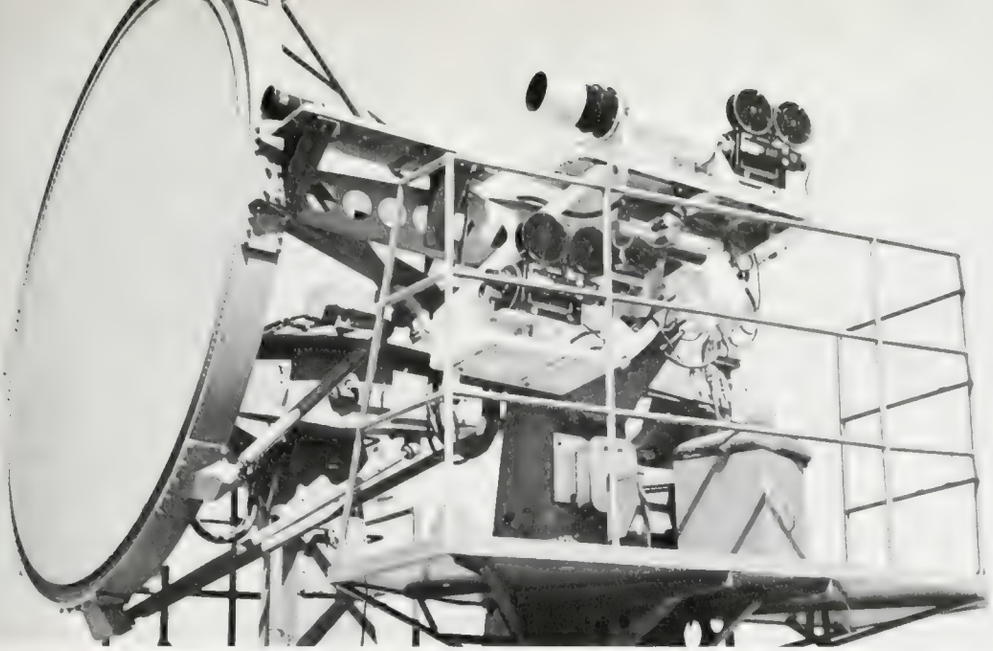
Parthenon does not solicit, to put it mildly, rush-deadline pictures, because an essential ingredient of a good film is time. But when one of our client family finds his tail in a crack, the Parthenon family of key pros will move down to the studio and throw away their sleeping schedules until the picture gets dubbed and the prints in transit.

• • •

The Client Family . . . A T & T, Am. Petrol. Inst., Borden . . . Connecticut General, Convair, Hilton, Harvester . . . Kaiser Aluminum, Nat'l Piano Mfrs., Socony Mobil, Western Electric . . . and others.

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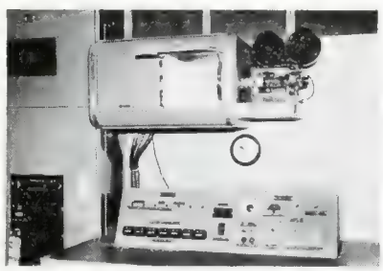


Mitchell Camera installation for radar tracking studies.

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- Exact Pin Registration During Film Exposure
- Event Time to 1 Millisecond



Data dial instrumentation by Mitchell camera.

Extensive testing instruments incorporating Mitchell 16mm, 35mm and 70mm cameras provide key data at the U.S. Naval Ordnance Test Station at China Lake, Calif., one of the primary weapon development centers of the Navy's Bureau of Ordnance.

Fifty Mitchell 35mm cameras are used on radars, tracking camera mounts and fixed tripods to record missile and rocket development. Camera motors allow synchronous as well as in-phase operation of several cameras covering a test... important in film assessing. Eight 16mm Mitchell cameras are used for pictorial coverage of tests.

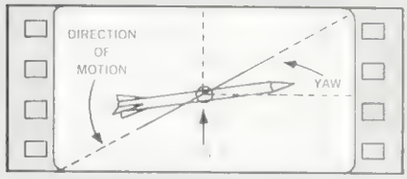
One metric photographic group shoots as much as 20,000 feet of 35mm film in one day. Other Mitchell cameras record underwater, engineering and aviation tests at this ordnance center.

For information on Mitchell cameras, write describing your requirements.

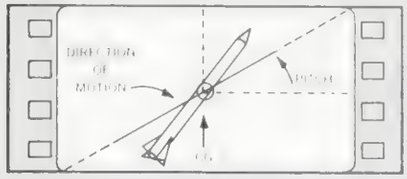
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85% Of Professional Motion Pictures Shown Throughout The World Are Filmed With Mitchell Cameras

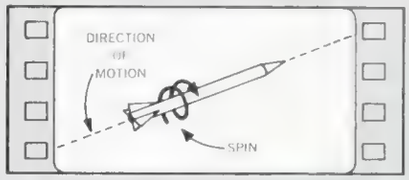
The Mitchell camera, by virtue of its exact pin registration during film exposure, allows these data to be determined to a reasonably high degree of accuracy through the use of film assessing equipment built to take advantage of this feature:



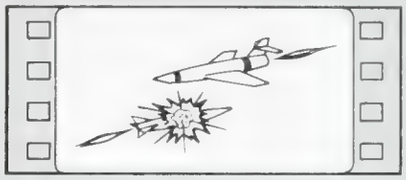
Yaw—Side-to-side motion of missile.



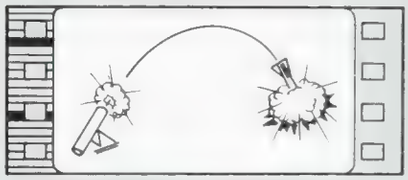
Pitch—Up-and-down motion of missile.



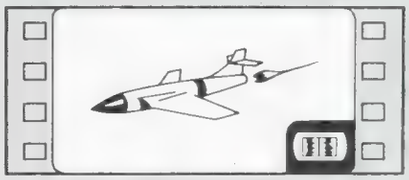
Roll—Turning motion of missile.



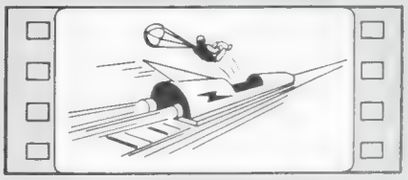
Miss Distance—Gap between missile and target at point of interception.



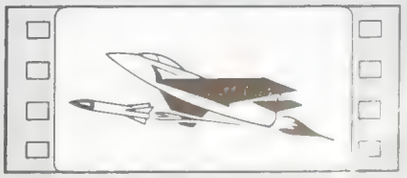
Flight Time—A series of lines on film; timed to accuracy of 1 millisecond.



Position Data—Target location with azimuth and elevation readings.



Pictorial Record—Record of all visible actions during test.



Separation Data—High-speed separation actions for detailed study.

THE INDEX OF SPONSORED FILMS

☆ This reader's reference guide covers motion picture and slidefilm programs reviewed in Volume Nineteen of BUSINESS SCREEN. The issue number and page on which a case history or feature article appeared are shown for each sponsor and film title below. Sound slide films are indicated by "ssf" following title.

SPONSOR	FILM TITLES	Issue No.	Page
	—A—		
Allis-Chalmers Mfg. Company	*Power From Uranium*	4	53
American College of Pathologists	*The Human Cell and The Cyto-Technologist*	1	172
American Express Co.	*Careless Cash*	5	48
American Hospital Assn.	*Helping Hands for Julie*	5	30
American Institute of Men's and Boys' Wear	*The Cut of Your Jib*	5	33
American League	*1958 World Series*	7	32
American Management Assn.	*Product Pioneering Kit, ssf*	1	64
American Medical Assn.	*Whitehall 4-1500*	1	169
	Helping Hands for Julie	5	30
American Physical Therapy Assn.	*The Return*	7	38
American Red Cross	*Disaster and You*	2	29
American Society of Clinical Pathologists	*The Human Cell and the Cyto-Technologist*	1	172
American Society of Medical Technologists	*The Human Cell and the Cyto-Technologist*	1	172
American Standard	*Package for Peggy*	4	55
American Telephone and Telegraph Co.	*Sounds Familiar*	1	169
	Four Steps to Sales	1	170
	Floor Show	2	38
	The Voice of Your Business	5	48
Architectural Forum	*The New Age of Architecture*	5	39
Armour & Co.	*We All Have a Steak in Meat Type Hogs, ssf*	8	60
Asbestos Cement Producers Assn.	*The Man From Missouri*	1	56
Associated Bulb Growers of Holland	*The Miracle of the Bulb*	3	34
Association of Better Business Bureaus	*The Better Business Bureau Story*	3	33
Association of Playing Cards Manufacturers	*It's All in the Cards*	2	54
Athletic Institute	*Youth Fitness*	7	57
	—B—		
Baltimore and Ohio Railroad	*Otto Nobetter and the Railroad Gang*	2	39
Bell System	*Unchained Goddess*	1	38
	No One Answer	4	38
	Gateways to the Mind	7	35
Better Heating-Cooling Bureau	*You Lucky Earth People*	3	34
Borg-Warner Corp.	*Everybody Knows*	3	45
Burlington Railroad	*Mr. Dodds Goes to Colorado*	3	52
	—C—		
California Oil Company	*Operation Big Change*	6	17
California Redwood Assn.	*The Forever Living Forests*	1	56
	Space for Learning	4	55
Canadian Restaurant Assn.	*The Order of Good Cheer*	2	48
Carrier Corporation	*Industrial Compressors of Tomorrow*	2	49
Catholic Archdiocese, Chicago	*Twenty Four Hours*	2	38
Certainteed Products Corp.	*An End to Color Confusion*	5	48
Champion Paper & Fiber Co.	*Production 5118*	5	31
	1104 Sutton Road	8	41
	Deep Roots	8	41
	Good Business	8	42
	Paper Work	8	42
Chemstrand Corp.	*Fibers and Civilization*	5	49
Chevrolet Division, General Motors	*Career Calling*	1	168
	American Look	7	31
Cluett, Peabody & Co., Inc.	*Counter Points*	5	32
Colorado State Dept. of Public Health	*Colorado Cares*	6	60
Committee for Modern Courts	*Equal Justice for All*	6	38
Corning Glass Works	*The Nature of Glass*	6	17
Credit Union National Assn.	*A Penny Saved*	5	55
Creole Petroleum Corp.	*Curioseando en los Llanos Venezolanos*	8	56
	—D—		
Dartnell Corporation	*Solid Gold Hours*	5	19
	Human Relations in Selling	7	19
Dow Corning Corporation	*You and the Silicones*	6	46
Dow Chemical Co.	*A Bill of Particulars*	1	70
	The Enemy Underground	2	48
DuKane Corp.	*The Fliptop Story, ssf*	3	53
Dun and Bradstreet, Inc.	*Small Business, U.S.A.*	3	48
Dun's Review & Modern Industry	*Problems and Opportunities, ssf*	6	43
	—E—		
E. I. du Pont de Nemours, Inc.	*Automatic Wash & Wear Fashions, ssf*	2	33
	Right in the Rinse	6	39
Eastman Chemical Products	*Half-Second Butyrate*	1	52
Esso Research and Engineering Co.	*Rubber From Oil*	2	30
Exide Div., Electric Storage Battery Company	*Facts About Storage Batteries*	2	52
	—F—		
Ford Motor Company	*An Equation for Progress*	8	51
Ford Motor Company, (Australia)	*The Difference That Counts*	1	70
Foster Parents' Plan, Inc.	*Francesca*	1	172
French Handbag & Leather Goods Industry	*Behind the Label*	2	33
Fritzsche Brothers, Inc.	*Essential Oils of Africa*	3	34
	—G—		
General Telephone Corp.	*The Marvel at Your Fingertip, ssf*	2	50
Gillette Safety Razor Co.	*Fitness for Leadership*	7	39
Girl Scouts of America	*You're It*	7	16
Glenn L. Martin	*The Missile Man*	2	39
Glynn Johnson Corp.	*The Need for Door Control*	2	51
Good Humor Corporation	*The Friendly Man*	3	52
Goodyear Tire & Rubber Co.	*Goodyear on the March*	3	32
Gordon's Dry Gin Co.	*The Gordon Story*	2	50
Greater North Dakota Assn.	*North Dakota . . . The Changing Picture*	7	56
Greater New York Fund	*Any Given Minute*	4	52
Gulf Oil Corp.	*The Constant Quest*	2	50
Great Northern Railroad	*Empire on Parade*	4	40
	Glacier National Park	4	40
	—H—		
Harding Carpets Ltd.	*Canada's Carpet Craftsmen*	3	52
Hobby Industry Assn. of America	*Time Out For a Hobby*	3	63
Holiday Magazine	*Holiday Kaleidoscope*	3	45
Homelight Div., Textron Co.	*Chain Saw Safety Pays Off*	2	38
	Chain Saws Pay Off		
	—I—		
Ideal Toy Corp.	*Lucky Bernard*	3	52
Illinois Bell Telephone Co.	*Illinois Holiday*	5	49
Illinois Central Railroad	*Block Signal, CTC and Interlocking Rules*	7	40
Illinois State Tollway	*Tollroad*	1	70
Industrial Accident Prevention Associations	*Punch Press Guarding*	3	54
Institute of Public Information	*To Your Very Good Health*	6	39
International Brotherhood of Electrical Workers	*Operation Brotherhood*	2	29
International Harvester	*Collector's Item*	7	32
Investment Bankers Assn.	*The Richest Man in Babylon*	8	54
	—K—		
Kansas City Chamber of Commerce	*Sound of a Million*	8	55
Kansans For the Right to Work	*Showdown!*	4	43
The Koehring Company	*This is Koehring*	3	46
Koppers Company, Inc.	*The Sound of Power*	7	48
Kiekhafer Corp.	*Over the Rainbows*	8	56
Kimberly-Clark Corp.	*Texoprint*	2	61
	—L—		
Langley Corp.	*Fishing Holiday*	1	172
Lions International	*Whither Thou Goest*	4	43
Life Magazine	*To Your Good Health, ssf*	4	50
	—M—		
Maine Department of Agriculture	*Maine Barbecue*	2	48
Manufacturers Trust Co.	*The Inside Story*	1	168
McCalls	*Are You This Man*	2	33
Medical Plastics Laboratory	*The Wizards of Os*	5	41
William S. Merrel Co.	*Medicine and the Law*	2	34
Minnesota Mining & Mfg. Co.	*A Touch of Magic*	1	172
	Two Billion Rolls	2	55
Monroe Auto Equipment	*Dust Off Your Goggles*	2	48
Montana Aeronautics Commission	*Montana and the Sky*	3	52
Morton Salt Company	*White Wonder*	6	36
Monsanto Chemical Company	*Conquest No. 1*	1	44
	—N—		
National Assn. for Mental Health	*The Key*	4	42
National Assn. of Men's Apparel Clubs	*The Cut of Your Jib*	5	33
National Board of Fire Underwriters	*Disaster File-Hurricane Audrey*	3	22
National Bureau of Standards	*Understanding the Physical World Through Measurement*	1	95
National Cotton Council	*Cotton, Nature's Wonder Fiber*	3	35
National Dairy Council	*Visa to Dairyland, U.S.A.*	5	47
National Council of Churches	*The Long Stride*	1	58
National League of Prof. Baseball Clubs	*1958 World Series*	7	32
National Machine Tool Builders	*One Hoe for Makwanga*	7	56
National Wholesale Druggists Assn.	*To Your Good Health, ssf*	4	50
New York Central System	*The Big Train*	4	38
	Freight By Flexi-Van	6	38
N.Y. Stock Exchange	*The Big Board*	8	54
Newport News Shipbuilding and Dry Dock Company	*Always Good Ships*	5	34
Northern Consolidated Airlines	*Over The Rainbows*	8	56
Northwest Orient Airlines	*Over The Rainbows*	8	56

(Concluded on Following Page Sixteen)



PORTRAIT OF YOUR STRONGEST LINK!

This dedicated chap is your own private genie, the sales-service representative assigned by General to cover the processing and handling of your film. He works for us but answers to you!

Whether it's technical data, production progress, job deadlines or prices about which you inquire, you need deal with only one person; we call him your account supervisor. His job is the linking of General's incomparable production facilities to your particular processing needs.

We're understandably proud of this unique service to our customers, and add it to an already imposing list of other outstanding "firsts," "bests," and "only-at-General-Film."

Whatever type of film you produce, be it educational industrial, religious, governmental, etc., our background of experience is available to you; a letter or call will put us at your service.

GENERAL
FILM LABORATORIES CORP.
1546 ARGYLE, HOLLYWOOD 28, CALIF., HO 2-6171



COMPANY POLICIES ARE MORE THAN WORDS

If they are going to be effective, your supervisors have to implement them with a human touch.

Develop this in your supervisors by showing them proved methods of explaining, and gaining acceptance for, company policies.

Show them these methods with:

"INTERPRETING COMPANY POLICIES"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- **"THE SUPERVISOR'S JOB"**
- **"THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"**
- **"INDUCTION AND JOB INSTRUCTION"**
- **"HANDLING GRIEVANCES"**
- **"MAINTAINING DISCIPLINE"**
- **"PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"**
- **"PROMOTING COOPERATION"**

Write for Details on Obtaining a Preview

Rocket Pictures
INC.
6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA

THE INDEX OF SPONSORED FILMS:

SPONSOR	FILM TITLES	Issue No.	Page
	—O—		
Ohio Oil Company	*You Decide*	2	49
Ontario Dept. of Mines	*The Big Z*	6	50
Osmose Wood Preserving Co.	*The Wonder Wood*	3	52
	—P—		
Pan American World Airways	*Island Under the Wind*	7	34
Pennzoil Div., South Penn Oil	*Power and Pennzoil, ssf*	3	53
	Pumping More Profits, ssf	3	53
Perfection Steel Body Co.	*You Can Sell Truck Equipment, ssf*	2	52
Port of New York Authority	*Metropolis in Motion*	7	38
The Presbyterian Church, U.S.A.	*Face of the South*	3	35
	—R—		
Remington-Rand	*This Is Flexoprint*	2	49
Riken Optical Industries	*Let's Take Pictures*	2	55
Republic Aviation Corp.	*Flight Plan for Your Future, ssf*	4	50
Reynolds Metals Company	*A Mile to El Dorado*	6	17
Rock City Gardens	*The Eighth Wonder*	2	52
	—S—		
Saturday Evening Post	*Showdown at Ulcer Gulch*	8	55
The Seeing Eye, Inc.	*Room for Recovery*	4	42
Shell Oil Company	*Perception of Driving Hazards, ssf*	3	35
Simpson Redwood Co.	*Redwood Roundtable*	6	46
Southwestern Bell	*Sound of a Million*	8	55
E. R. Squibb & Sons	*Normal Development of the Heart*	3	35
	Helping Hands for Julie	5	30
Standard Pressed Steel Co.	*The Search for Reliability*	7	56
Swissair	*In Europe With You*	3	51
	A Story of Portugal	4	52
	—T—		
Tennessee Valley Authority	*This Is TVA*	3	45
The Texas Company	*Facts About Texaco Gasoline*	4	39
	Facts About Havoline Motor Oil	4	39
	Facts About Texaco PT Anti-Freeze	4	39
Theodore Roosevelt Centennial Commission	*Theodore Roosevelt—American*	2	47
Thomas J. Lipton, Inc.	*The History of the America's Cup*	6	40
	—U—		
United Air Lines	*Ship Best Way*	3	51
United Auto Workers	*Prosperity For All*	2	29
United Fruit Company	*Why the Kremlin Hates Bananas*	5	6
Union Carbide Corp.	*Production Protection and Profits on the Farm*	6	46
Union Pacific Railroad	*Company Manners*	2	37
Union Shoe Machinery Corp.	*Profit Packaging With Boxmaster*	6	46
U.S. Air Force	*Missile Logistics*	7	45
U.S. Bureau of Reclamation	*By Their Deeds*	2	39
U.S. Dept. of Commerce	*Full Speed Ahead*	8	56
U.S Information Agency	*Symphony Across the Land*	6	24
	Explorer in Space	8	43
U.S. Navy	*Color Vision Testing*	8	50
	Navy Wings of Gold	3	51
U.S. Office of Education	*Education in '57*	3	50
U.S. Social Security Administration	*Sam'l and Social Security*	6	39
United States Steel Corp.	*Jonah and the Highway*	1	174
	Practical Dreamer	2	54
United States Golf Assn.	*St. Andrews Golf*	8	60
	—V—		
Volkswagen of America	*Five Miles West*	1	170
	—W—		
West Virginia Pulp & Paper Co.	*Extensible Paper*	3	32
Western Golf Assn.	*Your Caddie, Sir*	5	55
Western Electric	*Engineering Notebook*	7	33
Wool Bureau, Inc.	*Ramsgate to the Rescue, ssf*	8	28

Texaco a Strong Believer in Screen Advertising

☆ If you're looking for a strong endorsement of the value of theatre-screen advertising as a solid builder of business, you needn't go any further than The Texas Company—for Texaco, which began its screen-advertising campaign in 1954, has enlarged its program to the point where it now has a library of 68 film shorts, second-largest in the theatre-screen field.

"Our company has encouraged the thousands of Texaco dealer consignees and distributors throughout the nation to advertise on the local movie screens ever since our theatre screen advertising program began," says J. M. Gregory, director of The Texas Company's sales promotion department.

In that year, the company made 26 films on Texaco gasoline, and was more than pleased with its dealers' response, Gregory said. The company produced eight more films in 1955, 18 in 1956, and has recently finished 16 new full color films which were released last November.

Texaco's screen commercials cover every phase of service station activity; the latest set includes films on lubrication, check-ups, parts servicing, tires, and travel service.

The company has shown its interest in screen advertising in other ways. An attractive brochure announcing the new films has been sent to Texaco dealers, as part of the company's "Partners in Service" booklet, a general explanation of the complete advertising program.

In the brochure, the company sets down the reasons dealers should use theatre screen advertising. The sales promotion department, Gregory says, believes that the screen commercial program "plugs your name, stresses your location, pre-sells your services and tells your neighbors all about the famous Texaco products you sell."

The brochure drives the point home by showing audiences leaving the theatre and driving into their nearest Texaco station.

Texaco's famed "Season's" ads were produced by Audio, N.Y.

The company's practice is to turn over its films to theatre screen advertising companies, who handle two important jobs: they contact the local Texaco stations, consignees and distributors and help the company promote the screen program; and they take over complete distribution of the films, setting up schedules, seeing that prints are in good condition, etc.

Some Texaco films are live action, others are animation—but all are in full color, "to take advantage of the full-size theatre screen," Gregory says.

A number of the company's films are in the "public service" area, stressing such things as safety on the road, and promoting Texaco's travel service. Most of them emphasize frequent inspection of motors and parts. This gives the program an institutional aspect to go along with the other films which sell lubrication, gasoline, and oil.

Texaco dealers, distributors and consigness have backed up the company's theatre-screen advertising program by investing $495,552 in this medium in the past four and one-half years, Gregory says.


Owen Murphy
PRODUCTIONS, INC.
One of America's Great
Industrial Film Companies
723 SEVENTH AVENUE · NEW YORK 19, N.Y. PLAZA 7-8144

THE OFFSCREEN *Voice*

America Pays Homage to the Factual Film

THIS WAS FILM AWARDS TIME in the field that includes business-sponsored, informational and educational films of all kinds. Reported in this issue are the juror's selections for the 16th Annual National Safety Film Awards (page 4); at the 7th Annual Columbus Film Festival (page 27); at EFLA's first American Film Assembly in Manhattan (pages 32-33); and the second annual selections of the Industry Film Producers Association.

Tallied up with last month's winners of Freedoms Foundation Honor Medals (Issue 1, page 86) and the CINE selections for the April Harrogate Film Festival, the record shows some really outstanding pictures currently playing to U.S. audiences.

Sweepstakes winner at four of the top U.S. film award events and showing at all overseas film festivals (selected by CINE) is The Jam Handy Organization. A bronze plaque in the Safety Film Awards for *Lucky You* (Coca-Cola); four EFLA Blue Ribbon Awards for *The Melbourne Olympic Games* (also for Coca-Cola); *The Wonderful World of Wash 'N Wear* (Whirlpool Corporation); *The Battle for Liberty* (sound slidefilm series); and a slidefilm series for Delco-Remy were matched by a Freedoms Foundation Honor Medal for *American Look* (Chevrolet) and the new Chris top award statuette for the same film and sponsor. JHO also received a Chris Certificate of Excellence for *Solid Gold Hours* (Dartnell) and wound up the honors list with *Production of USS Steel Sheets* (U.S. Steel) going to Harrogate and also bound for Edinburgh and Venice Film Festivals.

Dynamic Films' Academy Award nominee *Psychiatric Nursing* (Smith, Kline & French) lost out to the usual Disney ballots at that hallowed event but came back to score with a top Chris award at Columbus for this excellent picture. Dynamic also received two other Chris Certificates.

One of the most useful films in the land is *Speaking of Words*, produced by Henry Strauss & Co. for Pan-American World Airways and being adapted by the producer for syndication. This excellent treatise on personal communications was the first and unanimous choice of CINE members for overseas festival showings and will be a great asset to any company acquiring it for internal use.

The story is told in the Awards features and, as usual, we're first and most thorough in coverage of these events. Here's success to winners like Audio Productions, Inc., MPO, Parthenon, Frank Willard, John Sutherland and all the others for whom these hard-working jurors have given their best in eye and ear so that both sponsors and audiences might know their best!

As for us, the judgement of the vice-president of Acushnet Rubber (see page 39) and the lives saved by those tremendous American Cancer Society films (see page 28) loom as the kind of awards that don't hang on walls but ring both hearts and cash registers. Take your choice.

* * *

Buckeye Corporation Acquires Transfilm With Exchange of Common, Preferred Shares

☆ On March 30, the board of directors of The Buckeye Corporation, Springfield, Ohio, announced the acquisition of Transfilm, Inc., New York City, a major producer of business and television films.

Buckeye acquired Transfilm for 52,632 shares of Buckeye's common stock plus 36,250 shares of Buckeye's 5% preferred Series A. Transfilm thus becomes a part of Buckeye's newly-formed Entertainment Division. On February 2, the Ohio firm also acquired Pyramid Productions, Inc., Manhattan producer of TV film program series and Flamingo Television Sales, Inc., also of New York and a TV film program distributor.

Corporate operation of Transfilm will remain unchanged as William Miesegaes, president and founder of the film company and other members of management, continue in their present capacities.

"Our acquisition by Buckeye," said Mr. Miesegaes, "has improved Transfilm's competitive position within our industry. As a result of this move, we intend to expand our studio facilities as well as all other departments and personnel. Further, we will now forge ahead

(CONTINUED ON PAGE FIFTY-SIX)



We take pleasure in announcing the appointment of

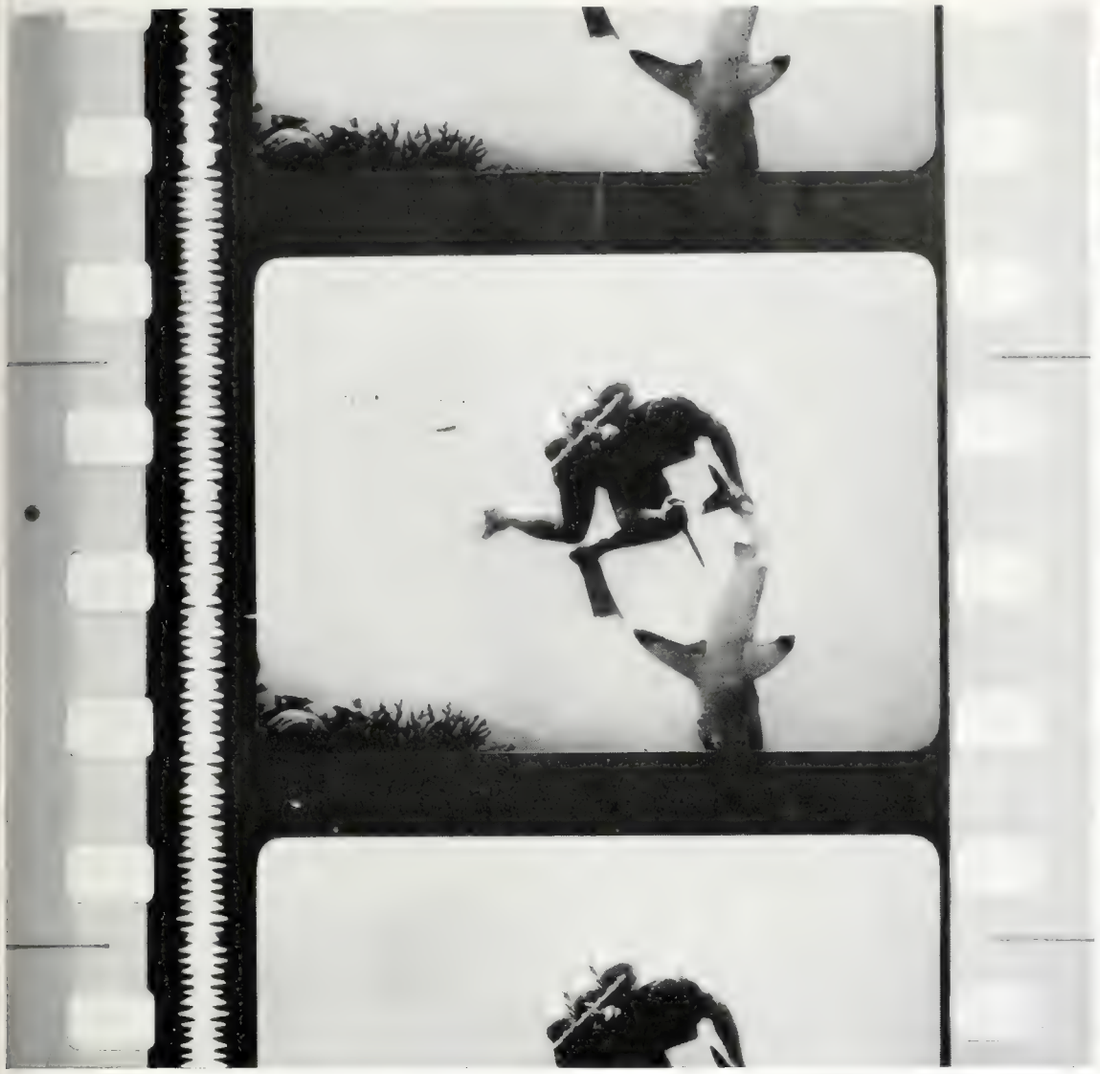
Mr. T. H. Westermann

as Vice-President of

AUDIO PRODUCTIONS, INC.

in charge of

SALES





Fast action, undersea location. This blow-up of a scene from Ivan Tors' production, "Underwater Warrior," shows how Du Pont "Superior" 4 can give you good action shots in any light. Mr. Tors, shown at right ready to dive, always accompanies his actors, directors and crew when filming underwater.

"Shooting 'SEA HUNT' we need the exceptional speed of 'Superior' 4"

says Ivan Tors, producer of the TV series, "SEA HUNT," for ZIV Television Programs, Inc., and "Underwater Warrior," released by MGM.

"These pictures wouldn't have been possible without Du Pont 'Superior' 4." states Mr. Tors. "Its high speed and wide latitude make it ideal for underwater sequences. With 'Superior' 4 in the camera. we know that anything we see with our own eyes the camera can see better."

And Mr. Tors *does* see it with his own eyes. Whenever he shoots underwater. he and his secretary. both expert divers. go down with the director. lighting men and actor-divers. He's right on the spot and knows from firsthand experience the problems that can come up in submarine cinematography.

"Talk about tough locations—most of them are child's play when compared to the bottom of the sea." he says. "The light's strange. you have to use special cameras that are pretty tricky and. if your shot's not right the first time. re-shooting can be awfully expensive. You've got to have a film you can depend on—that's why I always use Du Pont 'Superior' 4."

For more information about Du Pont Superior® 4 Motion Picture Film and other fine negative and positive films. contact the nearest Sales Office or write Du Pont Photo Products Department. 2432-A Nemours Building. Wilmington 98. Delaware. In Canada: Du Pont of Canada Limited. Toronto.

DU PONT
REG. U.S. PAT. OFF.

Better Things for Better Living . . . *through Chemistry*

FOR YOUR BUSINESS

PICTURE PROJECTION
revolutionized
BY THE NEW
"lenticular"
RADIANT SCREENS

For Lighted as well as Darkened Rooms
A new reflective surface that is in effect a *complete sheet of lenses*—optically engineered to control reflection completely. Provides greater brilliance, increased clarity, improved color—over greater viewing area. Extremely effective for projecting in darkened rooms or even lighted rooms where no extreme or unusual lighting conditions exist.



Radiant "Educator" Screen—Model WEDO

with exclusive STRETCH-BAR that makes possible an instant flat, taut surface. Now, when not in use, Lenticular Screen can be rolled up. Radiant "Educator" Optiglow Lenticular Surface is washable as well as fungus and flame-proof. Available in 40" x 40" or 50" x 50".



Exclusive Radiant Stretch Bar Keeps Surface Flat and Tight as a Drum.

ALSO AVAILABLE
"LENTICULAR"
PORTABLE
TRIPOD
SCREENS



The Radiant Educator is now available in Tripod models in choice of two lenticular surfaces—Uniglow and Optiglow—as well as Vyna-Flect Beaded to meet varying projection needs.

RADIANT
MANUFACTURING CORP. BS-39
Subsidiary of United States Hoffman Machinery Corp.
P. O. BOX 5640, CHICAGO 80, ILLINOIS
SEND FOR FREE BOOKLET
Fill out coupon and mail for free booklet "The Miracle of Lenticular Screens"—full details on Radiant Lenticular "Educator" Screens.
Name_____
Address_____
City_____ Zone____ State_____

9th Annual Production Review Listings Supplement

☆ Listings below are repeated from Metropolitan New York section to amplify and correct range of services and staff:

HUNN, FRITZ & HENKIN PRODUCTIONS, INC.

38 West 48th Street, New York 36, N. Y.
Phone: JUdson 2-5055

Date of Incorporation: March, 1958

Howard H. Henkin, *Pres., Director of Live Action*
Ronald Fritz, *Vice-Pres., Creative Director*
Daniel Hunn, *Vice-Pres., Animation Director*
Larry Puck, *Executive Producer*

SERVICES: Animation and live action commercials, industrials and features for TV and industry; creative staff for storyboards, script, recording, jingles (music and lyrics). FACILITIES: Animation and live action equipment for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Endless Search* (Standard Oil Co. of New Jersey). TV COMMERCIALS: for Nabisco, Avis-Rent-A-Car, Gillette International, Helena Rubinstein, Columbia Records, Sterling Drugs, Barton's Candy, Nestle's, Hometown Bread, Manhattan Shirt, B. T. Babbitt, Advertising Council, Fletcher's Castoria, Air Gene, Wise Potato Chips, Rinso, Jet Dog Food, Revere Sugar, Hires Root Beer.

STURGIS-GRANT PRODUCTIONS, INC.

322 East 44th Street, New York 17, N.Y.
Phone: MUrray Hill 9-4994

Date of Organization: 1948

Warren Sturgis, *President, Exec. Producer*
Benedict Magnes, *Vice-Pres., Gen. Manager*
Richard A. Kent, *Special Asst. to the President*
A. E. Snowden, *Secretary-Treasurer*
Sidney Milstein, *Vice-Pres., in charge of Production*

SERVICES: Medical, technical, educational and industrial films & filmstrips; animation of all types; scripts and storyboards; TV commercials; foreign language adaptations. FACILITIES: Live-action and animation cameras; complete facilities for 16 and 35mm production; script-writing staff; full art studio; sound stage, recording studio; sets; editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Eye in General Practice—The Importance of Glaucoma* (The Lighthouse); *Portal Decompression, Congenital Anomalies of the Heart* (E. R. Squibb & Son); *The Buccal Use of Varidase* (Lederle Laboratories); *Fluothane—a New Inhalation Anesthetic* (Ayerst Laboratories); *Vasopressin as a Hemostatic in Gynecologic Surgery* (New York Hospital); *Esophageal Replacement with Reversed Gastric Tube* (Baxter Laboratories); *Just 4 Minutes* (Winthrop Laboratories); *Intramuscular Iron Therapy* (L. W. Frohlich & Co. for Lakeside Laboratories); *Lifeline* (L. W. Frohlich & Co. for Fenwal Laboratories); *The Interview in Sales Training* (Investors Planning Corp.). TV COMMERCIALS: for The American Diabetes Assoc., Aquafilter Corp.

☆ These listings were received after publication of the 9th Review and are added for client reference use:

DESILU PRODUCTIONS, INC.

780 North Gower, Hollywood
Phone: HOllywood 95911

Date of Organization: 1950

Desi Arnaz, *President*
Martin Leeds, *Executive Vice-President*
Edwin Holly, *Treasurer*
Argyle Nelson, *V. P., Charge Production*
Lee Savin, *Director, Commercial Div.*
Bernard Weitzman, *V. P. Business Affairs*

SERVICES: Production of motion pictures for all uses. FACILITIES: Three complete lots including 35 stages, 16mm & 35mm photography, recording, editing, optical work, projection rooms, stock library, etc.

TELEVISION PROGRAMS

PRODUCED AND FILMED BY DESILU: *Ann Southern Show; Grand Jury; The Texan; This Is Alice; U. S. Marshall; Walter Winchell File; Westinghouse-Desilu Playhouse; Lucille Ball-Desi Arnaz Show; Whirlybirds.*

FILMED TV PROGRAMS: *The Californians; Danny Thomas Show; December Bride; The Lineup; Love and Marriage; Man With A Camera; The Millionaire; The Real Mc Coys; Wyatt Earp; Yancy Derringer.*

LUX-BRILL PRODUCTIONS, INC.

319-21 East 44th Street, New York 17, New York
Phone: ORegon 9-6320

Date of Organization: 1950

Richard S. Dubelman, *Client Liaison, Production Supv.*
Victor Kanefsky, *Production Coordinator*
Herbert D. Brown, *Editorial Department*
Donald Holtzman, *Studio Manager*
Anne L. Bauer, *Office Manager*

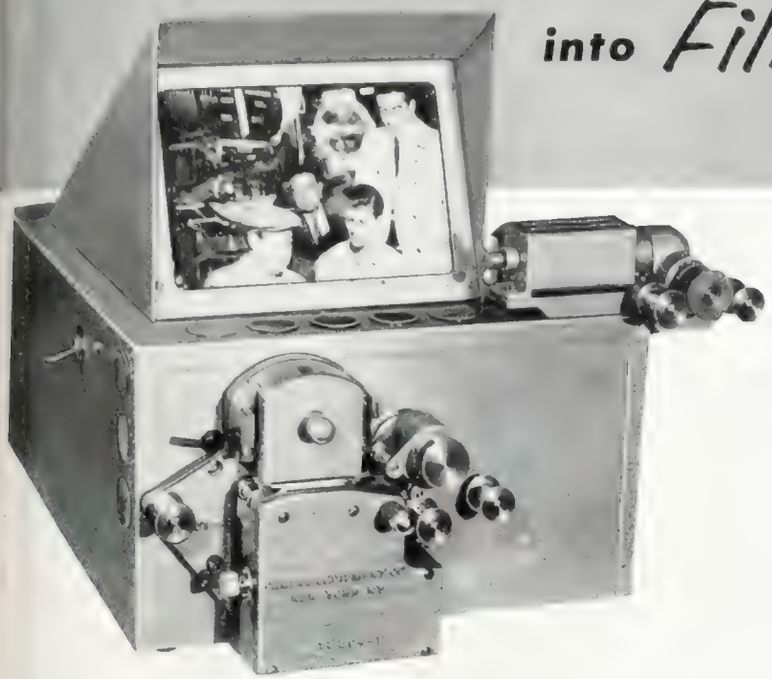
SERVICES: Complete production of live and/or animated motion pictures and slidefilms from idea to stage to screen stage. Editing and re-editing company films; integration of motion pictures and live television; all types of rear projection photography. FACILITIES: Complete animation department; fully equipped studio for live shooting; location equipment; editing and screening rooms; complete creative and technical staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Attention to Toy Dealers* (Remco Industries); *Weekend Air Force Reserve* (U. S. Air Force); *Toni Doll* (American Character Doll Co.); *Francesca* (Foster Parents, TV Plan, Inc.). COMMERCIALS FOR Crisco, Ivory and Dash Divisions of Proctor & Gamble; New York Stock Exchange; Colgate Palmolive Co.; Narragansett Brewing Co., Sterling Drug Products; American Cyanimid Co.; Nestle Co.; Esso, Atlas and Uniflo Divisions, Esso Standard Oil Co.; Cheseborough-Ponds; Bridgeport Brass Co.; Tangee Lipstick; Okite; American Can Co.; Remington Rand Co.; Peter Pan; Nationwide Insurance Companies; Vicks Chemical Co.; Folger's Coffee; Golden Books; Burgess.

(OTHER SUPPLEMENTS TO APPEAR DURING 1959)

Everything under the Sun to translate SCRIPTS into *Film*



16MM Professional Film Viewer—

Makes film editing a breeze. Easy threading, portable, will not scratch film. Enables editor to view film from left to right on large 6" x 4½" brilliantly illuminated screen. Sound Reader and/or Counter can be easily attached. Available in 35mm model. 16mm PROFESSIONAL FILM VIEWER **$350.00.** 35mm Model **$500.00**

As every Pro knows, CECO carries just about every quality product under the photographic sun.

But you need more than cameras, tripods, dollies and recorders—you need more than lenses, viewers, blimps, generators and lights.

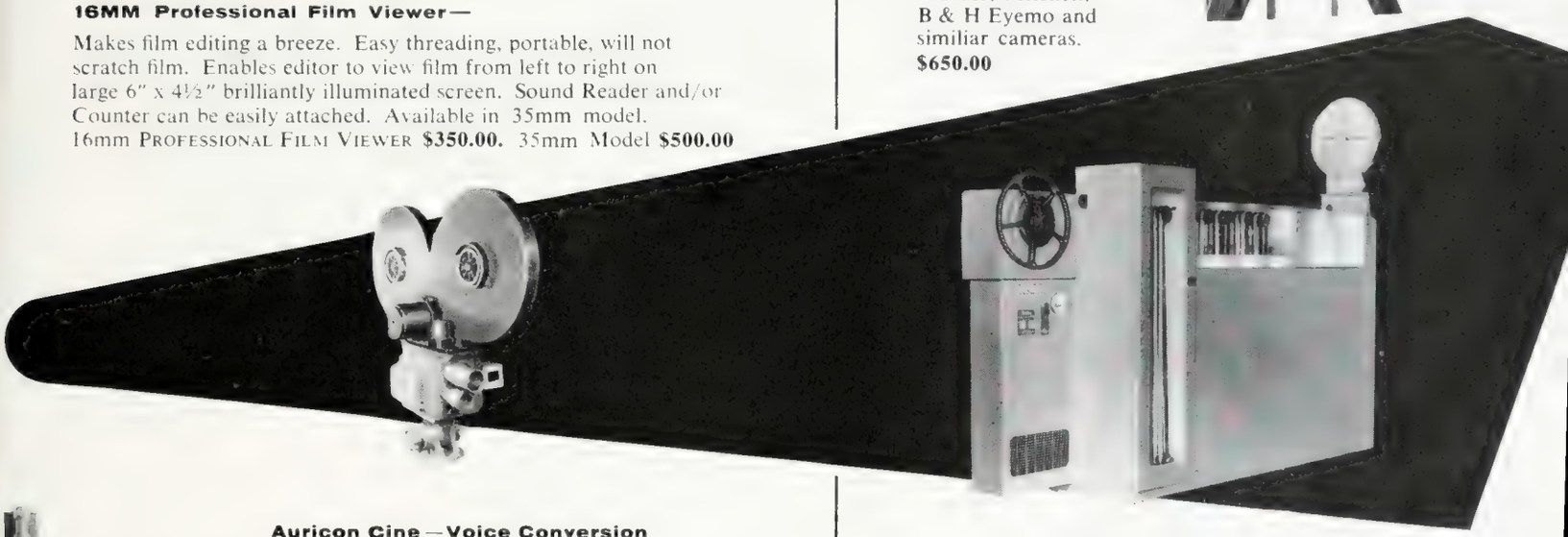
You need *answers* to important questions—how to successfully translate scripts into film. No one man knows all the answers. That's why CECO employs a staff of experts in every category of film-making—cameras, recording, lighting and editing. Collectively we have all the answers to help make you an outstanding producer, director or cameraman.

You owe it to your career to use CECO service for Sales, Rentals, Repairs . . . and *advice*.

CECO Small Gyro Tripod

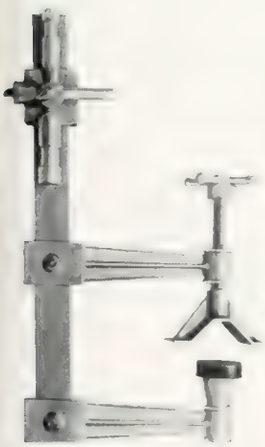


Features "controlled action" with slow and fast speeds for both panning and tilting. Weighs only 19 lbs. Ideal for 16mm Maurer, Mitchell, B & H Eyemo and similiar cameras. **$650.00**



R-15 FILMLINE Developer

Develops reversal and negative-positive film at 1200 ft. per hour. Has variable speed drive. Permits complete daylight operation. Exclusive overdrive eliminates film breakage. **$2,995.00**



Auricon Cine—Voice Conversion

Cine—Voice Camera modified to accept 1200-ft, 600-ft, and 400-ft. magazines; has torque motor for take-up. Also includes Veeder footage counter and 3-lens turret. Conversion only—$450.00 less magazine.

GROVER Grip

Holds a light wherever space is tight. No springs, no slip. Has 8" spread. Both ends padded against marring. Weighs less than 2 lbs. **$6.85**

TEWE Directors View Finder Model C

For academy aperture, wide screen, cinemascope, vistavision and IO TV cameras. Zoom type with chain & leather case **$100.00.**



ADDITIONAL PRODUCTS

Camera Equipment Company offers the world's largest and most comprehensive line of professional cameras, accessories, lighting and editing equipment. The quality product isn't made that we don't carry. See our Splicers, — exposure meters — projectors — screens — marking pencils and pens — editors gloves — editing machines, racks, barrels, and tables — stop watches.

SALES • SERVICE • RENTALS

FRANK C. ZUCKER

CAMERA EQUIPMENT CO., INC.

Dept. "S" 315 West 43rd Street, New York 36, N. Y.

YOU'VE GOT TO SHOW-TO SELL

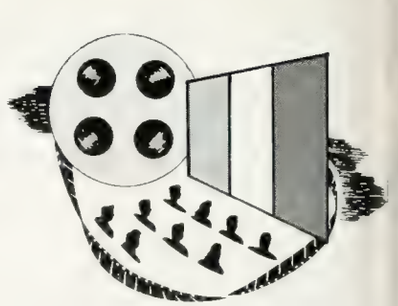
And once they see a color film strip processed by Manhattan they'll be sold. If you're a producer, take advantage of a color film strip lab designed to serve the needs of producers and their clients exclusively. To get all the facts about the finest in color film strip processing, Call! Write! Wire!

MANHATTAN COLOR LABORATORY, INC.
210 WEST 65TH STREET NEW YORK 23, N. Y.



The Film in European Productivity

Film Information and Exchange Service Seeks U. S. Titles



THE EUROPEAN PRODUCTIVITY AGENCY'S Visual Aids Section has a new look, and a new name. It is now called the "Film Information and Exchange Service." After careful planning the section was completely reorganized to concentrate the maximum effort on the acquisition of new and interesting productivity films for distribution in the seventeen member countries of O.E.E.C. (Organization for European Economic Co-operation).

After the reorganization had been completed, the Head of the Service, John Seabourne, made an extensive tour of the United States looking for new productivity films, making contacts with producers and sponsors, and renewing contacts made on previous visits. The trip resulted in the acquisition of more than 100 new titles, but even more important were the arrangements made with a number of sponsors who agreed to send viewing prints of their films to the E.P.A. on a regular basis.

Acquire 200 Titles a Year

The Film Information and Exchange Service acquires some two hundred new American titles every year, but as the accent is on quality rather than quantity, several hundred titles are previewed either in Washington or Paris in order to select the final two hundred. In addition to the American titles a further two hundred European subjects are taken into the library every year, making an annual target of four hundred new titles.

E.P.A.'s Film Information and Exchange Service provides an interesting and useful "shop window" in Europe for those sponsors and producers who are looking for free European distribution to industrial audiences.

Briefly, this is how the service works:

A large *preview library* of productivity films is maintained at the Paris headquarters. This library which is the largest preview library of Productivity films in Europe is at the disposal of the Productivity Centers in the member countries of O.E.E.C. (Austria, Belgium, Denmark, France, Germany, Greece, Iceland, Ireland, Italy, Luxemburg, Netherlands, Norway, Portugal, Sweden, Switzerland, Turkey, United Kingdom).

The Process of Selection

The Productivity Center or equivalent organization in each member country runs its own National film distribution program making, where necesary, foreign language versions of those films it decides to include in its program. The Film Information and Exchange Service is constantly on the look-out for new films for its preview library, screens many hundreds of films every year and prepares information sheets on those films acquired for the library. These information sheets are prepared in English and French; the two official languages of the Organization: they are distributed to the Productivity Centers at regular intervals. The main purpose of these information sheets is to allow the Productivity Centers to request preview prints of subjects that they consider to be of interest to their own programs.

Special arrangements permit preview copies to cross frontiers without difficulty.

Center Makes Acquisitions

If after preview a Productivity Center wishes to use a film in its own program, the Productivity Center or the Film Information and Exchange Service will contact the producer to negotiate the acquisition of additional prints or preprint material where the preparation of foreign language versions is desirable. Conventional facilities for the preparation of foreign versions exist in most O.E.E.C. countries and, in addition, the Film Information and Exchange Service has its own recording studio, with recording equipment specially designed for the rapid preparation of foreign versions. Similar equipment has also been installed in 4 other Productivity Centers. This equipment has reduced preparation of foreign language versions to a simple and rapid process. One interesting feature is a continuous projector which, because it has no pull-down mechanism, eliminates wear on copies, and hence the need for special work prints.

Great use of stripe recording has been made in those countries where adequate recording or laboratory facilities do not exist. Here again using E.P.A.'s special equipment, recordings of an exceptional quality can be duplicated at will on magnetically striped copies.

By special arrangement any foreign language version prepared by the Film Information and Exchange Service can be made available to sponsors.

This new and active service, offering free distribution in Europe,

(CONCLUDED ON PAGE 24)

**GREEN FILM?
DIRTY FILM?**

FilMagic Pylons (Pat. Pend.) quickly attach to any 16mm. projector. Automatically silicone-treat and protect film, clean gates as film is running.

Special kits, complete with simple instructions for Ampro, B&H, Eastman, RCA, TSI, Victor. Write for illustrations and prices.

ECONOMICAL . . . EFFICIENT

***THE
DISTRIBUTOR'S GROUP, INC.***
204 FOURTEENTH STREET, N.W.
ATLANTA 13, GEORGIA

P R O F E S S I O N A L

- FADES
- WIPES
- MATTES
- INSERTS
- DISSOLVES
- SUPERIMPOSURES
- TRICK PHOTOGRAPHY
- ANIMATION

specialized titles

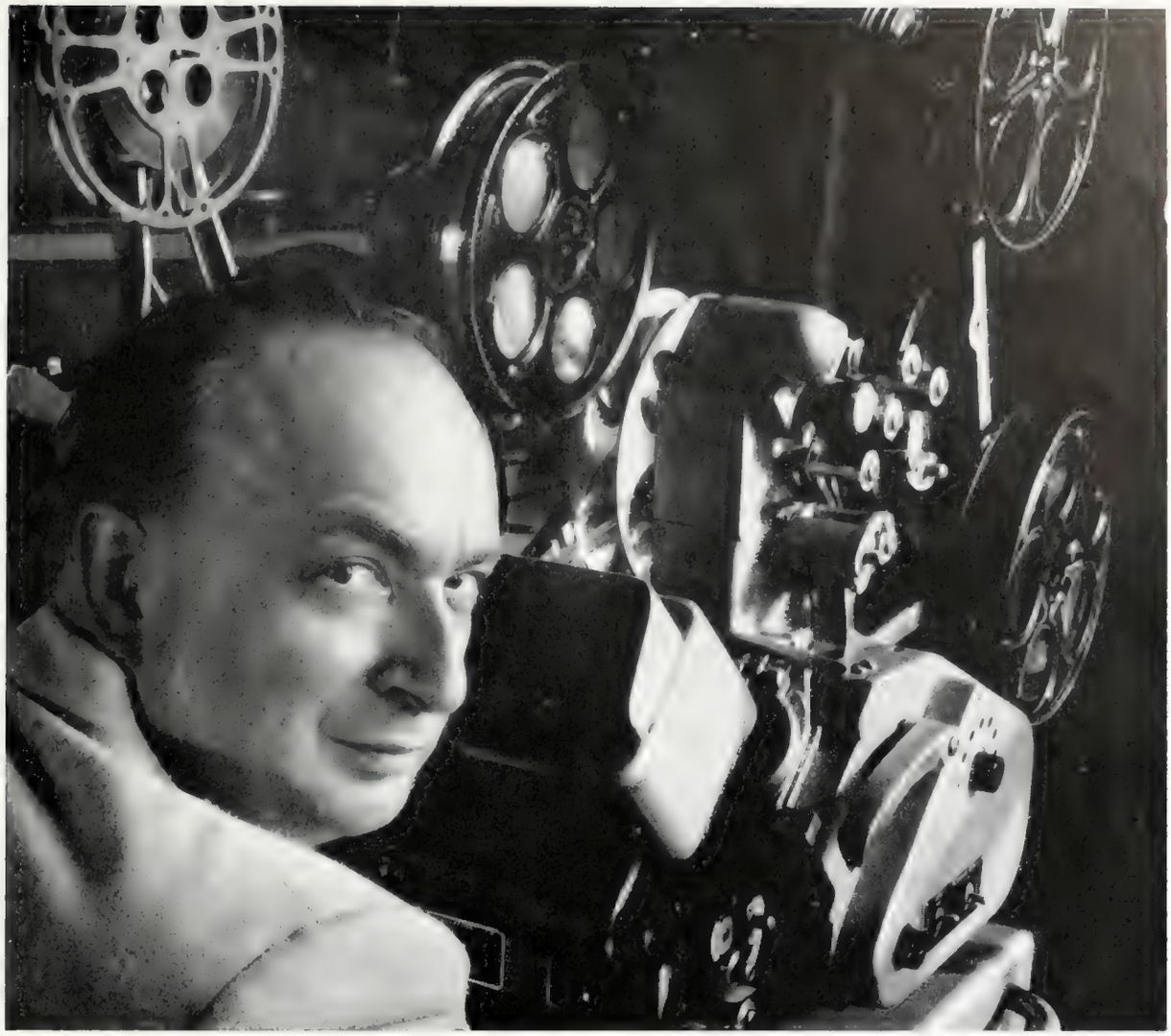
RAY MERCER & CO.

ESTABLISHED 1928

OPTICAL EFFECTS
35 & 16mm

CinemaScope
B&W or Color

Send for Free Special Effects Chart.
4241 NORMAL AVE., HOLLYWOOD 29, CALIF. • NOrmandy 3-9331



How Zweibel Films keeps production costs off the cutting room floor

Creative organizations that are cost conscious naturally turn to Ansco's *Anscochrome® Professional Camera Film Type 242* for all work where the ultimate in color quality is desired. That's because only Type 242 produces low-contrast master reels having the finest possible color rendition and print-through characteristics.

For rich reds, accurate flesh tones and soft, clean gradation nothing compares with *Anscochrome Professional Camera Film Type 242.*

And for flexibility that literally does the photographers bidding with a minimum of trial-and-error, use NEW Ansco Type 243 for the best in release prints. Keep production costs where they belong, switch to Anscochrome Professional Camera Film Type 242! Ansco, Binghamton, N. Y. A Division of General Aniline & Film Corporation.

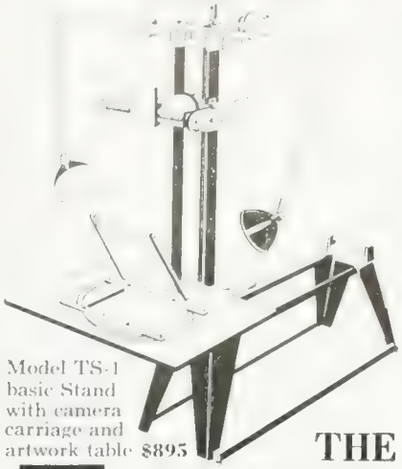
Ansco

Type 242

FLORMAN & BABB

Serving the world's finest film makers

The first low-priced
TRIPLE-DUTY
animation, titlestand and product stage for all filmakers



Model TS-1 basic Stand with camera carriage and artwork table $895

F&B THE TRIPLEX

Florman & Babb proudly introduces the all new TRIPLEX, a top quality precision designed animation stand. It's manufacture and workmanship assures you of the highest quality results. The F&B TRIPLEX costs less and does more than any other animation stand now available. It will accommodate Arriflex 16 or 35 mm, Everno, Maurer, Mitchell Cine Special, Bolex and all 4 x 5 Still Cameras.



2" IN HORIZONTAL POSITION
For zoom titles, copy and product and puppet stages

3" IN DIAGONAL POSITION

ADDITIONAL FEATURES

- Artwork table can be pivoted out of the way so huge artwork can be taped to wall or floor for copying.
- Smooth stop motion zooms from three positions
- Camera carriage compound movement 11" North South 17" East West
- Camera zoom range to table—1 to 12 field to floor 1 24 field—
- Each movement driven by lead screw and hand wheel
- Each movement registered by counters in 1 100th of an inch
- Diagonal or off-center zooms on both animation product stage
- Animation table with 2 peg bars moving 16 registered with scale in 1 20th of an inch
- Animation table rotates for spins and diagonal pans—registered in degrees
- 9 x 12 hole through table top for rear lighting and rear projection
- Platen is hinged—platen glass is Gimbal mounted.
- Entire construction of steel and cast aluminum resting on 4 adjustable leveling feet

SPECIFICATIONS

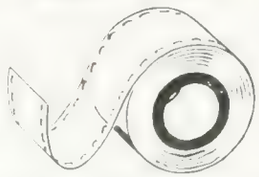
HEIGHT VERTICAL	76 INCHES
LENGTH HORIZONTAL	82 INCHES
WIDTH	36 INCHES
ARTWORK TABLE-TOP	22" x 26"
WEIGHT	195 APPROX

TS-2	COMPLETE STAND WITH COMPOUND CAMERA CARRIAGE, ROTARY PEG TRACK ANIMATION TABLE, AND COUNTERS	$1495.00
TS-3	HINGED PLATEN	$80.00
TS-4	UNDERNEATH LIGHT BOX	$95.00
TS-5	TOP LIGHTS ON UNIVERSAL BRACKETS	$95.00

Write for complete descriptive brochure and price lists.

Complete stock of motion picture equipment, supplies, and F&B products.

Magic "Mylar"



This amazing sprocketed splicing tape repairs torn and damaged films, replaces torn perforations and allows butt-splice without losing a single frame. Comes in transparent for film, opaque for magnetic film. Splice will never come apart; perforations stay permanently repaired with Magic "Mylar." Use Magic "Mylar" for all your film repair, splicing jobs.

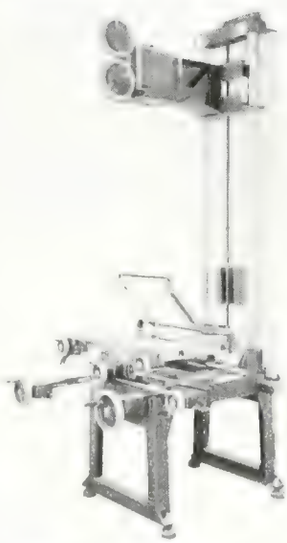
Transparent—For Film

16mm. Single Perf. $5.00 per roll
16mm. Double Perf. 5.00 per roll
35mm. . . . . 9.00 per roll

Opaque—For Magnetic Film

16mm. . . . . $ 6.00 per roll
35mm. . . . . 11.00 per roll

The New Portman Animation Stand



Here is the all new Portman Animation Stand with newly designed features. A rugged, precision and versatile animation stand, the Portman offers more than 40 accessories for special animation and effects. Come in and see why it's the biggest and best buy in animation stands today.

Basic stand with 50" Zoom **$1,495**

Basic Compound with table-top, 2 peg tracks, rotary movement, counter, hand crank and platen **$1,790**

FLORMAN & BABB, INCORPORATED
68 West 45th Street • New York 36, N. Y. • MU 2-2928

EPA Film Report:

(CONTINUED FROM PAGE 22)

together with a unique service for the preparation of foreign language versions, is available to sponsors who are interested in taking advantage of it.

List Most-Needed Subjects

To give a better idea of the type of film needed for the European Productivity Agency's program, the following is a list of the subjects in greatest demand in Europe:

Productivity
Technical training
Management
Automation
Work study
Variety reduction
Production control
Product management
Economics
Building
Materials handling
Office work
Sales
Research
Mathematics
Audio-Visual Aids
Human relations
Safety

Films for
under-developed areas

Where to Send Film Details

Sponsors should send details of any films they consider suitable to the Washington office of O.E.E.C., Suite No. 1223, 1346 Connecticut Avenue, N.W., Washington 6, D.C. The Washington office will request prints of those films suitable for Europe. Preview copies will be needed for approximately six weeks, as films selected by Washington will be sent to Paris for final choice. The Film Information and Exchange Service would like to retain the prints of any films they find suitable for their program on the basis of purchase at print cost. Where prints are rejected they will be returned to the owner within six weeks: all shipping is by air freight. Sponsors and producers using the plan will have to ship prints only as far as Washington; from here on, O.E.E.C. will take care of all shipping and custom problems.

On his recent visit to the States, John Seabourne soon found that there was no shortage of Industrial or Productivity films, but as his program is a quality program, it was decided to accept only the best films and to award a certificate of merit to the sponsors and producers of those films selected.

Production Lines

Campus Occupies New Studios

☆ Campus Film Productions, Inc., has moved to new offices and studios at 20 East 46th Street, New York.

Frankel to Klaeger Films

☆ Philip Frankel has joined the staff of Klaeger Film Productions, Inc. as an assistant director.

A veteran of over 25 years in the film industry, Frankel comes to Klaeger from Transfilm where he held the post of unit manager and assisting director. Previously, he had been with the Training Film Production Labs at Wright Field in Dayton, and had served as production manager for the Office of War Information in New York.

Love Completes Bell Film

☆ James Love Productions, Inc. has just completed a public relations film for the Bell Telephone Company of Pennsylvania.

The film will be shown on television throughout Pennsylvania and contains scenes on location as well as studio photography.

Oxberry on European Jaunt

☆ John Oxberry, president of the Animation Equipment Corporation, is spending the month of April in Europe visiting and studying the problems of studios in five different countries.

He will visit London, Berlin, Stockholm, Helsinki, Hamburg, Munich and Paris. In addition to holding conferences with customers, Oxberry will conduct a survey of other studios to obtain data on current and future film activities.

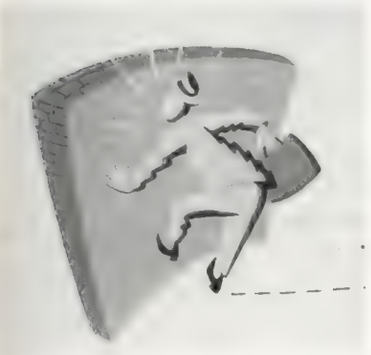
THE FILM Architect

provides professional planning . . .
creative writing . . .
money saving specifications.

These services assure the sponsor of more resultful motion pictures or slide films at considerable savings in production and distribution costs. Send for a brochure describing this unique service.

F. R. Donovan
10 Glory Road • Weston, Conn.
CApital 7-3477

SALES RESISTANCE ! !



In the months to come your salesmen are going to encounter it in increasing amounts. Now, volumes have been written on how to meet it, how to overcome it. But don't forget . . . sales aren't made by winning arguments.

Well then, what should be done about sales resistance? Pick up and leave?

No, sir, by-pass it!! Keep on selling!!

Because, when your salesmen do, they will make more sales . . . and meet and beat competition.

Show your salesmen how to by-pass sales resistance with:

"BY-PASSING SALES RESISTANCE"

part of the outstandingly successful AGGRESSIVE SELLING sound slide program.

Write for Details on Obtaining a Preview

Better Selling Bureau
6108-B Santa Monica Boulevard
Los Angeles 38, California
A Division of Rocket Pictures, Inc.

Executive Notes

Ted Westermann Named Sales V. P. at Audio Productions

☆ T. H. "Ted" Westermann has been appointed vice president of Audio Productions, Inc., in charge of sales.

After considerable sales, training and merchandising experience with Macy's-New York and the National Silver Company, Mr. Westermann joined Willard Pictures, as partner, in 1935. During World War II, as Willard's supervisor of military training films, he wrote and directed many training films for the armed forces and national defense.

For the past 12 years Mr. Westermann has been with Wilding Picture Productions, Inc., since 1954 as vice president in the Eastern Sales Division.

* * *

Walter Braun Is Ad Manager at Paillard, Inc., New York

☆ Walter Braun has been named advertising manager of Paillard, Inc., New York. Braun was a member of the Commercial Department, Swiss Foreign Service,



Walter Braun . . . to Paillard, Inc.

New York City where, since 1947, he had specialized in market research and sales promotion work for Swiss firms doing business in the United States.

* * *

Benjamin Greenberg to Direct New York Office for Allend'or

☆ Benjamin S. Greenberg has been elected vice president and executive in charge of the New York offices of Allend'or Limited and Spotlite News, Inc., motion picture production and television newsreel organizations with home offices in Los Angeles.

He succeeds Jack Siegal who has been appointed director of motion picture and television activities with the International Business Machines Corp., New York.

The Magazine the Buyers Read is the BIG Business Screen



We can't please everybody . . .



. . . but we come close

Sound • Editorial • Laboratory Services

Capital

CAPITAL FILM LABORATORIES, INC. • 1905 FAIRVIEW AVENUE, N. E.
WASHINGTON 2, D. C. • PHONE LAWRENCE 6-4634

Parthenon Pictures-Hollywood Opens New Midwest Office

☆ A new Midwest office for production and client service, headed by Woodbury Conkling and Roger Clark, has been opened at 185 No. Wabash in Chicago by Parthenon Pictures-Hollywood. Telephone number is RAndolph 6-2919.

Stage shooting and "finishing" work will continue to be done in the Hollywood studio, but the new Chicago facility will have editing equipment and stock a full complement of professional camera, synch sound, lighting, camera car and other gear for location shooting in the Midwest and East. Clark and Conkling will report directly to exec producer Charles Palmer in Hollywood.

* * *

Sturgis-Grant Names Kent as Assistant to the President

☆ The appointment of Richard A. Kent as Special Assistant to the President of Sturgis-Grant Productions, New York producers of medical and allied films, has been announced.

Mr. Kent, a 12-year veteran of the motion picture industry, is the former sales manager of Fordel Films. He was also a cameraman-producer in the Surgical Products Division, American Cyanamid Company and was in the photographic department at the State University of Iowa.

* * *

Colonial Williamsburg Names DeSamper as Radio-TV Manager

☆ Ernest J. "Hugh" DeSamper has been named radio-television manager on the public relations staff of Colonial Williamsburg, Inc. The



Pikes Peak *was the backdrop on March 30 as Alexander Film crew helped telecasting of Air Force Academy Choir for Coca-Cola's "Springtime" CBS spectacular.*

organization is responsible for the restoration of Williamsburg.

* * *

Waller Heads B&H Industrial Relations as Johnson Retires

☆ William L. Johnson, vice-president of industrial relations for Bell & Howell Company, Chicago, retired December 31, it is announced by Charles H. Percy, president.

Johnson retired under the company's retirement policy and pre-retirement counseling program which he helped develop, and which starts 10 years before employees reach retirement age. He will continue his work on a consulting basis, primarily in the field of retirement counseling and the utilization of retired employees.

He is president and a director of the Bell & Howell Foundation, the company's organization for charitable giving and aid to education.

As head of industrial relations, he will be succeeded by Fletcher C. Waller, who joined Bell & Howell in 1957 as a staff vice-president.

Pictured at recent *New York premiere of Equitable Life Assurance Society's film "For All Time" are (l to r) producer Roger Wade, Roger Wade Prods.; Melville P. Dickinson, Senior V.P. of Equitable; star and narrator Ed Herlihy; and Charles Corcoran, Equitable V.P.*



BUSINESS SCREEN

Chris Awards Honor Business Films

Eight Motion Pictures Will Receive the Top Award Statuettes for Outstanding Merit at 7th Annual Columbus Film Festival

EIGHT MOTION PICTURES, including six films sponsored by American business, will be honored on Thursday evening April 30 as first recipients of bronze "Chris" statuettes, symbolic of highest awards made at the 7th Annual Columbus (Ohio) Film Festival.

The Academy-Award nominee, *Psychiatric Nursing*, sponsored by Smith Kline & French Laboratories and produced by Dynamic Films, Inc., will receive a top Chris award in the field of health, medical and mental health films.

Firsts to Ford, General Motors Films

Honored as top choices from the field of business and industry are two motor manufacturer-sponsored films. *American Look*, produced for the Chevrolet Division of General Motors by The Jam Handy Organization will receive the Chris as will *Equation for Progress* produced for the Ford Motor Company by MPO Productions.

In the field of travel, a Pan-American World Airways picture, *Voici La France*, produced by Coleman Productions is the first choice. The motion picture, *Curioseando en Los Llanos Venesolanos (Wildlife of the Venezuelan Llanos)*, produced for the Creole Petroleum Corporation by Willard Pictures, Inc. is to receive the Chris statuette in the classification of "special fields" as are *The Big Reach*, produced by and for the Douglas Aircraft Company, Inc. and *The Visitor*, produced by WBNS Television of Columbus.

A final Chris statuette winner was *How We Explore Space*, an educational motion picture produced and distributed by Film Associates of California.

81 Pictures Also Receive Chris Certificates

A total of 89 pictures were selected for awards out of all entries and 81 of these will receive the Chris Certificate Awards for excellence. American business firms sponsored over 35 of these subjects; nine were created for associations and non-profit groups. 25 of the films certificated for excellence were classroom motion pictures produced for sale to schools and institutions. Six of the films were produced for state governments (including Colorado and Ohio departments of welfare).

There were numerous multiple winners at Columbus. In addition to its Chris statuette, Dynamic Films received two certificates for *1958 Victory Circles* (sponsored by Perfect Circle) and for a syndicated auto racing picture *9th Annual Darlington Southern 500*.

Four Certificate Awards to Wilding

Four certificates of excellence were awarded to pictures produced by Wilding, Inc. These included the Champion Paper & Fibre Co. film *1104 Sutton Road: Goodyear on the March* (Goodyear Tire & Rubber Co.); *The Richest Man in Babylon* (Investment Bankers Association of America); and *Secret Cargo*, a skin-diving adventure subject produced for Hiram Walker, Inc.

In addition to its Chris statuette, The Jam Handy Organization, Inc. was honored for *Solid Gold Hours*, produced for the Dartnell Corporation. This received a Chris Certificate.

John Sutherland Productions, Inc. also won four certificates of excellence. The Sutherland safety film, *Give a Car a Man Who Can Drive*, (Richfield Oil Corp.); and three other films, *Breath of Life*, *Your Safety First* and *Combustion*, brought award honors to the West Coast studio.

The International Harvester Company films, *Collectors' Item* (produced by Parthenon Pictures-Hollywood) and *Taming a New Frontier* (produced by Dallas Jones Productions, Inc. were certificate winners. Another Parthenon recipient of the certificate of excellence was *Fire and the Wheel* (General Petroleum, Socony Mobil, etc.).

Telephone Pictures Score at Columbus

Telephone companies, leading users of the film medium for training and public relations purposes, scored heavily at Columbus. *Dial the Miles*, produced for the Southern Bell Telephone Co. by Frank Willard Productions; *Making Conversations*, *Plan for Pleasant Living* (Ohio Bell) shared certificate honors with a Western Electric Company picture, *The Dew Line Story*, produced by Audio Productions, Inc. The airlines were also notable winners as Pan American World Airways extended its Chris award for *Voici La France* to add a certificate for *Islands Under the Wind* (produced by Henry Strauss & Co., Inc.).

Sabena Belgian World Airlines' film *The Great Adventure* produced by Centron Corporation, Inc. was similiarly honored as was *Over the Rainbows*, an Alaskan adventure film produced by Fenton McHugh Productions, Inc. This was jointly sponsored by Northwest Orient Airlines and Northwest Consolidated Airlines.

Other sponsor-winners of certificates included two Henry Strauss & Co. productions —*Helping Hands for Julie* (American Medical Association) and *MSD*, a film for Gulf Oil Corporation. Another AMA-sponsored film *Whitehall 4-1500*, produced by Centron Corporation was certificated.

The Institute for Visual Training, Inc. (William J. Ganz) was a dual award winner with *The Story of Television* (RCA) and *Teaching Johnny to Swim*, co-sponsored by the American National Red Cross and the Metropolitan Life Insurance Co.

Bay State Productions, Inc. scored with a certificate award for *Plan for Prosperity*, produced for the Edison Electric Institute, Inc.

Mode-Art Pictures' film *Futures in Steel*, produced for the Bethlehem Steel Company, received a certifiate award as did two Martin Company-produced motion pictures, *Project Vanguard* and *The Missile Man*.

Cate & McGlone's film *The Long Right Arm* added a certificate award to the Chris statuette received by the Douglas Aircraft Company, Inc. Another Cate & McGlone film honored was *Our Islands of Hawaii*.

A certificate also went to the Ford Motor Company, joining its top award for *Equation for Progress*. The Ford film *One Road* was its second winner.

Other Producers Cited for Excellence

Among other well-known business film producers who received Columbus awards were: Condor Films, Inc. with *The Road from Maramec*; American Film Producers, Inc. for *Rescue Breathing* (written and directed by Lewis and Marguerite Herman); Washington Video Productions for *Heart of a Stranger*, produced for the Christian Childrens Fund; and Motion Pictures, Inc. for *Sta-Dri Story*, produced for Ranger Boot Co.

Austin Productions, with *Design for Power* and the Fred M. Randall Co. with *New Story of Milk* and *Ambassadors With Wings* received the Chris certificates. Sponsors were not identified on these.

Honors to Mountain States' Studio

Western Cine Productions was also honored for *That We May Breathe*, produced for the National Foundation for Asthmatic Children and for *Colorado Cares*, produced for the State of Colorado. These received certificates.

The Lithographic Technical Fund film, *The Sunny Rock*, produced by the Tressel Studio and *The History of the America's Cup*, produced by Transfilm, Inc. were certificate winners in "Special Fields." Among professional medical films, *The Mitral Valve*, produced for E. R. Squibb & Sons by The Glover Clinic, received a Chris certificate.

In the field of classroom films, Coronet Instructional Films received four certificates of excellence to lead in that category, sharing honors with top award winner, Film Associates of California and Carson Davidson Productions, who each received two awards.

Department of Agriculture Films Cited

The United States Department of Agriculture carried home two Chris certificates for *Hidden Menace* and *Conservation Vistas*.

The unusual film *Tie Tie Go-Round*, produced for the Chicago Printed String Co. by On Film, Inc. received a Chris certificate as did *Minnesota, Star of the North*, produced by Martin Bovey for the First National Bank of Minneapolis.

Columbus was generous, interested and diligent in surveying the hundreds of entries received for its 7th Annual Festival.

Motion Pictures Worth 10,000 Lives

The Story of the Film Program of the American Cancer Society

by Walter Ross



Chester Williams, *Director of Education, American Cancer Society, is a firm believer in audio-visuals.*

NOT LONG AGO a textile company in the Chattahoochee Valley of Georgia sponsored exhibition of a 16 minute motion picture called *Breast Self-Examination* sponsored by the American Cancer Society. The film, shown to women only, portrays the approved technique for self-examination to find lumps in the breast.

As a result of this exhibition 27 lumps were found by women, a number of which turned out to be malignant. At least seven employees of the West Point Manufacturing Company, which sponsored the film showings, owe their lives to viewing *Breast Self-Examination*, for that many had cancers removed as a direct result of what they learned from this motion picture.

One of the women, Mrs. Mary Hook, allowed her story to be filmed for television for the American Broadcasting Company and prints of their resulting motion picture called *Just By Chance* are now in circulation by the American Cancer Society, doing their work to help save lives.

Proof of Power to Move to Action

This case history of just one isolated showing of a single film is proof of the power of the motion picture medium to move people to action. It is one of the reasons why Chester Williams, American Cancer Society's Director of Public Education, is convinced that "the audio-visual medium reaches more people more effectively than any other technique of mass education."

John Becker, the Society's director of films, radio and television, says that talking pictures have an emotional impact that no other medium can match. "This is especially important in changing people's attitudes," Becker says, "and emotional attitudes, especially unreasoning fear of cancer, are our biggest educational problem."

Becker says that movies can best dissipate the irrational fears that stand between many people and the possibility of being cured of cancer. "They see other people's tragedies on the screen," he says, "and learn that these situations could have been avoided. They identify themselves—or their husbands or wives or children—with the actors in the picture and the result is the kind of action being urged by the American Cancer Society's films."

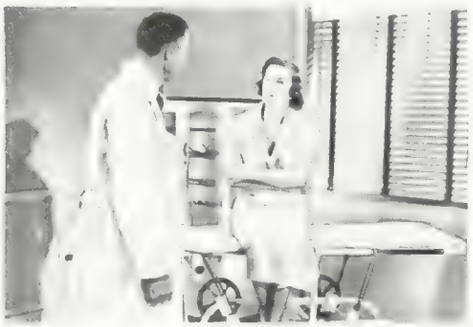
Films Serve These Varied Tasks

These ACS films are designed to get men and women to their doctors for health checkups, to acquaint the entire population with the seven danger signals which may mean cancer, to get across the idea that many cancers can be and are being cured, and to translate the charitable impulses of the public into making donations to fight cancer. Last year the Society received donations totalling $30 million, which was spent on a three-pronged attack against cancer: research, education and service.

The American Cancer Society also uses motion pictures to reach physicians, dentists,



Theatres *include Cancer films along with commercial features when subjects are suitable.*



"Breast Self-Examination" is a major factor.



. . . in improved cure rate of breast cancer.



Dr. Joe V. Meigs, *eminent Boston gynecologist, appears in "Time and Two Women."*



Employees *of a textile company in Georgia at showing of "Breast Self-Examination."*

nurses, students, laboratory technicians and research scientists. This is the professional side of the ACS education program. It is just as important in saving lives, the Society believes, to convince the doctor to include certain procedures in his patients' examinations as it is to motivate the patients to get the checkups.

200 Prints Made on Each Picture

When a film is sponsored by the American Cancer Society for showing to the public, 200 prints are usually struck off of which 60 are forwarded to the Society's 60 autonomous divisions, most of which are state-wide organizations.

The success of this type of distribution is easy to read in the statistics. Of 27 films sponsored by the American Cancer Society for public education purposes over a 9 year period, 15,186 prints were purchased by the Society's divisions and by other groups such as health departments, hospitals and the like, for repeated showings.

Most of the films are designed for long-time exhibition. For example, *Breast Self-Examination*, which was released in 1950, has sold more than 2,500 prints, many of which are still being shown. The film, like other ACS productions, was made in both 16 and 35mm sizes so that it can be shown on professional theatre equipment as well as on standard 16mm sound projectors generally available to private groups.

The ACS is not content with making films and getting the prints into the hands of its divisions. It pursues an active course of exhibition to make sure that the widest possible national audience gets to see the pictures.

Each division is encouraged to show its prints to Society volunteers, to clubs, church groups and civic groups at their meetings. In addition, efforts are made to get local theatre facilities when they are not being used for commercial purposes. These are usually the morning hours of weekdays or Saturdays. Since the audience available at such times is largely housewives, the Society has concentrated on showing films of interest to women: *Breast Self-Examination and Time* and *Two Women*, often as a double feature. At such showings, only women are admitted.

Success of this type of exhibition, at which a physician delivers an informative address and take-home leaflets digesting the films' messages are distributed, is illustrated in what happened in and around Detroit. There, the Southeast Michigan Division of the ACS showed the *Breast Self-Examination* film in a two-week period to women in nearly 50 theatres. Approximately 50,000 women attended these showings, almost as many as had seen the same film at private showings in the area during the preceding five years. A study revealed that the open showings reached more young women, more mothers of large families, more Negro women, and more women who did not belong to clubs, than did the private showings. The open showings also helped educate thousands of women who did not attend the screening but learned something of cancer through the widespread publicity in newspapers, on radio and TV created to spur attendance at the theatres.

Total Audience at Open Showings

From 1953-1958 the total audience at 3,941 open showings all over the U.S. was 1,298,491.

The ACS also encourages its divisions to approach local theatres to include certain ACS films on regular programs along with commercial features. In the last five years 6,930 theatres programmed ACS films. No count has been made of the audience reached this way, but there is little doubt that the total is well up in the millions.

During the five year period, 1953-1958, there were 307,541 showings of ACS films before private groups and in theatres arranged by the Society's divisions. A total of 22,339,344 people were reported as attending these showings.

In 1958 the ACS added another string to its exhibition bow by putting prints of three films into the hands of commercial film distributors in Pennsylvania, Maryland, Delaware, New Jersey and upper New York State. The films, *The Other City*, a dramatization of the fact that 75,000 are needlessly lost to cancer each year; *Sappy Homiens*, a cartoon attack on male indifference to cancer; and *Man Alive*, an animated film designed to allay false fears of cancer, were programmed as part of regular commercial theatre showings.

For example, *The Other City* was programmed at Philadelphia's first run Mastbaum theatre with *To Paris With Love*, starring Bob Hope. More than 38,000 theatre goers got this ACS message as part of an entertainment program for which they paid admission. The ACS receives no revenue from this or other similar showings; but does pay a nominal distribution charge.

30 Million Exposures in One Month

An estimated 300,000,000 exposures of American Cancer Society messages on film via all methods of exhibition—public theatres, private screenings, showings on network and local television stations—were achieved during April 1958, the Cancer Crusade Month.

One of the ACS motion pictures, *Time and Two Women*, is designed to get women to have the Cell Examination for Uterine Cancer done by their physicians. Such a test may detect uterine cancers in their earliest stages—so early, in fact, that these cancers are estimated to be nearly 100 per cent curable. Medical

(CONTINUED ON FOLLOWING PAGE)



Nashville, Tennessee women *view "Breast Self-Examination," the ACS film that alerts women to danger signals of breast-cancer, at theatre showing which is typical of thousands held in U.S.*



Actress Julie Harris (r) chats with Weise family. Mother's recovery story was TV feature



Focus of the Society's *public education program in all media is the annual health check-up. Periodic examinations give doctors chance to detect cancer in earliest, most curable, stage.*



Special professional films *help keep doctors up-to-date on latest detection, treatment methods.*



Volunteers greet *Philadelphia women attending morning showing of film on uterine cancer.*

authorities believe that 22,000 lives—the number of women who die annually of uterine cancer—could be saved if all adult women got cell examinations regularly.

Film Showing Increases Vigilance

A study was made of an audience of New York women who saw *Time and Two Women*. It was found that 15 per cent of the group had had cytological (cell) examinations of vaginal smears before seeing the film. A follow up study showed that another 30 per cent of the audience went to their doctors and got smear tests after seeing *Time and Two Women*. In this group, a number of unsuspected cases of cancer were detected; cancer, in most cases, in such early stages that a cure was possible.

Dr. Scott Hill, Director of ACS Professional Education, says that doctors and nurses, too, are more quickly and easily moved to action through the medium of film. For this reason, Dr. Hill puts great emphasis on distributing the 20 kinescopes of live closed circuit television programs, originally produced jointly by the Columbia Broadcasting System and the American Cancer Society, which alert physicians to the latest developments in many fields of cancer. These kinescopes are edited versions of original programs, of which 30 were produced with the help of the staffs of two large hospitals. The edited kinescopes run from 30 to 55 minutes each; lengths that allow them to be shown within the time span of professional meetings.

Widely Shown to Medical Audiences

During the last five years 949,000 physicians, dentists, nurses and medical and dental students saw one or more showings of these and other professional films, eight of which were produced for the ACS in color, designed to create an up-to-date awareness of the latest methods of diagnosis and treatment of many different types of cancer. These exhibitions were arranged at meetings of professional societies, hospital staffs, and the like, through the local divisions of the American Cancer Society, who loaned the films and gave special digest-booklets for distribution to members of the audiences.

Part of the professional education program is to make doctors more aware of cancer so that they can detect it in routine office examinations. The ACS films for doctors have proved successful in attaining this objective. For example, the professional film on cancer of the breast was shown at a meeting of a Colorado county medical society, not long ago. In the six months prior to the showing of the film there had been only four biopsies (tissue examinations) of breast tissue done in the county. In the six months following the showing of the film there were 40 breast biopsies, and several cancers were diagnosed in this series that might have escaped detection. Multiply this reaction by the nearly 10,000 showings of professional films that have taken place since 1955, and it can be seen what potential effect these motion pictures have had on the detection of cancer throughout the country.

First ACS Picture Produced in '46

The American Cancer Society's first production was a 16-minute, 37-second animated film called *The Traitor Within*. The film, made in 1946, shows diagrammatically how cancerous cells invade normal tissue, carries the message of how cancer can be cured if detected early.

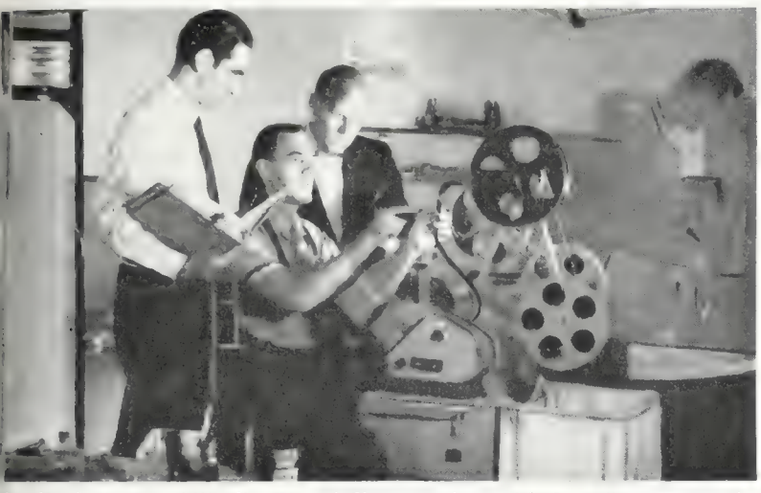
This 16mm motion picture was an immediate hit in the ACS public education program.



Large audiences of women, *such as this one in Detroit, are daily learning vital facts about cancer which can save their lives.*



Teen-agers volunteer *as baby-sitters to free mothers attending cancer film. Theatres also cooperate with arrangements.*



John Becker (r), *ACS director of films, confers with Lou Stoumen and Don Murray (ctr) on cutting of latest film "Never Alone."*



Kinescopes of 20 subjects, *originally used on closed-circuit TV, are in steady circulation to medical audiences as shown.*

and laid the groundwork for future productions, which now total 27 films and a dozen trailers plus reproductions of films made by other organizations and distributed by the ACS and many kinescopes and prints of public and professional programs originally done live or on film on television.

"Never Alone" a 45-Minute Picture

Most ambitious and the longest of ACS motion pictures is the Society's newest, *Never Alone*, whose running time in 35mm is 45 minutes. A 28-minute version in 16mm is also available and has been cleared for television presentation.

Never Alone tells the complete story of how doctors, researchers and 2,000,000 volunteer members of the public have joined forces through the American Cancer Society to fight cancer.

Cancer films are, surprisingly, acceptable for general telecasting, with an even greater range of acceptance on local stations than on networks. Such intimate subjects as *Breast Self-Examination*, which portrays an adult woman nude from the waist up, and such dramatic, straight-talking films as *Time and Two Women*, which details the case histories of two women, one of whom waited too long to go to her doctor, have been shown late at night over local stations. A Phoenix, Arizona, station owner summed up the local attitude by saying "Why should we be afraid of anatomical details? Do you know what they're teaching the children in our local high schools?"

That his analysis is correct is borne out by audience reactions all over the country. In ten years of beaming cancer films into homes via television, and bringing films to private meetings and theatre showings, the American Cancer Society has received almost no complaints from the public but has had many requests for more showings of more of its films.

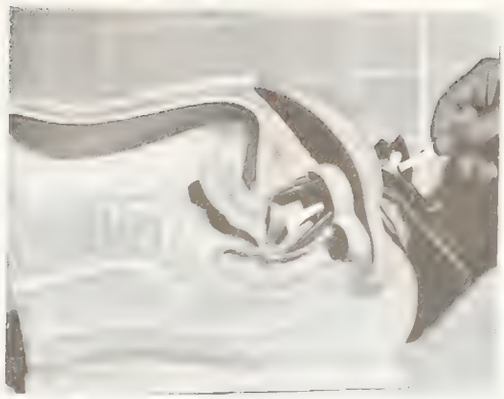
Appeals Directed Toward Check-Ups

Although it is estimated that one out of every four Americans will get cancer at some time in their lives, most people cannot conceive of themselves as victims of the disease. Hence, the Society has found that the most effective cue to action in films is to appeal to the father or mother to guard their children; to appeal to the husband or wife to guard each other; to appeal to neighbor to help neighbor. Many men, for example, feel that it is a sign of weakness to be interested in their own health. But they can be inspired to go to the doctor for a checkup by a slogan like "a nagging wife can save your life." It is not for themselves that they visit the physician—it is to satisfy the little woman.

Films Help in Decreasing Fatalities

During ten years of distributing its motion pictures, the American Cancer Society has kept careful statistics on the incidence of cancer mortality. The Society has positive proof that the rate of female deaths from cancer has actually gone down during this time. The percentage of cancer cures has risen sharply—from one in four to one in three cases. Not all of this progress can be attributed to the educational job done by ACS films; but there is little doubt in the minds of ACS officials that films have played their part in helping to roll back mankind's most dreaded disease.

BORROW AND SHOW A CANCER FILM TODAY



Superb rubber sculpture *of female pelvic region for "Routine Pelvic Examination."*

Camera on Cancer

Distinghished Record of Production Achieved by Audio in Cancer Field

THE LIFE-SAVING QUALITIES of the American Cancer Society's film program have their antecedents in the skills and professional quality with which many current and past Cancer films have been endowed by specializing film producers. Most outstanding record of film production for the American Cancer Society and the National Cancer Institute belongs to Audio Productions, Inc., New York City.

The widely-recognized series of early diagnostic motion pictures for physicians produced by Audio includes such titles as *Cancer: the Problem of Early Diagnosis*, 30 minutes; *Breast Cancer*, 35 minutes; *Gastro-Intestinal Cancer*, 33 minutes; *Uterine Cancer*, 20 minutes; *Oral Cancer*, 30 minutes; and *Lung Cancer*, 30 minutes.

These credits, gleaned from past issues of BUSINESS SCREEN, amplify a record which also includes the two great public education films for women's audiences: *Breast Self-Examination*, the 15-minute picture which now has more than 2,000 prints currently in circulation and of which it has been said "it has saved a life a day."

The second Cancer film for women is the recent 18-minute production for the early detection of uterine cancer, *Time and Two Women*. Other Audio productions are *Cytologic Diagnosis of Gastric Cancer* (21 minutes); the recently-released *Routine Pelvic Examination* (15 minutes); and a basic 25-minute teaching film for nurses, titled *What Is Cancer?*

To the eminent collaborators and ACS staffers who helped Audio to achieve this distinguished record of production in a field vital to every human being, BUSINESS SCREEN sends a heartfelt "well done!"

P.S. Where to Get Cancer Films

Films available for public showing on cancer themes are located in 60 divisional offices throughout the U.S. Write American Cancer Society headquarters at 521 W. 57th St., New York 19, for a list.

A Gala Night at New York's Statler-Hilton As—

EFLA Awards 45 Blue Ribbons

Educational Film Library Group Holds Its First American Film Festival

GREETING 700 VISITORS who registered to attend daily screenings, film critiques and its Blue Ribbon Awards banquet, the Educational Film Library Association stepped into the film judging arena on April 1-4 with its first annual American Film Festival, held at the Statler-Hilton Hotel in New York City.

250 motion pictures and 75 slidefilms (filmstrips) were sent to final screening juries in New York by more than 30 pre-screening committees around the U. S., who viewed some 450 entries. A total of 45 Blue Ribbon Awards, symbolic of the top choice in their respective categories, were shared by 35 motion pictures and 10 slidefilms, including dual awards in several classifications.

Elliott Kone Presides at Banquet

EFLA President Elliot Kone, of Yale University, presided at the Awards banquet. Making the presentation of Blue Ribbon trophies were Howard Thompson, film reviewer of THE NEW YORK TIMES; Cecile Starr, reviewer for THE SATURDAY REVIEW; Mrs. Grace Stevenson, associate executive secretary, The American Library Association, and Dr. John Bachman, Union Theological Seminary.

Business-sponsored motion pictures fared well in the Blue Ribbon events, receiving 13 of the 35 top awards. Three out of 10 Blue Ribbon Awards for slidefilms went to business-sponsored titles or series.

There were 32 individual categories, ranging from "Agriculture, Conservation & Natural Resources" to "Professional Films for the Allied Medical Professions" for motion pictures; nine categories covered subject areas for slidefilm production, nearly all of them classified for school utilization or religious purposes.

Plan to Show Winners at Festivals

Winners were honored by repeat showings on the fourth day of the Festival (Saturday, April 4) and EFLA plans to program these at regional 1959 film festivals to be held in Los Angeles, New Brunswick, N. J.; Chicago; Muncie, Indiana; Minneapolis; Fredericton, New Brunswick, Canada; and others to be announced.

The first EFLA Festival had an international flavor, too, as entries were screened from Denmark, Belgium, Canada, Germany and Venezuela.

Emily Jones in Charge of Program

In charge of the program was Emily S. Jones, Administrative Director of EFLA, who reports many inquiries for information about the contemplated 1960 Film Festival.

Discussion groups and critique sessions were also said to be well attended during the Festival period. Heading such meetings were Professor Austin L. Olney, of the Audio-Visual Center, University of New Hampshire, who led the critique discussions on films for business and industry; and Kathryn Linden, American Nurses Association a-v leader, who guided the sessions on Films in Health & Medicine.

Here are some of the significant Blue Ribbon Award winners from among motion pictures and slidefilms judged at the Festival:

Agriculture, Conservation & Natural Resources
Winner: *Watershed Wildfire*
Produced by the Motion Picture Service of the United States Department of Agriculture.

* * *

Citizenship and Government
Winner: *Charting a Course*
Produced by Charles Guggenheim & Associates for the Citizen's Charter Committee of St. Louis.

* * *

Economics
Winner: *Beyond the Valley*
Produced by John Bransby Productions for the Esso Standard Oil Company.

* * *

Education and Child Development
Winner: *Class of '58*
Produced for "Twentieth Century" program by CBS-TV; sponsored by Prudential Insurance Company; and distributed by Association Films.

* * *

Geography & Travel: The Americas
Winner: *Valley of Light: Yosemite*
Produced and distributed by Ford Motor Company.

* * *

Geography & Travel: Lands Abroad
Winner: *Japan*
Produced by the Int'l. Film Foundation

* * *

Guidance and Careers
Winner: *Human Cell & the Cytotechnologist*
Produced by Churchill-Wexler Film Productions for the Nat'l Committee for Careers in Medical Technology.

* * *

Mental Health
Winner: *Bitter Welcome*
Produced by Affiliated Film Producers for the Mental Health Depts., Minn., Louisiana, Delaware. Distributed by Mental Health Film Board.

* * *

Nature and Wildlife
Winner: *A Way of Life*
Produced by the Missouri Conservation Commission.

* * *

Sports and Physical Education
Winner: *The Melbourne Olympic Games*
Produced by The Jam Handy Organization, Inc. for the Coca-Cola Company.

* * *

Architecture and Design
Winner: *Color and Texture and Finish*
Produced by On Film for Aluminum Co. of America.

Industrial & Technical Processes

Winner: *A Mile to El Dorado*
Produced by MPO Productions for Reynolds Metals Co.

Winner: *Refining Nickel From Sudbury Ores*
Produced by Film Graphics, Inc. for the International Nickel Company.

* * *

Sales & Promotion: Agr., Textiles, Etc.

Winner:
The Wonderful World of Wash 'n Wear
Produced by The Jam Handy Organization, Inc. for the Whirlpool Corporation.

* * *

Sales & Promotion: Business & Industry

Winner: *Dial the Miles*
Produced by Frank Willard Productions for the Southern Bell Telephone Co.

* * *

Institutional Public Relations

Winner: *Fire and the Wheel*
Produced by Parthenon Pictures-Hollywood for Socony Mobil Oil Co.; distributed by Modern Talking Picture Service, Inc.

* * *

Sales & Technical Training

Winner: *Blasting Vibrations: Cause & Effect*
Produced by Farrell & Gage Films, Inc. for the Hercules Powder Company.

* * *

Personnel Training

Winner: *The Voice of Your Business*
Produced by John Sutherland Productions for the American Telephone & Telegraph Co.

* * *

Health for Non-Medical Audiences

Winner: *Varicose Veins*
Produced by Churchill-Wexler Film Productions for the American Heart Association.

* * *

Safety and First Aid

Winner: *The Bicyclist*
Produced by Noriske Film, Jr., Copenhagen

Winner: *Rescue Breathing*
Produced by American Film Producers for Lewis and Marguerite Herman.

SOUND SLIDEFILMS & SILENT FILMSTRIPS

Social Studies

Winner: *The Battle for Liberty* (series)
Produced by The Jam Handy Organization, Inc.

* * *

Instruction in Skills & Techniques

Winner: *Perception of Driving Hazards*
Produced by Roger Wade Productions, Inc. for the Shell Oil Company.

* * *

Promotion and Public Relations

Winner: *Most Useful Hand Tool in the World*
Produced by William P. Gottlieb for the Plierench Company of America.

* * *

Training: Sales, Supervisory, Technical

Winners: *20,000 Volts Under the Hood; The Cranking Circuit; Regulation, Charging Circuit*
Produced by The Jam Handy Organization, Inc. for the Delco-Remy Division, General Motors.



At business films' critique *were Matt Farrell, Farrell & Gage Films (l) with F. F. Schmitt of Hercules Powder Co., whose film won award.*



Producer John Sutherland *(r), receives award from film critic Howard Thompson(l), as EFLA president Elliott H. Kone looks on.*



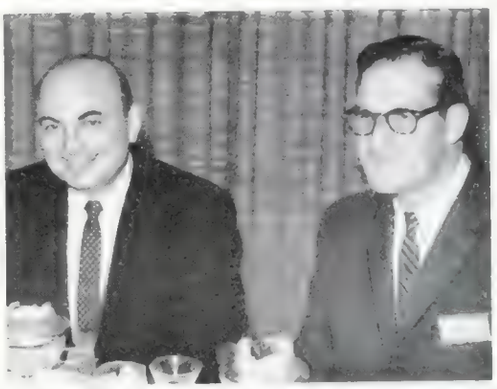
Warren Sturgis, *Sturgis-Grant Productions (l), chats with Gordon Hough (r), of Creole Petroleum Corporation.*



Al Boyars, Transfilm, Inc. *(l), Merrill Sweetman (ctr), Sweetman Productions, with Dave Doyle, Bay State Film Productions (r).*



Tom Fisher (l), AT&T, *receives award for Blue Ribbon winner "Dial the Miles" from Howard Thompson of the New York Times.*



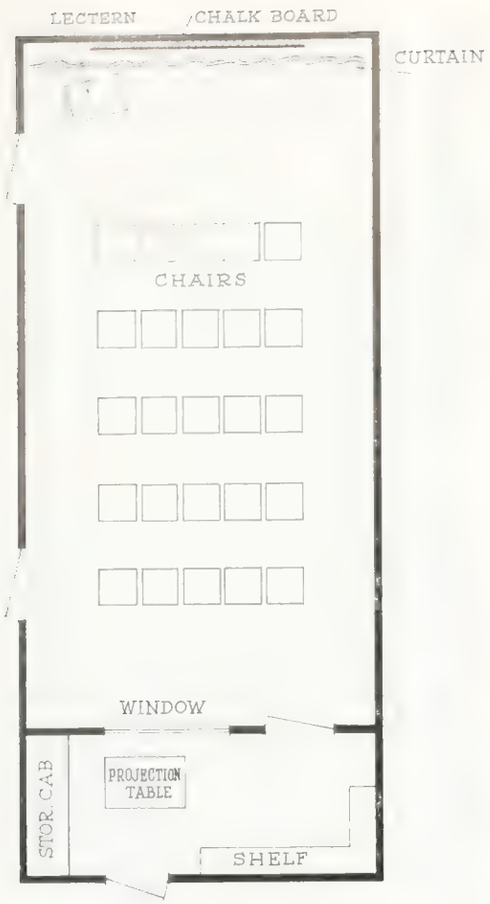
Awards banquet guests *were Nat Campus, Campus Film Productions (l), with Raoul Menendez of Peerless Film Processing Corp. (r).*



Darryl Miller, *American Medical Assn. (l), presents award to Robert Gross, American Film Producers, for "Rescue Breathing."*



Alberta Jacoby *(l), receives award for Mental Health Film Board winner "Bitter Welcome" from Darryl Miller, AMA.*



Floor plan *shows seating arrangements and projection area at Remington Rand.*

Model for Meetings, Screenings

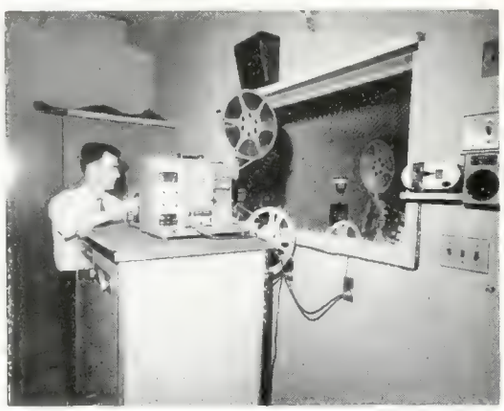
Audio-Visual Center at Remington Rand

for Conferences or Film Showings

REMINGTON RAND DIVISION of Sperry Rand Corporation, 315 Fourth Avenue, New York City, recently opened a new and versatile Audio-Visual Center with the most modern devices and equipment for use in all kind of meetings as well as screenings.

The center seats 25 persons comfortably and several extra chairs can be added when needed. The interior walls are pegboard with fiber glass behind for sound absorption and insulation against sound transmission. Heavy carpeting also helps in sound absorption. Special plastic clamps and conventional pegboard hardware permit handling pictures or other exhibit material without damaging. A glass chalkboard with cork tack strip at the top and folding arms at the chalk rail is provided at the front of the room. The arms will support a flannel board or other exhibit material. During projection sessions, curtains cover the chalkboard. Three folding tables are normally stored behind the curtains.

One electrically operated screen is masked exactly to the 16mm projector and the 35mm filmstrip images. A second screen is used for slides. When used with overhead projectors, the bottom is hooked back to the chalkrail, thus slanting the surface to eliminate keystoning. The overhead projector is used on a low table with the operator seated for minimum interference with the audience line of vision. Special ash receptacles mounted on the back of the chairs provide efficient carpet insurance.



Set up for *motion picture projection or overhead, filmstrip, slide showings.*

On the front wall under the chalkboard are electrical outlets, a microphone input receptacle and a signal line input. The mike is used for recording a speaker and the signal line allows him to operate the 2 x 2 slide projector or the filmstrip projector from a pushbutton on the lectern or held in the hand.



Visual aids manager *Fred Beach (left) with Glen Mathews, production supervisor.*

Placed over the chalkboard and above the aluminum eggcrate ceiling are two speakers in bass reflex enclosures. An intercom station over the lectern allows communication between the speaker and projection booth. Spotlights on the wall, on either side of the front of the room give extra light for chalkboard, flannelboard or other exhibit material. They are controlled by a switch at the front of the room as well as from the booth at the rear.

A microphone outlet placed in the center of the room just above the dropped ceiling permits a mike to be hung directly over a conference table. A meeting can be recorded on tape and later transferred to dictating machine belts for transcription.

Overall room lighting is furnished by fluorescent lights mounted on the high ceiling. Special incandescent fixtures on the wall are on a dimmer.

At the rear of the room is a custom built sloping top preview table seating three people. It is equipped with indirect lighting, an intercom station and 3 pushbuttons for operating either the 2 x 2 slide projector or filmstrip projector.

The floor of the projection booth is 18 inches above the auditorium floor. The projectors are placed on a custom built cabinet, bringing the axis of the projection lenses well over the heads of anyone walking across the back of the auditorium.

Incorporated in the projection cabinet are

Below: *view toward electrically-operated screen, lectern and chalkboard; sloping-top, illuminated preview table is shown in foreground.*



Below: *opposite view of Remington Rand Audio-Visual Center shows projection port at rear. Seating is arranged for 25 persons.*



a three speed turntable for records, an amplifier and an FM tuner. Complete wiring and switching facilities permit the use of any sound equipment. The control mechanism for an automatic filmstrip projector is part of the cabinet's equipment. A monitor speaker and built in VU



Projection "control center" cabinet.

meter enables the projectionist to check his sound at all times. The master station of the intercom system and all light switches are placed to the right of the large booth window.

Two steel cabinets for storage are on one wall of the booth and a small waist high shelf with rewinds and splicer are close to the operator. In addition to the normal fluorescent lighting fixture, a small hooded light gives an indirect glow sufficient for normal operation of equipment when the overhead lights are off.

Both microphone and signal run from the projection booth to the sound recording booth in the nearby motion picture studio. They allow the use of a professional type recorder which normally is kept in the sound booth.

Alongside the main door of the auditorium is a plate glass bulletin board, 4½ by 8½ inches. The name of the person or group using the room is posted each day using adhesive plastic letters.

When the room is reserved, all information concerning the meeting is entered on a form and a copy given to the projectionist. Type of meeting, number of people, equipment needed and desired room arrangement is secured from the person requesting the reservation.



Above: *arrangement for conference use shows versatility of Audio-Visual Center facilities.*

TELEVISION PRODUCTION IDEA:

Van Praag Uses Peel-Away Sets for Effective Spots

With the cost of television air space mounting ever higher, the necessity of getting maximum visual impact out of commercial time is crucial. The show may be great, but if the commercials don't measure up in quality and in sales effectiveness, a lot of good advertising money is going down the drain.

One way to get quality is to spend. And the amount that can be spent for one TV spot these days can sometimes approach six figures. Another way is to throw more of the production problems to an experienced producer and see how he can shave the costs and save the quality.



Above: *view shows set number 1 with set number 3 seen through archway at rear of picture.*



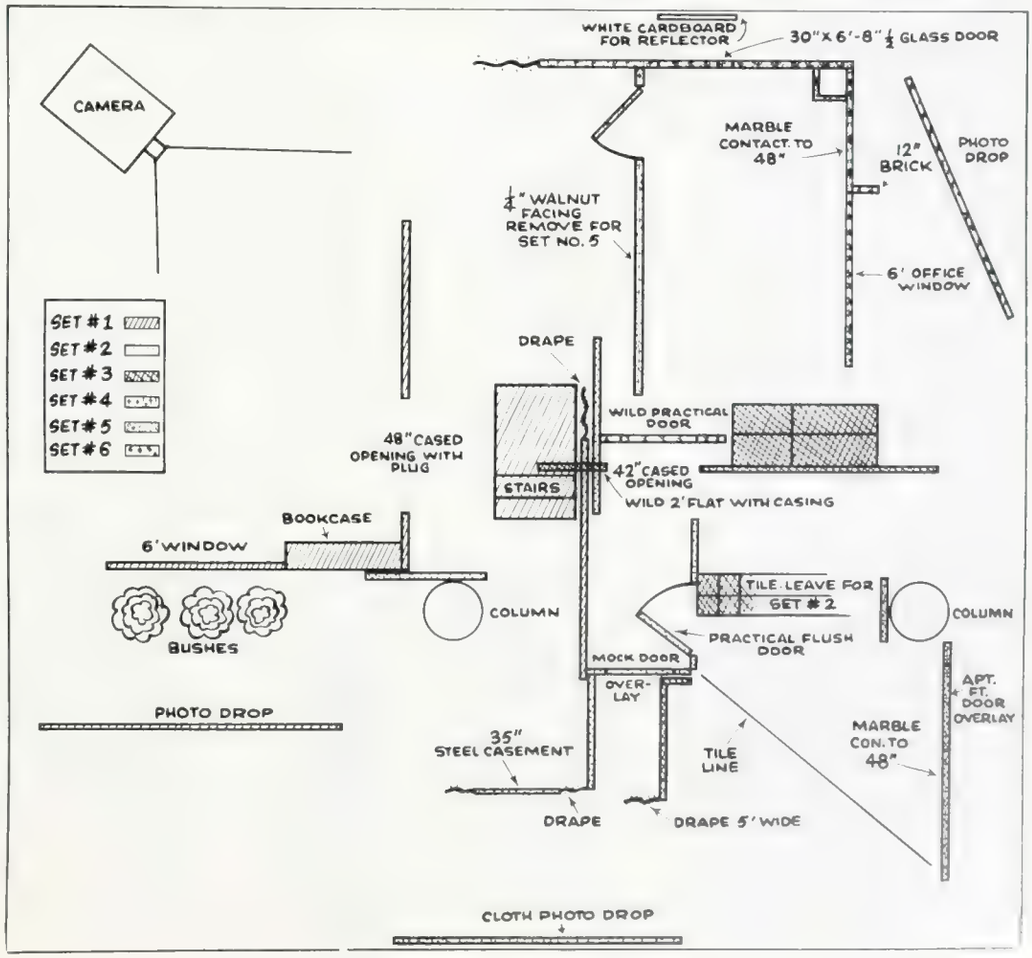
Above: *room arrangement for set number 2 with number 3 used as backing (see diagram).*

For CBS Game of the Week Spots

State Farm Mutual Auto Insurance Company, largest auto insurance company in the country, is sponsoring the Baseball Game of the Week on CBS during the current season. Seven one-minute spots, each with different sets, were required for this show, and agency Needham, Louis & Brorby, Inc. took the production problems to Van Praag Productions with orders to maintain top pictorial quality.

(CONCLUDED ON PAGE FIFTY-FIVE)

Below: *floor diagram shows camera position and placement of six efficient peel-away sets . . .*





Headliners: *(l to r) Jack Smith, IFPA secretary; John D. Rogers chr. standards comm.; Jay Gordon, president; Sandy Warner, awards hostess; Robert Gunther, vice-president; Julian Ely, program chairman.*

Industry Film Producer Awards

Aerojet-General, Convair, Lockheed and North American Share Honors at Second Annual Event

HONORING the top five films of the year produced by member companies the Industry Film Producers Association, composed of industry and government motion picture department personnel, held its second annual awards program in Hollywood on March 20.

The event was held in the auditorium of the Institute of Aeronautical Sciences before an audience of 450. Winning companies were Aerojet-General, Convair, Lockheed Aircraft and North American Aviation.

Dr. Henry L. Richter, Jr., staff engineer of the California Institute of Technology's Jet Propulsion Laboratory (a foremost authority on satellites and space vehicle guidance) delivered the principal address. Dr. Richter cited the new significance of motion pictures and other audio-visual communication tools in the Space Age.

Lockheed Wins Two Awards

Awards in the form of bronze plaques were presented by master of ceremonies Dick Joy, radio and tv personality, assisted by actress Sandy Warner. The top award of industrial public relations films went to the Georgia Division of Lockheed Aircraft Corporation for *The Big Stick*, film story of the huge Air Force C-130 prop-jet transport plane. The California Division of Lockheed won the top award in sales promotion films with *The Electra Propulsion Story*, an account of the development of the power plants for the new prop-jet airliner, the Lockheed Electra.

First award for training films went to Aerojet-General Corporation for its animated film, *Infra-Red*. Judged best in the technical information category was *F-102A Turnaround Reservicing*, produced by the San Diego Division of Convair, a Division of General Dynamics Corporation.

A special award was given to North American Aviation, Inc., for its public service film, *The Widest Horizon*, in the category of films produced jointly by an industry film department and a commercial film producer. This report on America's progress in the Space Age was produced by North American in association with McNamara Productions and Royal Arts Studios of Hollywood.



Above: *Walter C. Smith, Mgr., Marketing Adm., California Division of Lockheed, acknowledges award for "Electra Story."*

Movies' 70th Anniversary

IFPA President Jay E. Gordon, of North American Aviation, called attention to 1959 as the 70th Anniversary of the invention of the motion picture camera and projector, the strip kinetograph introduced in 1889 by Thomas A. Edison. Describing Edison as the father of motion pictures and America's greatest problem-solver, Gordon called the industrial film the greatest tool for communication problem-solving in the tool kit of American business.

Awards screening committee was headed by Jack R. Smith, motion picture department head, Ramo-Wooldridge Corporation, and included Stan Malotte and Prof. Ernest Rose.

Below: *Alex T. Burton, v.p., North American Aviation, receives award from Dick Joy and Sandy Warner.*



Below: *Robert Strickland, Georgia Div., Lockheed (right) receives a plaque for "The Big Stick."*



Use High-Speed Cameras to Record Hail Tests

☆ An aircraft and missile company is using a high-speed motion picture camera to "slow down" fast-acting laboratory tests so they can be observed with the naked eye, reports a recent issue of *Planes*, official publication of the Aircraft Industries Association of America, Inc., national aircraft trade group. Film can travel through the camera at over 140 miles an hour, the publication says.

Current project of the aircraft company's motion picture section is to "stop" the flight of 600 mile-per-hour hailstones fired from air guns at exposed surfaces of a jet transport now being tested.

Seat and Impact Testing

Past projects have included shots during "chicken-firing", seat impact, and head impact tests for the jet; performance of ballistic missile components; canopy and seat ejection and missile firing of two fighter planes, as well as rocket sled tests.

In the hailstone destruction test two 16mm cameras shoot 100-ft. of film in a half-second to capture faster-than-eye action. Developed motion pictures then expand the half-second of action to 3 minutes to give observers a detailed account of the motion.

In the slowed-down views, the hailstones, with speed reduced by 200 times, seem suspended in air. From the films it can be easily seen if they are of proper frozen consistency, or if they are disintegrating into soft snow, too weak for valid tests which determine structural weaknesses of parts before they are accepted for installation.

Calculate Speed Off Flm

By filming the flight of hailstones or other fast-moving objects across a lined grid, the speed can be calculated accurately from the movie shots. Timing marks, called "light pips", are registered along the length of the film at 100, 120 or 1,000 marks a second as another timing device to tell just how fast an object is moving or the length of time of an event.

"Chicken-firing" tests for the jet transport are conducted on different types of transparent material to find out which kind will stand up best when unlucky birds are dashed against the plane's wind-

shields. Live chickens, of about 4 lbs. in weight, are chloroformed and fired through compressed air guns to simulate impact of live birds in flight.

One camera is positioned to catch speed of the birds as they shoot across the white-lined grid, while a second camera in the cockpit snaps the windshield at moment of impact to show pattern of cracks or breakage.

The high-speed photographic technique has also been used with remarkable success to iron out problems in development of new cutting tools. Slowed-down movies of the new higher-speed tools which revolve at 3,600 r.p.m.—faster than the eye can follow—clearly show just how the chips are falling and from what angle.

Defective blades are detected instantly when the action is slowed on film to one revolution in every 2 seconds. Information gained in a single test and flashed on the motion picture screen is often sufficient to guide re-design of cutters for perfect operation.

Arctic Journey of the Nautilus

ONE OF MAN'S SUPREME achievements in his history-long struggle with the sea—the nuclear-powered submarine USS Nautilus—is the hero of a new motion picture released by Autonetics, a division of North American Aviation, Inc.

Entitled, *Nautilus Arctic Passage*, the 14-minute, color and sound film was produced by the Autonetics' Motion Picture Department, using official U.S. Navy footage photographed on the submarine's recent voyage from Hawaii to England via the North Pole.

The use of sounds, recorded enroute by the submarine's personnel, adds to the documentary quality of the film. Most effective is the sound of the voice of Commander William R. Anderson, Nautilus skipper, as he gave the countdown at the exact moment of the polar crossing by the submarine.

Autonetics' interest in the cruise stems from the use of an inertial navigation system on the ship, designed, built and installed by the company. Two Autonetics' engineering experts made the cruise to insure constant operation, as the Nautilus was the first combatant ship in history to use inertial navigation.

The film was written and directed by Jay Gordon, Autonetics' Motion Picture supervisor, edited by Bob Chenoweth, with additional scenes photographed by John Rogers and Stu Hufford. Vic Perrin narrated the film. The cooperation of the U.S. Naval Photographic Center also is credited in the picture.

Available for public, non-theatrical and television use, *Nautilus Arctic Passage* may be obtained free upon request to Public Relations, Autonetics, Downey, California.

Cdr. William R. Anderson, *skipper of the nuclear-powered Nautilus, points to chart showing course of his ship on epic Polar voyage.*





Color cameras probe *the "world of tomorrow" to illustrate future aluminum design ideas for Alcoa's "A Product of the Imagination."*

Look Into Aluminum's Future

"A Product of the Imagination" Is Alcoa's Latest Screen Portrayal of Aluminum's Discovery and Use

SPONSOR: Aluminum Company of America. (Alcoa).

TITLE: *A Product of the Imagination*. 26 min., color, produced by Wilding Picture Productions, Inc.

☆ For eons, aluminum was locked in rocks, ores and clays while the history of many civilizations was written and forgotten. Then the curiosity of man found a key to its discovery, production and development leading to the global uses of the metal in our time.

In the Aluminum Company of America's newest color film addition to its library of sound motion pictures, *A Product of the imagination*, the story of the discovery and use of aluminum is told in terms of interest to age groups ranging upward from the subteens.

The movie begins with Adam and Eve marveling at the wonderful and frightening world around them. Eve's questions prompt answers from Adam and he tells how for thousands of years, man did not even suspect that aluminum existed.

The probing color camera highlights Adam's story as he tells Eve how the light metal was eventually unlocked from its natural compounds to become the versatile metallic element in universal use today.

The many processes by which aluminum is made to serve are detailed from mine to finished product. Viewers watch the metal through its many lives as it is being forged, cast, rolled, drawn, extruded and impacted and at the same time, the viewers absorb much of the 70-year-old aluminum industry's past and present.

Explores Future Designs

The future is also touched upon. The film explores a world of tomorrow in which creations in aluminum design are shown in existence, removed from their present status on drawing boards in the forecast creations divisions of the sponsoring company.

The film is complemented by an original musical score by Lloyd Norlin and played by a 28-piece recording orchestra. The film, in production for two years, was produced by Wilding Picture Productions, Inc. The writer was Sam Beall and direction was by Kirby Grant and Randy Hood. Camera work was by John Teske and narration by Web Howard and Lee Phillips.

Also Has a 35mm Version

The picture is in 16mm sound, with a 35mm Eastman color negative available. Organizations desiring to borrow *A Product of the Imagination* may write the Motion Picture Section, Aluminum Company of America, 1501 Alcoa Building, Pittsburgh 19, Pa.



Producer Elda Hartley *checks the scene (left background) as the camera is set for a sequence in new Container Corp. picture.*

A Taste of Hawaiian Cookery

A Colorful TV Film Promotes Luau Parties at Home

SPONSOR: Container Corporation.
TITLE: *Let's Have a Luau*, 5 min., color, produced by Hartley Productions, Inc.

☆ Hula girls and palm trees, terriyaki sticks and Muu-Muus along with modern paper packaging are featured in this new film which is aimed at television audiences. Combining exotic dishes with modern kitchen planning, the film is the latest of a series made for Container Corporation to show the advantages of the dispensable paper and plastic container, Vapocan, to a wide women's audience.

Following an introduction showing hula dancers filmed on location in the Hawaiian Islands, Selma Halpern, the film's hostess, appears on the screen dressed in a traditional Muu-Muu, or Mother Hubbard dress, to stress the Hawaiian theme of relaxed informality. The preparation of authentic Hawaiian recipes is shown in appetizing closeups, using Vapocans to store the ingredients prepared in advance for efficient planning. The plastic top is used as a writing surface on which to note the contents and the date stored—a further planning refinement.

Elda Hartley, the film's producer, reports that an earlier film, *Planned-Overs*, also made for Container Corporation, has had over 278 showings on tv stations, and is still doing well. Shortly after its release, J. S. Doughty, Container Corporation's advertising manager, reported local business increases "directly traceable to the use of our tv film" over local stations.

Sales Booster for G E Vacuum Cleaners

SPONSOR: General Electric Company, Vacuum Cleaner Department.
TITLE: *Professional Vacuum Cleaner Salesmanship*, 15½ min., color, produced by Sweetman Productions.



☆ General Electric sells its vacuum cleaners entirely through department, appliance and specialty stores. Surveys and personal contacts disclosed that many retail salespeople were not presenting the product properly to customers. So the company decided that a film that its district representatives could show to store sales groups would help solve this problem.

The film was, therefore, designed with two objectives: (1) to impart some basic sales training principles; and (2) to picture product information and sales points of G-E's new C-7 cleaner.

Opening with a limited animation sequence, the picture illustrates how the itinerant peddler of early days developed his door-to-door selling methods. It goes on to show that today it is the customer who goes from store to store shopping for the best values, making her dollars count.

Animated sequences next depict, from actual happenings, some of the wrong selling techniques common among retail stores. Each incident carries a lesson. Then the "QUOTA" system of selling is explained: Qualify the customer, Understand her problems, Overcome her objections, Tell her the product features, and Ask for the order. Each step is illustrated with positive selling methods.

Final sequence in the film is a live demonstration of the new C-7 vacuum cleaner, in sync sound, with George Bryan as the salesman. He presents the cleaner's sales features in a way that sales people can apply in their own way with their customers.

The film is being shown nationally by G-E representatives at breakfast and luncheon meetinsg of store sales people, and at group meetings in retail stores.

Raising Barriers to Agreement

"The Engineering of Agreement" Aid to Management

☆ *The Engineering of Agreement*, a 22-minute color motion picture designed for use in management, supervisory and sales training, has been produced by Roundtable Productions.

The film dramatizes and analyzes the process of interpersonnel communications, and emphasizes effective ways to overcome barriers to agreement.

One man fails in his attempt to get agreement from another because he is unable to see the other person's point of view. After he



Above: *a dramatic analysis of errors in the approach.*

is counseled on the techniques of "engineering agreement," the episode is re-enacted. This time he is successful by using three basic techniques: open questions, rephrasing what the other person has said, and directive questions.

Following this presentation is a 4-minute trailer, *What Would You Say?*, that presents 10 open-end statement situations designed for on-the-spot practice by viewers.

The film makes the point that, whether we are dealing with associates or customers, superiors or subordinates, the process of obtaining agreement is vital to the satisfaction of our needs and wants. Content of the production



Above: *this first interview failed to reach agreement . . .*

has been drawn from accepted psychological principles.

The complete program, which includes the two films, *The Engineering of Agreement* and *What Would You Say?*, plus study guides, is priced at $240 in color and $140 b/w. Separately, the main film (18 min.) is $225 (color) and $124 (b/w); practice trailer is $35 (color) and $25 (b w). Source is Roundtable Productions, 139 S. Beverly Drive, Room 133, Beverly Hills, California.

Premiere Renault Film at Auto Show

☆ A 20-minute color film titled *The Import of Small Cars* was premiered at the International Automobile Show April 4-12 at the Coliseum in New York City.

Produced for Renault by Allend'or Productions, the film is designed to show the American consumer the advantages of purchasing small foreign automobiles like the Renault Dauphine.

Acushnet Gets Screen Results

Vice-President Finds Film "Valuable Sales Tool"

SPONSOR: Acushnet Process Company.

TITLE: *Molded Rubber*, 20 min., color, produced by Bay State Film Productions, Inc.

☆ *Molded Rubber* is a wonderful example of a straightforward, nonfrilly film that is doing a job. It stands on its own feet, gets itself shown a few thousand times a year, and produces results far beyond the sponsor's original expectations.

Acushnet, one of the country's larger molders of soft rubber parts for a wide variety of finished products, has been using its film for several years. The picture, a detailed but concise treatment of manufacturing processes, shows each operation in the production of precision-molded rubber and synthetic rubber parts. Although the subject is highly technical in most of its aspects, the story is simply and clearly narrated and expertly filmed to interest and instruct non-technical as well as technical audiences, and create good-will for Acushnet.

But the value of a film like this lies more in its actual tangible accomplishments than in just generally creating good-will. Here is what Karl P. Goodwin, vice-president of Acushnet, has to say:

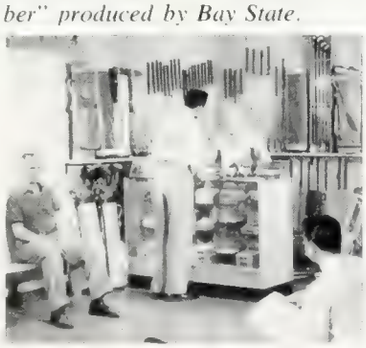
"A sale is usually, in our business, at least, the result of some years of work by a good sales force, competent engineers, as well as adequate selling tools. I don't think we could ever say that any individual sale was made on the basis of only one of these three ingredients, but our film has undoubtedly been one of our most valuable sales tools. I am sure we are doing business with many accounts where we would still be knocking at the door without it.

"For example, our sales force and our technical people called for five years on a division of one of the largest automobile manufacturers without success. Within a matter of weeks after showing our film to a group of their engineers and purchasing people, we landed our initial order from them. Since that time, we have done many hundreds of thousands of dollars worth of business with them; this account alone would justify our having purchased the film.

"In another instance, a manufacturer of valves came to us, and we are his sole source of rubber as the result of our having shown our film to a group of engineers working for one of his customers. The engineers recommended, after seeing our film, that we might be the solution to the problem which had been preventing him from selling his valves to them

"There are numerous other instances of specific accounts in which the showing of the film has played an important part. However, all in all, we have shown our film to upwards of ten thousand purchasing people and engineers, and I am certain that the greatest gains we have made from the film are actually unknown to us. I am certain there are many people who are doing business with us today on whom the effect of seeing the film has been substantial, but which we cannot directly trace."

Below: *a scene in "Molded Rubber" produced by Bay State.*



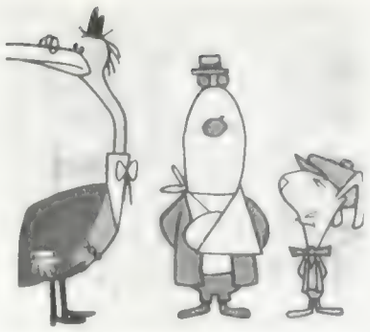
Dow Presents a Picture on Latex Paint Line

☆ Dow, a leading manufacturer of latex (a rubber-like plastic material) for paints, is now showing a new film on the subject to consumers, paint manufacturers and dealers.

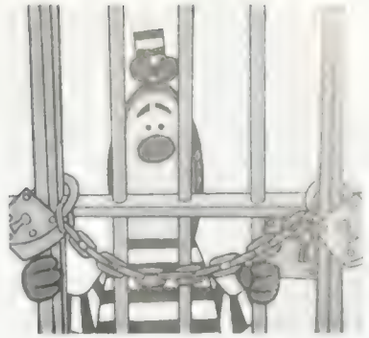
The film traces the evolution of paints from the early attempts to put natural colors on surfaces.

A fantasy in pantomime, *To Please A Woman* uses Harlequin's attempts to decorate his woodland bower and please Columbine to show the historic development of paint.

Featuring dancer Daniel Nagrin, the film was photographed on 16mm. Anscochrome. It will be available for free distribution to all audience groups and public service television through Association Films, Inc.



Above: *Sam Bear (center) listens to some bad advice from a tout.*



. . . and lands in the pokey when he bets the vitamin money . . .

Helping Build Vitamin Sales

McKesson & Robbins "Soft-Sell" With TV Cartoon

SPONSOR: McKesson & Robbins, Inc.

TITLE: *A Sure Thing*, 13-min, color, produced by Pelican Films, Inc.

☆ This amusing quarter-hour cartoon designed for public service television has two functions: It is forcefully hard-sell—for vitamins; and it is gracefully soft-sell for McKesson-Robbins, who make "Bexel" brand vitamins, among other things.

Sam Bear, our hero, goes off to the drug store for vitamins for his youngsters. On the way he runs into a tout who tips him on a wise wager at the County Fair races. "'Hello Hanover' can't lose!" ("Hello, yourself," says Hanover.) Sam is doubtful—Doc Stork reminds him that vitamins are most important for growing youngsters of 4 to 14 and daily doses are a wise precaution. But Hanover wins and Sam bets the vitamin money. To find out how he got out of this jam see your local TV station sometime soon—*A Sure Thing* is currently a hot item.

Films of this type are becoming more widely used all the time. The "curse" of commercialism is removed because the sponsor is content to be quite modest in his own credits, but the generic product line can be advertised as strongly as possible. If the films are entertaining enough, as this one is, they make highly acceptable filler material for a wide variety of television programming.

Drug stores get a nice boost in *A Sure Thing*, too. Thus, the film becomes a most useful dealer relations activity for McKesson-Robbins, in addition to its effect on the consumer audience.

Career Call for Insurance Men

National Life Shows Future With Sound Slidefilm

SPONSOR: National Life Insurance Company.

TITLE: *Your Future with National Life*, ssf, color, 17-min, produced by H. D. Rose & Co.

☆ Small but fast growing National Life of Vermont has been faced with a difficult problem of recruiting high quality men for careers as agents. Coupled with the increasing reluctance of college graduates to go into any sort of selling jobs, the fact that National Life (22nd in size among life insurance companies) is not as well known as many of its giant-sized competitors has caused the company to find far too few good prospects knocking on its doors for jobs.

In seeking new agents, National Life has found it profitable to explain the advantages of insurance selling to men in other fields, to encourage good men to switch from jobs they don't like. One tool in this activity is a sound slidefilm now being shown throughout the country to likely prospects.

Your Future with National Life explains how such men as a former school teacher with salary so low he couldn't support his family, a food salesman who had to travel constantly, a football coach whose security was only as good as last year's backfield, and a junior executive in a manufacturing company with a tight table of organization found a good income and lifetime security as National Life agents.

One big advantage the company offers is a training program for new agents at its Montpelier head-

(CONT'D ON FOLLOWING PAGE)

quarters that is considered to be one of the finest in the insurance field. But while the film stresses the many positive aspects of life insurance selling it doesn't fail to point out that agents must be prepared for night calls, work on week-ends and the necessity for much selling to be self-starting.

Each of 75 offices of the company maintains a projector (Du Kane) and National Life branch managers have shown the film at Rotary and other service clubs, making good use of it for preconditioning all applicants before interviews.

Appearing in the film (which won a Second Award in the Employee Relations category of the 1958 National Sales Presentation Awards) are President Deane C. Davis, Vice President in charge of agents, Clyde R. Wellman and Executive Vice President L. Douglas Meridith.

Your Future with National Life, a believable film, succeeds in bringing the prospect closer to the company by talking almost *with* him in a friendly conversational style, rather than *at* him. This mood is heightened by purposefully "non-slick" photography.

Film Story of "The Monitor"

Respected Newspaper Observes a 50th Anniversary

SPONSOR: The Christian Science Monitor.

TITLE: *Assignment: Mankind*, 28 min., color, produced by Irving M. Lesser.

☆ The "Boston Monitor" is a most unusual kind of newspaper—a local daily in its home city, it is international as no other newspaper is; owned by a religious body, it is non-sectarian in its outlook; highly dignified, it is also sprightly. It is most of all a good newspaper—a newspaperman's newspaper.

This is the 50th year since the Monitor's founder, Mary Baker Eddy, said in the paper's first editorial that "the Monitor's object is to injure no man, but to bless all mankind." For its Golden Anniversary, the Monitor has a new film which takes viewers all over the paper's world-wide beat, and from Editor Erwin D. Canham's office to the newsboys on Beacon Street and the Monitor-displaying kiosks on the Seine.

For its framework, *Assignment: Mankind* tells of a day in the life of the paper. After a brief round-the-world prologue, the picture moves into the editorial department as early morning bulletins and schedules send the wire room clerk on his rounds in the news room. The camera records typical activities in the composing room and press room as well as editorial, business, advertising and circulation departments.

Taking a look at Monitor correspondents on the job, *Assignment: Mankind* visits Washington, Detroit, the United Nations, and cities in the United Kingdom, Europe, the Middle East, South Africa, Australia and South America. The overseas "film dispatches" were photographed by local cameramen and airshipped back here for incorporation in the finished picture.

Among the VIPs who appear in the film are Vice-President Nixon, Senator Lyndon Johnson, Dag Hammarskjold, Paul-Henri Spaak, and many others.

Credits include Jack Alexander, producer-director; John Beaufort, scriptwriter; Anthony Quayle, narrator; and Louis Applebaum, who composed and directed the score.

Distribution plans for the film are still being formulated.

U.S. Rubber Shows New Tire Pointers

Short Color Film Briefs Prospects on Royal Master

SPONSOR: United States Rubber Company.

TITLE: *The Greatest Tire Advance in More Than Ten Years*, 8 min. color, produced by Wondsel, Carlisle & Dunphy, Inc.

☆ The title of this film succinctly sums up its contents. U.S. Rubber believes its new Royal Master tires are far more than a minor annual improvement but a revolution in tire-making equivalent to the emergence of the first balloon tires in the late 1920's or the extra-low pressure type first introduced in 1947.

Walter Cronkhite narrates the film and describes the modern fast turnpike driving conditions for which the Royal Master was designed. The tire, itself, is seen as a low-profile type, with a wider tread than previously seen.

U.S. Rubber dealers, who have had considerable success with continuous rear projection machines in their show rooms, will thread up this new film for use in 1959.

Project Record for Industrial Builder

SPONSOR: F. H. McGraw & Company.

TITLE: *Of Men and Machines*, 28 min., color, produced by Coleman Productions.

☆ The McGraw Company, major industrial engineers and constructors, is using this film as a record of two plants the company has constructed in the past year for Olin Mathieson Chemical Corp. and Ormet Corp. at Burnside, La., and Hannibal, Ohio.

It is anticipated that the documentary will have sufficient general interest to warrant distribution to television stations across the country as well as to engineering schools and colleges, private groups, and to potential clients interested in a visual, moving record of how a complex industrial construction assignment was carried out. The Ohio Valley project, for instance, took two years and eight million man-hours to complete, and cost $110,000,000.

This film production marks the second time that the McGraw company has participated in motion pictures. Several years ago the company shared in the production of a film on the City of Hartford—*Welcome to Hartford*. In this film, which has had wide distribution through television stations across the country (shown 112 times in 86 cities), the company was portrayed as one of the leading industrial institutions of Hartford. Under the auspices of the United States Information Agency, three prints of the Hartford film are presently being shown abroad as part of the USIA's film program.

For Harry Coleman, a veteran producer of many motion pictures in the U.S. and abroad, the assignment wasn't an easy one. To achieve comprehensive coverage, he had to climb (with full equipment) to the highest girders, lean from open doors of low-flying airplanes, slosh through knee-deep mud, and work from small boats in flood-swollen rivers; but he considers it to be "the most interesting picture I ever shot."

Massachusetts Banks Plug for Savings

SPONSOR: Savings Banks Association of Massachusetts.

TITLE: *The Money Tree*, 17 min., color, produced by Bill Sturm Studios, Inc.

☆ This film follows a young descendant of an old Boston sea captain and his charming wife, who has found a coin buried by his great-great-great-great grandmother in the 19th Century despite the protests of her husband, the sea captain. The old salt was angry in the 19th Century and still appears peeved. All three accompanied by the boy's father visit a modern savings bank to find out what the coin would have been worth had it been deposited instead of buried.

The visit to the bank shows the many services of the modern savings bank. Unfolded also is the story of compound interest, the tree on which money grows, and what the coin would be worth today if it had been deposited in a savings bank 'way back then. The final value will astound some most conservative estimators.

This film has now been in use in Massachusetts for the past year. Since the story told may be useful to savings banks of other states, Sturms Studios has received permission from the Massachusetts group to make revised versions. One has recently been completed for the Savings Banks Association of the State of New York.

Since the film follows a story line, and a story must take place somewhere, it follows that historical Boston, with the Provident Institution for Savings as the first chartered savings bank in the United States, is the best locale, no matter what association of banks sponsors the project. Minor changes relate the story to local activities. In the New York version shots of the new Thru-Way and other recognizable features of the state point up the story of New York banks.

Upon payment of a nominal royalty to the Savings Banks Association of Massachusetts, other groups may have Bill Sturm Studios "customize" *The Money Tree* for them.



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and currently the following companies are counting on MPO to meet corporate objectives through motion pictures:*

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A Public Service Film on Stock Investment

SPONSOR: Merrill Lynch, Pierce, Fenner & Smith.

TITLE: *Mr. Webster Takes Stock*, 28 min., b/w, produced by Dalmas Productions.

☆ Coming home from a routine out-of-town business trip, Clifford Webster learns that his 14-year-old son is bent on "playing the stock market." At least that is what Cliff Webster thinks.

But young Skip Webster is serious, determined not to "play the market" but to invest the $400 he has saved toward his education. It seems that in his economics course at the local high school he has made a field trip to Wall Street and the New York Stock Exchange. As a result, Skip has become interested in sound investing.

How it all works out can be seen in Merrill Lynch's new film, *Mr. Webster Takes Stock*. But before Mr. Webster becomes (you guessed it) a serious investor himself, the film shows, play-by-play, how stocks are bought and sold on the floor of the Exchange.

Distribution of the film is by Sterling-Movies U.S.A.

Pictorial Log of Trailer Touring Up to Alaska

SPONSOR: Mobile Homes Manufacturers Association.

TITLE: *Alcan Trailer Trek*, 13½ minutes, color, produced by Kennedy Productions, Inc.

☆ Last summer, six travel trailers and a cargo unit left Chicago, entered Canada at International Falls, and headed west across Canada. Two days later, five sports-type trailers headed north from Los Angeles. The two caravans met on schedule in Dawson Creek, British Columbia, and proceeded north and west on the Alaska Highway to Anchorage.

These northbound trailers were on a travel and fishing trip sponsored by Mobile Homes Manufacturers Association to help popularize trailer travelling. Occupying the trailers were writers of outdoor and fishing articles for newspapers and magazines.

Completing the promotional coverage, motion picture footage recorded the vacation adventure. Fitted to a script by Russell H. Burke, the film was edited to 13-minute length for television. Now, potential trailerites not only can read about the trip, they can ride along.

Light Touch "Sells" an Industrial Safety Idea

SPONSOR: Lehigh Safety Shoe Company.

TITLE: *Mischief Afoot*, 23 min., color, produced by Victor Kayfetz Productions, Inc.

☆ This film is a humorous approach to the deadly-serious subject of industrial safety. "We feel that our educational and sales efforts will prove more acceptable to industrial workers if we make an entertaining film that sugar-coats our safety message," says Frank Griswold, Lehigh Company manager, and president of the Inter-American Safety Council.

Although prepared with the cooperation of the National Safety Council, it was decided to test the acceptability of the film before release in a meeting of prominent safety engineers from the steel aviation, atomic energy and public utilities industries. The engineers were almost unanimous in approving the humorous approach to this serious problem.

The film tells of two industrial workers and the sister of one of them—and some of their personal problems and adventures.

In addition to the parts played by the professional actors and actresses, the film has animated cartoon sequences and an animated sequence showing the construction of a safety shoe.

Prints are available on loan without charge from the Lehigh Safety Shoe Company, Emmaus, Pa.

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— A National Problem — Mental Health Facilities

SPONSOR: Smith, Kline & French Laboratories.

TITLE: *A World Alone*, 30 min., color, produced by Gerald Productions.

☆ This film is an unusual blend of the abstract and documentary, depicting the loneliness of mental patients in a typical mental institution. By the use of light and shadows to convey mood, stylized sets, and a musical score, the film dramatizes the dilemma of patients hampered by inadequate facilities and not enough personnel.

Cameramen were given free rein to follow patients' activities both inside and outside the buildings of the Cleveland State Hospital, where the documentary portions of *A World Alone* were filmed, with the cooperation of Dr. William C. Grover, superintendent. The present situation and state of mental hospitals and the hopes and plans for the future are discussed by Dr. John Porterfield, director of Ohio's Department of Mental Hygiene and Correction.

A World Alone is narrated by Eric Sevareid and produced under the supervision of the Mental Health Education Unit of Smith, Kline & French. It is the second mental health film released to stations by SK&F. The first release, *We the Mentally Ill* is available for free loan from Association Films, as is *A World Alone*.

GE Trains Retailers for Portable Appliance Sales

SPONSOR: General Electric Company, Portable Appliance Department.

TITLE: *Easy Living*, 19 min., color, produced by Sweetman Productions.

☆ *Easy Living* was produced to supply a long-felt need for good product information about the modern way of cooking with the new portable appliances.

It is designed for showing by G-E district representatives to retail clerks in the housewares section of department stores, and in appliance and specialty stores.

The film pictures a modern homemaker and her use of modern plug-in cooking appliances that are designed to lighten the load of housekeeping. Each product is shown in use in an attractive, modern setting, and the sales points explained in a way that retail sales people will remember.



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Films to Promote Foot Health

American Podiatry Association Builds a National Film Library

MOTION PICTURES are an important educational tool in the efforts of the American Podiatry Association to spread the story of foot health among school and civic groups throughout the country.

According to Dr. Marvin W. Shapiro, president-elect of the American Podiatry Association and director of its Audio-Visual Council, no field of public health has been more neglected, in terms of audio-visual informational aids, than that of foot health.

Headquarters of the A.P.A. in Washington, D.C., is receiving a volume of requests for visual educational material far beyond its capabilities, as a non-profit organization, to produce, Dr. Shapiro says. Most of the requests are from school boards, parent-teacher organizations, and boards of health throughout the country, indicating the increasing importance which these bodies are giving to the matter of foot health.

Now Has 14 Pictures

The association's audio-visual council has a film library of 14 motion pictures and one color filmstrip available for distribution at present, Dr. Shapiro reports. Many of these are silent films, aimed principally at educating members of the profession on proper methods of treatment and surgery for various types of foot ailments.

However, three of the motion picture and the color filmstrip are in the general category of public relations, and these are in almost constant circulation among social and civic groups. One of the films, *Chiropody as a Career*, a 14-minute production in sound and color, doubles as a vocational guidance instrument, to acquaint students and the public at large with the opportunities that exist in podiatry-chiropody as a profession.

Other Association Films

Other motion pictures in the association's public relations library include:

Shake Hands With Your Feet, a 14-minute black-and-white production which presents a general discussion of foot problems, with explanations and demonstrations explaining these problems.

The Foot and Its Problems, 15 minutes, black-and-white, in which five outstanding authorities discuss common foot problems, their cause and treatment, and the scientific advances podiatry-chiropody has made.

The color filmstrip, also on the general subject of foot health, includes a series of 40 filmslides, together with a 33-⅓ rpm recording and script.

On the professional level, the A.P.A. has available films on subjects such as *Padding in Podiatry-Chiropody, Brushable Rubber (Latex), Construction of Plaster Casts, Minor Surgery in Podiatry-Chiropody, Electro-Surgical Correction Nail Surgery, Surgical Approaches to the Joints of the Foot, Disorders of Gait, Reflexes, Muscle Status,* and *Manipulative Therapy.*

Slide groups (35mm with 3½ tape recording) cover such topics as *Nail Disorders, Varicose Veins, Your Foot Health, Foot Hints,* and *General Foot Health.*

The Audio-Visual Council of the A.P.A., within the ethical standards established by the organization, has been set up to produce, develop and distribute various types of professional, ethical and corollary a-v materials which describe the practice and promote good foot health in the public interest.

Also Serve Medical Field

The Audio-Visual Council's educational activities also extend to the medical profession, to educate physicians to the importance of working with the podiatrist-chiropodist in improving the general health of their patients. The Council also has the responsibility of evaluating a-v materials developed within and out of the profession for accuracy, design, intent, and educational value for public and professional consumption.

Encouragement of grants-in-aid from industry, commerce and education for the underwriting costs in production is another of the Audio-Visual Council's functions.

Opportunities for Sponsors

There is a wide-open field for film sponsors in this important field, Dr. Shapiro says.

"While nearly all children are born with normal feet, the fact is that approximately 80% of all adults suffer from some type of acquired foot disorder," he declares. "Few persons understand the close relationship that exists between foot health and general health. There is a great need for educational audio-visual materials on this subject, and an increasing demand from the general public for this information. This would be an area of activity that would be both beneficial to the public and profitable to producers."

Headquarters of the American Podiatry Association are at 3301 16th St., N.W., Washington 10, D.C.

* * *

Philippines to Set Up National Medical Film Library

☆ Establishment of a National Medical Film Library of The Philippines is the "post-graduate" assignment of Milagros M. Paredes who has been training at the Medical Film Library of Pfizer Laboratories, division of Chas. Pfizer & Co., Inc., New York City.

Miss Paredes is visiting the United States on a year's fellowship awarded her by the U. N. International Cooperation Administration. Upon completion of her training in this country, she will return to the Philippines to set up the national film library as part of the Department of Health.

Miss Paredes' training program was prepared by Dr. Leo L. Leveridge, director of Pfizer Medical Film Department, at the request of the Education and Training branch, Division of International Health, U. S. Public Health Service.

An extensive training and traveling schedule will enable Miss Paredes to contact leading American sources of medical teaching films and medical film libraries. Her training here includes a period at the Cornell University Medical School Library. Miss Paredes attended Centro Escular University in Manila where she received a B.S.E. and an M.A. degree in education.

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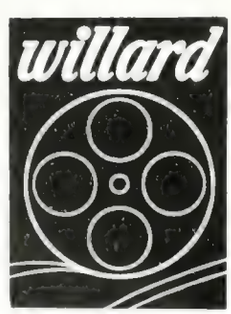
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Viewlex "Salestalk" Projects Effective Desk-Top Selling

☆ "Salestalk" is the appropriate name of an attractive new low-cost Viewlex portable A-V unit that permits salesmen to put a complete presentation in matched "sight and sound" right on a prospect's desk top. Anything from a diesel locomotive to a complete line of office furniture can be "carried" right

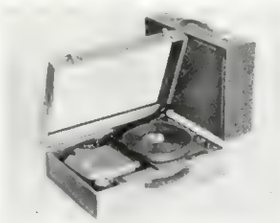


Low-cost visual selling tool

in a salesman's briefcase with this unit. Compactly housed in a handsome attache-type carry-case with built-in lenticular screen, a filmstrip projector, high fidelity record-player and speaker . . . it sets up in seconds for dramatic delivery of a selling message.

The new equipment is said to help to insure home office control of sales showmanship by putting a complete "pitch" into the salesman's hands. He can make a presentation that combines all the techniques of the most effective salesmen in his organization. Extensive field tests of the unit by manufacturers, auto dealers, real estate salesmen, insurance companies, direct sales organizations, etc., have proved its effectiveness as a sales closer.'

Priced at $99.50, "Salestalk" combines a complete variety of components for its top quality filmstrip projection and matched high-fidelity sound. Specifications for the unit include a convection-cooled 150-watt filmstrip projector, a 4-speed turntable, a 1½ watt speaker and a 9" x 12" "Bright Image" lenticular screen fitted into the back of the case. The record player takes records up to 12" and has separate tone and volume controls. The tonearm has a twist-type cartridge with two separate needles for 16, 33⅓, and 45 rpm and 78 rpm records. The attache-type case has simulated leather fabric in Suntan tone, double lock with



Here's $99.50 Salestalk Unit

keys and molded hand grip, with overall size of 5" x 11" x 17".

Additional information about the new Viewlex "Salestalk" packaged presentation unit can be obtained from the Viewlex Company, 35-01 Queens Blvd., Long Island City, N.Y.

* * *

Haig & Patterson Names Agcy.

☆ Haig and Patterson, Inc., slide-film and motion picture producers of Detroit and Dayton, has announced the appointment of Wines and DeWitt Advertising, Inc., to represent the firm.

President Earl R. Seielstad of Haig and Patterson said that the agency will direct advertising for his company and serve as public relations and sales promotion council.

* * *

Technical Animation Studio

☆ Technical Animation Studios has been formed at 934 Ellsworth Drive, Silver Springs, Md., in suburban Washington.

The new firm has been organized by Robert T. Sorrell, formerly a motion picture producer at the Naval Photographic Center; and Marvin J. Fryer, formerly of the Naval Photographic Center, Reid H. Ray Film Industries, and lately, head of animation at Creative Arts Studios, Washington, D.C.

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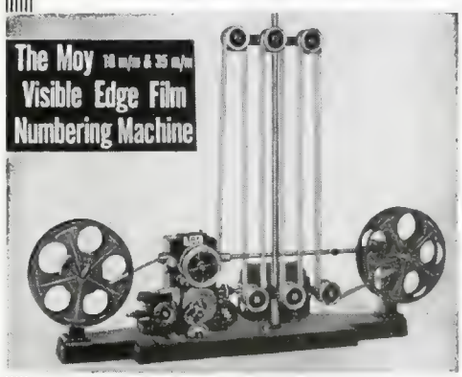
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Pure-Pak Scores With Hit Films

by Ralph C. Charbeneau

Director of Advertising & Public Relations, Pure-Pak Div., Ex-Cello Corp.

WE AT PURE-PAK Division of Ex-Cell-O Corporation feel like a Broadway producer riding an unbroken string of hit shows—it's wonderful and we have no intention of getting off.

We did not become movie producers until two years ago. Since then, we have produced four "hits" in a row and as this is written, our latest effort, *Ambassadors With Wings*, has been premiered in Washington, D. C. and London, England, and is being booked on television stations all over the country.



Bob Considine *narrates two of the Pure-Pak films, "The New Story of Milk" and "Crisis," the hurricane story.*

In addition, we have now been awarded two George Washington Honor Medals by the Freedoms Foundation at Valley Forge for two other films, *Crisis* and *For God and My Country;* the former having won an Annual Achievement Award from PUBLIC RELATIONS NEWS.

But let's start at the beginning with *The New Story of Milk*, produced as a service to the dairy industry. Our basic philosophy has always been, to use a badly abused metaphor, "What's good for the dairy industry, is good for Pure-Pak."

The New Story of Milk needed telling, and we felt the motion picture was the ideal medium to do the job.

Briefly, *The New Story of Milk* traces the development of the dairy industry from ancient Egyptians with their goat skin milk "bottles" to the modern housewife and her sanitary disposable Pure-Pak carton.

The New Story of Milk is in full color and runs 27 minutes. It is designed specifically to help the dairy industry sell more milk. More milk sales by the dairy industry mean more sales for Pure-Pak equipment.

The following figures tell the story very simply. In 1940, Pure-Pak carton sales totaled about 250,000,000 (two hundred and fifty million) cartons. Projected sales for 1958 are approximately 10,000,000,000 (ten billion) carton sales.

Americans consume Pure-Pak cartons at a rate of better than 25,000,000 cartons each day. The Pure-Pak carton is today the world's most popular food container.

The New Story of Milk is used as an advertising or public relations factor. The dairy who wishes to purchase or borrow a print can have its name imprinted at the opening and close and arrange commercially sponsored showings on television and theaters.

The film is frequently used as a merchandising tool. When dairies convert to "all paper" operations, which they are doing with increasing frequency, the local market sales resistance to paper containers, occasioned by years of using glass, can be "educated away" by showing *The New Story of Milk* at service club meetings, TV or theaters.

The New Story of Milk is used as an educational tool by public-spirited dairymen. It relates in a highly interesting and colorful fashion, with narration by Bob Considine, columnist and foreign correspondent, one of the facets of American life that is closest to our home. It has proved very popular with school children.



Charbeneau cites film values

To date, *The New Story of Milk* has had 229 appearances on television to an estimated audience of 11 million people and has been shown in 9,951 different classrooms, service clubs, womens clubs and theaters via Modern TPS.

Crisis was our second effort in the motion picture field. It was made as a public service on behalf of the Federal Civil Defense Administration and the dairy industry; but it came about quite by accident.

During Hurricane Diane, which swept the East Coast in 1955, the city of Stroudsburg, Pa. was faced without a supply of fresh drinking water.

All of the city's available water supply had been contaminated by filth and disease; the aftermath of disaster.

The problem was critical when an enterprising dairyman, Chet Dutton, of Lehigh Valley Farmers Cooperative Dairy in Allentown, stepped into the breach.

Dutton started packaging pure drinking water in his regular milk cartons. The Boy Scouts, the Red Cross and the Federal Civil Defense Administration arranged for distribution and a national disaster plan was born.

When George D. Scott, Ex-Cell-O vice-president, heard of the action of Lehigh Valley Dairy, it occurred to him that a similar plan of action could be implemented any place in the United States in the event of natural or man-made disaster, due to the widespread use of Pure-Pak dairy equipment.

The "Cooperating Dairy for Civil Defense" program, as the plan is called, has been implemented three times since Hurricane Diane, during the Tri-State Floods in Kentucky, Tennessee and West Virginia, during a flash flood at Lampasas, Texas, last



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spring ('57) and last summer during Hurricane Audrey in Louisiana and Texas.

Crisis, a black-and-white 15-minute film, was used to promote the program among dairymen and civil defense leaders across the country. Today virtually every state is organized in the "CD for CD" program. And nearly all dairies are aware of the steps necessary to avert drinking-water shortages.

Crisis has had 293 TV showings before an estimated audience of 12 million viewers. In addition it has had 1,591 bookings in theaters and before civic and social groups.



Pure-Pak's *"Dairy for Civil Defense" program brings life-saving water to victims of Hurricane Audrey in scene above.*

For God and My Country was filmed last summer at the National Boy Scout Jamboree at Valley Forge. It is a 15-minute full-color documentary of the Jamboree, and was made as a public service on behalf of the dairy industry.

Like *Crisis* and the "CD for CD" program, it too has won a George Washington Honor Medal; and like *Crisis*, there is a subtle low-key commercial throughout the film.

The commercial, as handled by our advertising agency, The Fred M. Randall Company and Robert J. Enders, Inc., Washington, D.C., the film's producer, is considered very well done and in good taste. One of our advertising agency executives has dubbed it ". . . the closest thing to legal subliminal advertising."

For God and My Country has been something of a phenomenon, too. During Boy Scout Week last February, it broke all records for a single week's bookings. It had 175 showings on TV during Scout Week to an estimated audience of about 12 million persons. Modern Talking Picture Service, our film distributor, tells us that this breaks all of their previous records.

To date, *For God and My Country* has had 290 bookings for TV, even though it has only been released for five months. We have had 2,785 requests for bookings from scout groups and schools.

Ambassadors With Wings is our latest project. We made it with the cooperation of the Defense Department and Civil Air Patrol; Auxiliary of the U.S. Air Force and their counterparts in 15 foreign governments.

Filmed in the U. S. and Europe last summer, *Ambassadors With Wings* tells the story of the International Air Cadet Exchange among the nations of the free world; it is a 27-minute, black-and-white film.

Narrated by Hollywood's Jimmy Stewart, the film is being released to TV stations and private groups across the country through the C.A.P.

* * *

"Behind Ticker Tape" Shows How Security Market Works

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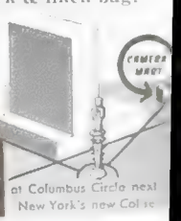


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Are You Making Movies or Tools?

A Practical Look at Business Film Scripts

Recommended Sponsor Reading: "TV and Screen Writing"

"The two most important rules about writing business films are: do not be a writer, and do not make movies."

This paradoxical advice opens an unusually complete and comprehensible chapter on the requisites for successful business-film writing in a new book, *TV and Screen Writing*, published by the University of California Press. Author of the chapter is Charles (Cap) Palmer, who as executive producer of Parthenon Pictures-Hollywood has written more than a score of successful films for business sponsors, among them *And Then There Were Four* (for Socony-Mobil), *A Hotel is Born* (for Hilton Hotels), *The Next Ten* (for Kaiser Aluminum), and *Man With a Thousand Hands* (for International Harvester).

Find Story in Material

Explaining the apparent contradiction in his opening statement, Mr. Palmer points out that "in the (business film) field, you do not or should not—*make movies;* you make *tools*. Then too, you seldom write a 'story,' in the sense of invention; you *find* the story in true life material."

Before getting down to the actual mechanics of business-film writing, the author presents some background material on the field and the audiences served by it.

He points out that, while business pictures may be varied in type, they are all "hits" in the sense that, if his budgeting is competent, the producer knows in advance that he will take in more money than he spends.

Although business films are ordered and paid for by a company much in the same manner as they would arrange for the preparation of an advertising brochure, few of today's productions are blatantly advertising, Mr. Palmer points out; many of them have nothing at all to do with product promotion.

Examples of Useful Films

He cites as examples *Outside That Envelope*, which demonstrates the benefits under the Connecticut General's group insurance program; *And Then There Were Four*, Socony-Mobil's films on highway safety; Kaiser's *The Next Ten*, telling the story of a company and the men who built it into importance in one short decade; and *Man With a Thousand Hands*, in which International Harvester shows another company's huge construction project in order to show their own crawler tractors, and in which the IH name is never once mentioned.

"At present, because many sponsors realize that the public is persuaded more by facts than by pressures, even the forthright product-selling pictures are likely to be honestly informative and useful to their particular target audiences," he writes.

As to the size of the audience field for business films, Mr. Palmer points out that one non-theatrical film distributor has a mailing list of more than 150,000 groups that regularly show 16mm pictures.

"Audiences for 16mm pictures include 28,000 service clubs, women's clubs, farm organizations, fraternal orders, conventions, libraries, and miscellaneous adult groups; 6,000 industrial plants run films for employees in regular lunch-time showings; 23,000 high schools, 17,000 primary schools, and 2,000 colleges and universities have at least one projector; 15,000 church groups schedule week-night showings, and use many nonreligious, informative pictures; 1,500 small communities are reached in the summer by road-show operators, with 400 persons in the average audience.

"Certain sponsored films of broad interest may show in some 10,000 movie theaters. Increasingly important is the public-service sustaining time on TV, served by well-organized distributors. A general interest film like Hilton's *A Hotel Is Born* may be shown as much as 300 times a year on the approximately 400 TV stations that regularly use sponsored films to fill out their programming.

19-Million Plus Viewers

"In its first five years *And Then There Were Four* showed to 6,000,000 persons in 50,000 non-theatrical bookings, as well as to 8,600,000 people in 12,000 theaters, 1,300,000 in rural road shows, 3,000,000 in sponsor-arranged meetings, and an undetermined number through the 1,000 extra prints sold or loaned, and an undetermined number of watchers of the 715 free showings on TV.

"The over-all cost per viewer of $00.009 compares well with any other mass medium, and this bought a half-hour's concentrated attention instead of a glance at a page. Although the film is five years old all prints are solidly booked, and it will continue being shown for several more years.

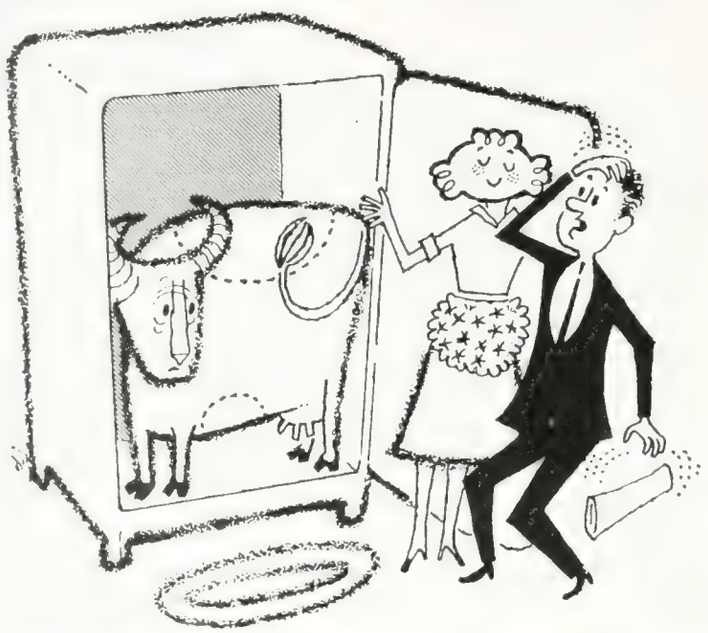
Medium Worthy of Effort

"The point is that business films have become important in the film field and in the national community, and are worth the devoted attention of any writer or film maker."

Because they have to work for a living, non-theatrical films have a common blood factor, the author declares—all of them are *purpose* pictures. All came into existence because someone wanted someone else to think or feel or decide differently about something. In short, they are "message" pictures.

"Surprisingly, to theatrical-film makers, this is all right with audiences—in fact, it is what they want," Mr. Palmer writes. "This does not mean that we are addressing strange and different people—the psychology of viewing is different.

"The same man who sits in a theater one night and resents a 'message' may sit with his wife in P.T.A. meeting the following night and be equally resentful if the documentary on geriatrics is embellished with extraneous 'entertainment'. It has been said that no studio ever went bankrupt by underestimating the bad taste of the American public. The fac-



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tual film-maker feeds a much more deeply rooted characteristic: the universal American desire for self-improvement. Our audiences *want* to be informed.

"Borden sells food, Connecticut General sells insurance, Kaiser Aluminum sells metal, Harvester sells tractors and trucks and farm machines — none of them sells tickets.

"Consequently they have no interest in 'movies' as such, and the business-film maker is wrong if he thinks of his product as movies. The sponsor has a problem or a desire, and he buys from the film maker a tool to help him get what he wants . . .

Only Material Is the Same

"The only conceptual kinship between a good business film and a 'movie' is the accident of being packaged on long narrow strips of cellulose acetate through which a beam of light shines. The film maker offers tools of persuasion. His product will be better if he always keeps this fact in mind."

On the straight business of writing for business films, Mr. Palmer has some very sound counsel to impart, based on his own extensive experience. He points out, for instance, that at times the business film writer must be a salesman, a merchandiser, an apt researcher, a beguiling interviewer able to ferret out human interest facts, well-versed in the specifics of film production—and last of all a writer, with a feeling for analysis and logical progression, a sense of plot, a bent for characterization, and a competent story constructor.

Words Are Important, But . . .

"The only writer's tool he will not use very much is words," the author says, "because in the narrated picture, which makes up most of the business film output, the picture should be 90 percent complete before the words of the narration are considered.

"This does not mean that the words of the narration are unimportant—everything the audience sees and hears is most important; it means that, to be useful in this specialized field, the writer must add to his skill with words several essential abilities not common to other fields of writing."

There is a wealth of practical information for would-be business film writers in the chapter—anyone who wants to find out how films for industry are really written, whether or not he wants to get into the writing business himself, will find reading it time well spent.

* * *

Films Give Scientists Record Of Atom Changes in Graphite

☆ First use of motion pictures to record dislocations in the atomic arrangement of the structure of graphite, an important material used in nuclear reactors, has been made by scientists of Atomics International, Canoga Park, Calif. The company is a division of American Aviation, Inc.

Dr. Alexander Grenall, research specialist at Atomics International, described how the film record was made in a talk at a recent meeting of the Electron Microscope Society of America at Santa Monica. Dislocations and their nature were revealed by an electron microscope.

In recording the movements of dislocations in graphite crystals, a 16mm motion picture camera was mounted so that the lens was near the microscope's fluorescent screen. A special lens of f/0.95 and high speed film made possible the film recording.

Graphite specimens were photographed at magnifications of 12,500 and 25,000. Only the light from the microscope screen was utilized in the procedure.

Dislocations (or imperfections) affect the physical properties of materials, influencing their strength, conductivity and other mechanical properties.

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New Approach to Sports Screen

Multiple Sponsorship Aids Smaller Firms to Use Medium



Shooting a *scene at stock car races for Pittsburgh Assn.*

JOINT SPONSORSHIP of business films is now enabling small companies with limited budgets to promote their products through top-quality motion pictures. By pooling their resources, manufacturers of related, non-competitive products have been able to use a medium which they could not individually afford.

The joint-sponsorship plan was worked out by Donald M. Redinger, president of Tele-Sports, Inc., Pittsburgh. His organization has now produced 25 successful multiple-sponsorship films.

Most Films in Sport Field

These have been largely in the sporting goods industry because its structure lends itself particularly well to cooperative film production —in terms of average company size, nature of products, and the pictorial possibilities of the settings in which they are used.

On the basis of his experience with this industry, Redinger believes that the plan can work equally well in many other fields.

As an example of a company suited by size and nature of product to this type of film program, Redinger names the Otto Bernz Company, Rochester, N.Y. The company makes portable stoves used by campers and fishermen. A film devoted exclusively to Bernz stoves could offer little to an audience of outdoorsmen. However, when they were incorporated into a film covering the interests of manufacturers of fishing tackle, outboard motors, aluminum boats, and similar products, a first-class film resulted.

Less Emphasis in Each Unit

Cooperative film sponsors must realize the value of high-level institutional promotion to find this medium satisfactory, Redinger points out. With four or five sponsors, a motion picture cannot give as much emphasis to individual products as it would with one firm paying the bill.

However, the plan offers the small company a valuable extra benefit in the form of greatly increased distribution. This is a matter of simple arithmetic. With four or five sponsors circulating a film to the same general class of consumer, the viewing audience which could be reached by any one company is bound to be magnified.

Another "extra" cited by Redinger is the fact that one sponsor's product or service can often enhance that of another in a way difficult to achieve in any individually-sponsored film. As an example, he tells the story of his film *Bowhunters' Safari*, a 27-minute 16mm. Kodachrome travelogue on Africa with the travelers hunting big game with bow and arrow.

Normally, the cost of overseas transportation would be a very major item; but with Air France, interested in promoting its African routes, as one of the sponsors, this was not a problem. Similarly, production costs were trimmed by the inclusion of Safari Outfitters, New York, whose business is equipping such parties, in the "cast" of sponsors.

Given these two sponsors, the film became economically feasible for participation by Fred Bear, president of Bear Archery Company, Grayling, Michigan.

Shows Products in Sequence

Filmed, edited, and narrated from a mutually acceptable script, *Bowhunters' Safari* unveils the products or services of the participating sponsors in logical sequence with strictly factual commentary. Close-ups of Air France planes carrying the party to Africa tell the transportation story and narration copy points out that the airline offers regular, dependable service between Africa and the rest of the world.

Close-in shots of hunting supplies, equipment, and guides, an essential part of the film story, show clearly that Safari Outfitters have fitted the party out in top fashion. Identification of Fred Bear as the leading archer, together with close-ups on Bear arrows as they were taken from their boxes and put into use, rounds out the unobtrusive but unmistakable product promotion messages in the film.



Prowling *Yukon Territory for grizzly (a Bear Archery film).*

Tele-Sports personalizes the prints delivered to each sponsor with individual lead and end titles such as he would have if the film had been made for the one company.

Bear Archery Company, incidentally, has been a co-sponsor of 15 films on bow-hunting in the United States, Canada and Africa.

Other Multi-Sponsor Films

Under arrangement similar to those involved in *Bowhunters' Safari*, Redinger has produced other multi-sponsored films, including:

Lure of the North, a 15-minute, 16mm. Kodachrome sound film on Muskie fishing in northern Ontario. Sponsors were the Ontario Department of Travel and Publicity, Toronto; Enterprise Manufacturing Company, makers of Pfluger fishing tackle, Akron, Ohio; Piper Aircraft; Aluma Craft Boats, and Evinrude Motors.

A Fine Weekend, 15 minutes in color and sound on sail-fishing in Florida. Sponsors: Trojan Boat Company, Enterprise Manufacturing Company, Evinrude Motors, and Gulf Oil.

Canadian Capers, 22 minutes in 16mm. color and sound on fishing for Northern Pike, Walleye and



Grayling in northern Saskatchewan. Sponsors: Otto Bernz Company, Feathercraft Boats, Saskatchewan Tourist Bureau, Kiekhaefer Corporation (Mercury Outboard Motors).

More recent additions to the list of co-sponsors have been British Overseas Airways Corporation (BOAC) and the Browning Arms Company.

Clearly, each of these films is a more ambitious project than any one of the sponsors would have cared to take on alone. The fact that some of them have now been in more than one film indicates, Redinger believes, that multi-sponsored films hold considerable promise for the future.

* * *

"The Sport of Diving" Films Released by United World

☆ The 10-minute color films under the group title of *The Sport of Diving*, designed as teaching aids for school and college departments of physical education, have recently been released by the educational department of United World Films, Inc.

The films feature Lyle Draves, U.S. Olympic team diving coach, as narrator, and Vicki Draves, an Olympic champion in both springboard and platform diving, and include caution on safety measures as well as actual instruction.

Individual film subjects are:

Fundamentals of Diving, which pictures the first simple and correct practices for learning water entry and body control, and shows diving from the edge of the pool.

The Low Board, showing the first steps in the proper use of this aid and stressing the importance of the diver's approach to the end of the board. Stop-motion and slow-motion photography is used to clarify instructions.

Swan Dive and Front Jack-Knife, teaching steps in achieving form in two of the simpler and fundamental dives easy to learn when the right procedures are followed. The 3-meter board is used for these dives, and again stop-motion and slow-motion sequences clarify important points of instruction.

Additional information regarding preview and purchase of these films may be obtained from United World Films, 1445 Park Avenue, New York 29.

* * *

Canadian Doctors Use a Film To Reduce Traffic Death Toll

—Every day, nine Canadians die in traffic accidents. Every hour, eight people are injured, some very seriously. Every minute, one motor vehicle accident occurs somewhere in Canada.

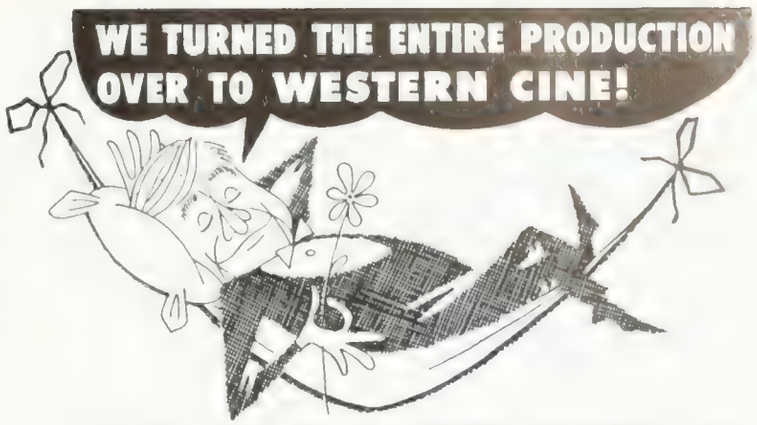
In an effort to reduce Canada's death rate from traffic accidents, the Ontario Medical Association has released a new 16mm sound motion picture, *The Fallacy of Irreversible Shock*, in which proper methods of emergency medical treatment are described.

Five leading Ontario doctors, in a panel discussion, tell what should be done at the scene of an accident and in hospital emergency wards. The motion picture was produced for the medical group by Crawley Films Limited.

In the film discussion, the panel points out that the treatment the average traffic victim receives is not always satisfactory—that perhaps nine people would not die each day "if proper people administered the proper treatment under proper surroundings with proper equipment."

In a dramatic conclusion to its 21 minutes of running time, the film points out that there have been three serious accidents in Canada since the showing started.

The Fallacy of Irreversible Shock is available to Canadian physicians through the Ontario Medical Association, 244 St. George Street, Toronto, Ontario.



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New Oxberry Unistand Will Show at SMPTE Convention

☆ The Oxberry Unistand will be shown publicly for the first time by the Animation Equipment Corp., 38 Hudson St., New Rochelle, N.Y. at the SMPTE convention early in May.

Utilizing single-column construction, the new unit is priced at $1,295 with table top and camera carriage. It is designed to accommodate 16mm Cine-Special and process cameras.

Different mounting arrangements are offered. One is a crowfoot base which provides a self-contained, self-aligned assembly that can be readily moved. Alternate arrangement uses V-brackets for permanent vertical or horizontal set-ups.

The unit weighs approximately 350 pounds and has minimum overhang to assure stability. It is engineered for use in all graphic arts fields and can be accommodated in a room with an eight foot ceiling.

* * *

All-Transistor Magnetic Recorder Marketed by Hallen

☆ A new all-transistor professional magnetic film recorder, designated as Model 216, has been announced by Hallen Electronics Company, Los Angeles.

Features include encapsulated temperature compensated modular plug-in, capacity in excess of 1,200 ft., and light-weight portability.

The unit, which uses a Davis "flutter suppresser" to achieve stable motion, has a frequency response of 30 to 13,000 CPS, said to afford exceptional full fidelity in a portable recorder. Adequate amplification is provided for "long shots" using any professional microphone, without additional amplifiers or mixers.

Amplifier may be powered from 24-volt battery or A.C. power, advantageous for field use. The entire unit requires less than 30 watts, and weighs 29 lbs. It is available either portable or rack mounted in 16-17½ or 35mm.

* * *

S.O.S. Announces New Line of Magnetic Sound Editors

☆ The S.O.S. Cinema Supply Corporation has announced a new line of 16mm double magnetic sound editors, the Magniola and the DeLuxe Magniola, which offer the following features: Three by four inch picture, built-in cue marker, frame and footage counters, two-gang synchronizer with magnetic soundhead, and amplifier and speaker unit.

Sound is produced through a magnetic soundhead installed in the synchronizer. The amplifier and speaker unit can be located wherever it is convenient for the operator.

The synchronizer has a hobbed, oversized 40-frame sprocket which advances a linear foot of film every revolution. Automatic adjustment is made for shrunken or unshrunken film stock. Fingertip release lifts permit each track to be handled individually, without disruption of synchronization. Entire operation is scratch free. The complete Magniola 16mm double system editor is $450.

The DeLuxe Magniola for single system editing with magnetic soundtrack has two magnetic heads—one for single system and both for double system sound. The DeLuxe Magniola is $520.

Both Magniolas can be seen at either of the S.O.S. showrooms in New York and Hollywood. Brochures are available on request from S.O.S., 602 West 52nd Street, New York.

* * *

Strong, Liteweight Tripods Announced by Quick-Set, Inc.

☆ A new line of industrial tripods, described as affording strong, rigid, light-weight support for large cameras, have been announced by Quick-Set, Inc., Skokie, Illinois.

Made from aluminum alloys, the new units are said to operate throughout a wide range of temperature and humidity. Elevator, pan heads and other accessories are designed as separate units that may be integrated with the tripod—so that complete support for a particular job need include only the units required for the job.

Pan heads have anti-friction bearings on both horizontal and vertical axes, and are provided with brakes, gradually adjustable from any degree to complete immobility.

Two tripod sizes are available and four pan heads for various applications, plus a dolly for motion picture work. A folder containing complete descriptions and specifications may be had by writing Quick-Set, Inc., 8121 North Central Park Ave., Skokie, Illinois.

(MORE NEW PRODUCTS ON P. 53)

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Projection Positives From Negatives in Minutes Via Beseler Slide-O-Film System

☆ The Charles Beseler Company has developed a new product — Slide-O-Film — with special values for the industrial audio-visual user.

The new film makes (1) b/w negatives from color slides, (2) projection positives from these b/w negatives (or Kodacolor negatives), and (3) b/w positive projection transparencies from any b/w negative.

Film exposed by light (an ordinary projector can be used) and subjected to a heat source, is developed in 2 to 5 minutes without chemicals or darkroom. It is also useful for immediate preparation of b/w negatives from color slides, Polaroid transparencies and 8 or 16mm motion picture frames for excellent b/w prints or enlargements.

Dimensional stability and resolution capabilities of Slide-O-Film makes it easily adaptable to microfilm line copy work for obtaining permanent duplicates of documents and other legal material. Since it has no grain, low reduction scales are possible.

Because absence of a chemical process presents fewer developing variations, the user can determine immediately if his exposure is "off." He can then correct exposures without meeting disappointment or days of waiting for slides or negatives to be returned. Write Chas. Beseler Co., 228 S. 18th St., East Orange, N.J.

* * *

New Stop Motion Motor for Cine-Kodak Special Announced by Camera Equipment Co.

☆ A new CECO Stop Motion motor for the Cine-Kodak Special has been announced by Camera Equipment Co., Inc., New York. Designed and engineered to fit the Special, motor is equipped for 110 volt AC synchronous operation. It has a one-half second exposure, can operate on both forward and reverse speeds. Unit comes equipped with a frame counter. New mounting design makes camera mounting simple and unit is protected in sturdy metal case with grey crackle finish.

* * *

Da-Lite's New Translucent Screen Material

☆ An improved translucent material is being used in fabrication of new rear-projection screens by the Da-Lite Screen Company, Warsaw, Indiana. Advanced type material requires no darkening shades, using projected light to maximum advantage in average room lighting.

New screens have one surface matte, the other glossy, enabling projection under all types of lighting condition and are said to provide good color and contrast with excellent viewing angles and fewer problems with hot spots. Screens may be folded or rolled and will still provide smooth picture surface. Write Da-Lite Screen Co., Warsaw, Indiana for sample or illustrated literature.

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Burke & James Offers New Auto-Tera Sequence Camera

☆ Burke & James, Inc., Chicago has been appointed exclusive U.S. distributor of the new Auto-Tera IIB 35mm. sequence camera.

The Auto-Tera camera has a power film drive operated by a built-in spring motor, which permits the making of 12 sequence shots (1"x1½") in five seconds. The camera also may be used for conventional one-at-a-time pictures.

Other features include built-in coupled rangefinder; life-size view finder; f/2.8 lens in MFX flash-synchro shutter with speeds of 1 to 1/500 second. Lens and shutter are mounted in a precision helical focusing mount. Shutter release and film drive buttons are oversize for easy operation and built into the camera body.

List price of the Auto-Tera IIB is $99.50; leather carrying case is $9.50.

* * *

New 16/35mm Film Processor Is Introduced by Hi-Speed

☆ Hi-Speed Equipment, Inc., Waltham, Mass., has recently introduced a new model 16/35mm black-and-white film processor which is operated in daylight. The unit operates at 65 ft. per minute negative and 130 ft. per minute positive, with guaranteed gamma curves.

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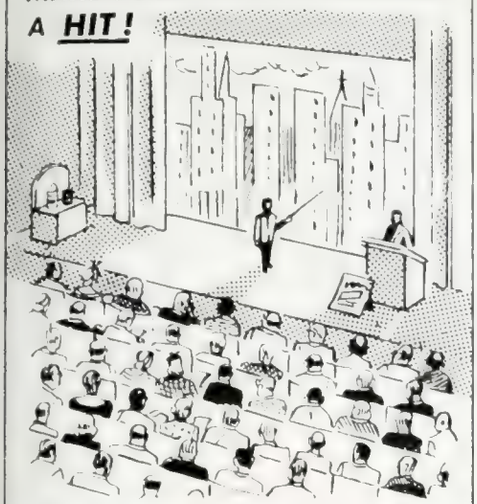
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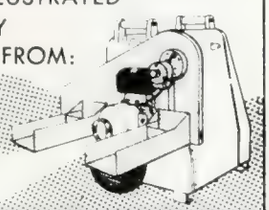
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Van Praag's Peel-Away Sets:

(CONTINUED FROM PAGE THIRTY-FIVE)

shoot fast, and keep the set construction costs from bean-stalking out of sight.

State Farm wanted the sets to look like real homes—with a feeling of depth and spaciousness. Usually, space equals money on a sound stage, but here is the solution that Van Praag came up with—six "peel-away" sets, designed by William Shriner, and constructed on one stage, measuring 40 ft. by 40 ft.

Spacious Effect Given on Screen

Though this sounds awfully crowded—and it *was* crowded—the films give an effect as if shot on a stage as big as a football field. The camera shows action in the living room, for example, and looks beyond into the dining room. This was accomplished by starting with the camera practically off-stage and in a hallway and looking through the nest of sets. After each spot was completed, the "peel-away" set was moved off and shooting continued with the camera moving forward.

Working with the Van Praag crew during production were Mo Kinnan, agency production supervisor for Needham, Louis & Brorby, and C. B. "Chuck" Foote, of State Farm. Mr. Kinnan said that with this kind of ingenuity going for them they were getting top quality for a reasonable price. Shooting of all seven spots was completed in four days.

Add These Production Credits . . .

In addition to set designer Bill Shriner, the "star" of the series, other credits for the unusual "peel-away" production go to Ralph Porter, director; Walter Holcombe, cameraman; and Daniel Karoff, production manager.

* * *

A Message for the Film Buyer

☆

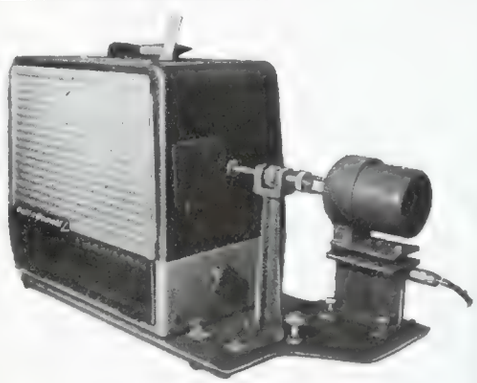
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BUSINESS SCREEN MAGAZINE
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The Off-Screen Voice:

(CONTINUED FROM PAGE EIGHTEEN)

with earlier plans to make videotape a part of the Transfilm operation," he added.

Buckeye is a manufacturer of automatic feeding equipment for poultry and livestock.

* * *

General Film Laboratories Sets Up a Producer's Service Center in Kansas City

☆ Appointing Neal Keehn as regional vice-president in charge of the new facility, General Film Laboratories Corporation, a subsidiary of Pacific Industries, Inc., has announced that it is establishing a producer's service center in Kansas City, Mo.

In making the announcement, General Film Labs president G. Carleton Hunt noted that Keehn will also supervise all central United States sales operations for the Hollywood-based film processing firm. The new General v.p. was formerly vice-president of the Calvin Company, Kansas City and director of its widely-attended Workshops since their inception in 1947.

* * *

Art Weitzel, Director of Photography at Firestone, Going Strong in His 41st Year

☆ Another pioneer who can truly say "I knew him when" of many of the business film leaders is Firestone's Art Weitzel, who has handled motion picture activities in that company for nearly 41 years.

As Director of Photography for the major rubber concern, Mr. Weitzel has worked with practically all studios from coast-to-coast. He's an avid BUSINESS SCREEN reader, a recent letter informs us, and says our recent 9th Annual Production Review brought back wonderful memories of past associations throughout the field he has served with distinction for over four decades.

* * *

U.S. Steel to Preview "Plan for Learning" Designed to Meet Community School Needs

☆ A new 30-minute color film, *Plan for Learning*, will be previewed in mid-April by the United States Steel Corporation. Designed primarily as an aid to communities which are in the throes of needing new schools, it will be nationally released.

Picture tells the story of how a new school came to be in fictional "Elmsville" and relates (with answers) most of the problems and questions which beset the town on this particularly rocky road.

* * *

Is Videotape Really "Live" Medium Or Are Film Producers Playing Dead?

☆ WE HAVE WATCHED a growing trend among the TV critic fraternity to heap praise on the tape output of the "live" camera, and to scorn the film. John Crosby, for example: "Since it was on tape, it looked fine . . . You get the flavor of a Hawaiian beach far more accurately on a tape show done with live cameras than you would with film . . ."

Well, we wonder what these comments really mean. That the pictorial quality and fidelity of the taped image on the tube is superior to the broadcast image of 35mm film? We doubt it very much. Tape is just fine, but we've never yet seen a taped picture with as good an image as either a film freshly made for TV output, or a *real* live show.



New president *of the University of Minnesota Alumni Club, Chicago, is Jack Rheinstrom (right) Wilding v.p. in charge sales. Extending kudos (l. to r.) are Jack Manders, Minnesota and Chicago Bears star; guest speaker Harry Stuhldreher and retiring club president, Les Welch.*

We think it isn't the image itself the critics are talking about, but the *technique* of taping vs filming. Tape, so often, *does* seem fresh and "live" even when it's fuzzy, and film *can* be awfully rigid and dead, though stunningly sharp.

We've watched tape production, and it seemed to us that everyone concerned seemed to have the feeling they were communicating *directly* with the audience. Even when scenes were re-shot each take seemed to be *it*. This was *real*. We've also watched with horror the glazed eyes of actors as a film TV spot assistant director yelled "Take 57." No communication here—just zombies going through the paces.

Perhaps it is time film producers re-examined their methods. Why does each scene have to be so all-fired perfect to the sacrifice of all spontaneity? Who cares? If it doesn't re-create reality in the viewer's mind, or what merit is the perfection? Watch that sunny beach scene—enough fill-in lights, reflectors and other paraphernalia to light a factory, and the picture is a complete phony—audiences know it. Look at this pretty refinery—all silver and blue. The crew twiddled their thumbs for three days for the sun to be j-u-s-t right to get that shot. A pretty picture postcard. Who cares?

There is an analogy to be made. Look back at the picture magazines and the advertising photography of a few decades back. Pretty stilted stuff—everyone looking all set and rigid. Great technical shots, but no life. Then, thumb through a recent LIFE or LOOK — or VOGUE. See how miniature cameras and the art directors' and picture editors' requirements of life and movement have revolutionized photography.

We'll bet that any skilled film cameraman can go onto any Hawaiian beach and get a better picture than Crosby's "live" camera and tape. But he won't if he goes out with his truckloads of gadgets, his phony "perfect" lighting, and no real desire to communicate with his audience.

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BUSINESS SCREEN

MAGAZINE · NUMBER 3 · VOLUME 20 · 1959











Top Right: Award to IAVA's Past President: Page 36

Center Above: Birth of a Bell System Film: Page 34

Film Festival Abroad: at Harrogate, England a Salute from Lord Monckton

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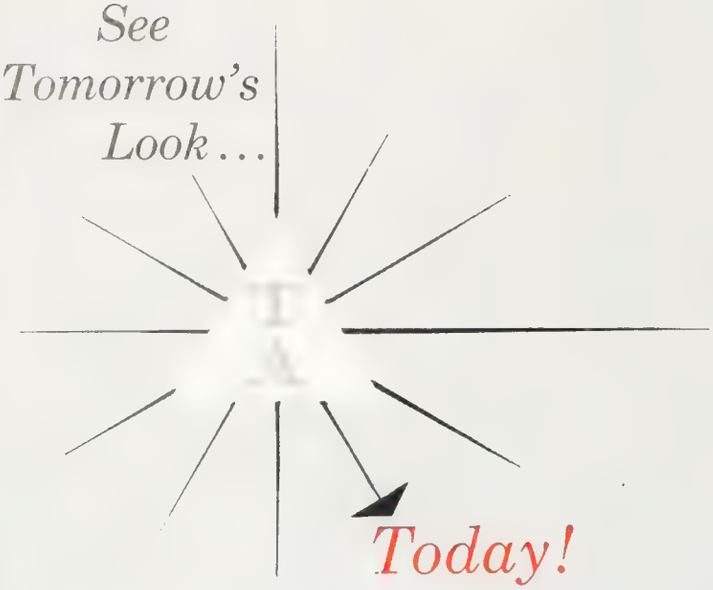
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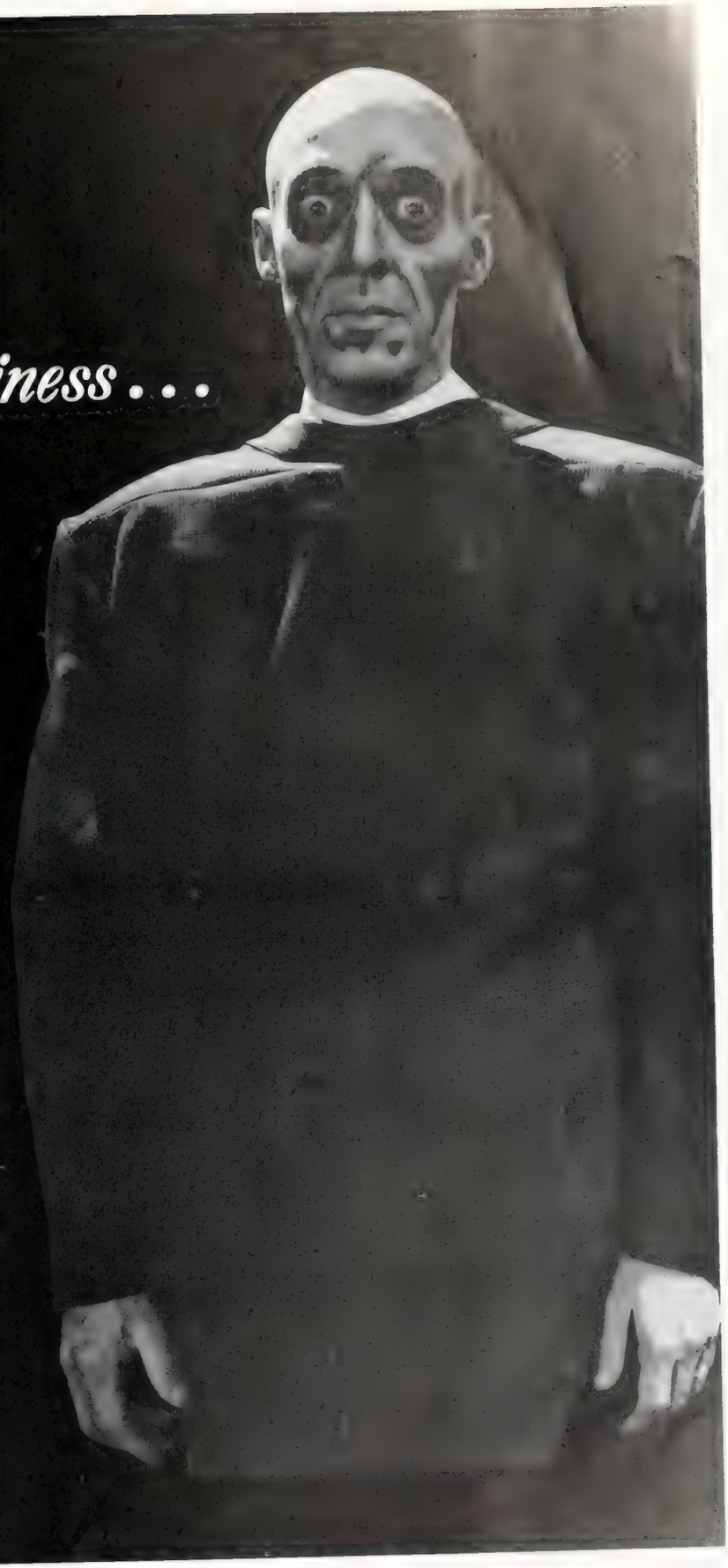
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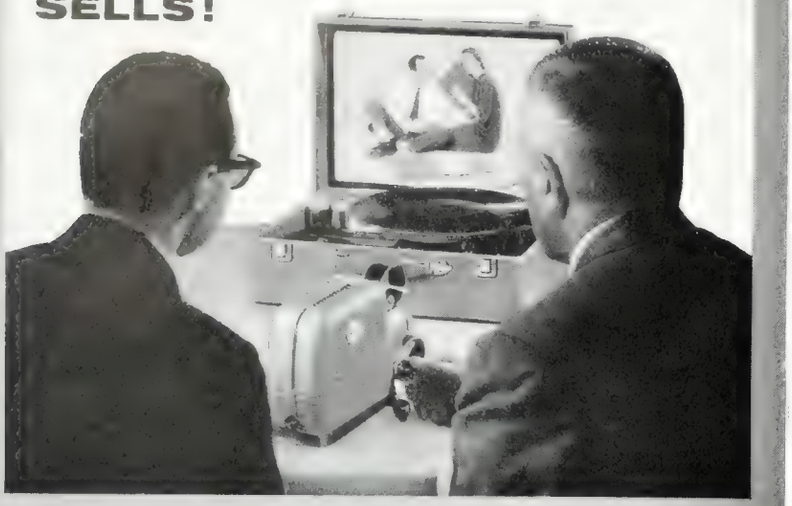
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Camera Eye

THE 1,600,000 shareholders of the American Telephone & Telegraph Company recently received an enclosure piece promoting the Bell System films. Eastman Kodak has done the same thing in mailings to its owners and there have been some noteworthy national advertising mentions of company sponsored pictures by Alcoa, the Pure-Pak Division of Ex-Cell-O Corporation (a major spread) and others.

All of which leads us to remark the potential power which sponsors have, through their dealers, shareholders, customers and employees to promote their current offerings to potential viewers. Featured in coming issues are articles on Hiram Walker and Montgomery Ward color films which have enjoyed similar advantages. Window displays in quantity went to Ward retail outlets this month, concurrent with May showings of its first major institutional picture.

* * *

Better Terminology Will Help Advance Films as a Medium

☆ We've rejected the phrase "nontheatrical films" to describe business, educational and similar films of fact. But let's agree nationally on a more appropriate phrase (such as "informational films"?) and use it in all our written and printed communications. The phrases "business films" and "sponsored films" are excellent in themselves but for public consumption we need a broad, descriptive term.

Let's have your letters to this department on this problem. And while we're on the subject of terminology, here are a couple of other terms which have *real meaning* to all who sponsor films:

There is the *"residual image"* which effective films leave with their viewers. Research in the armed forces has shown that film audiences "remember longer" than they do when exposed to similar material on the printed page. Sindlinger research on theatre screen advertising exposures showed very strong remembrance of sponsor messages. Films running from 1 to 27 minutes of screen time certainly hold the attention of viewer many times longer than the best read magazine advertisement. This *"impression time"* factor ought to be capitalized on by both sponsors and producers . . . studied and made the valuable measurement device which it is.

The services of motivational research organizations and other recognized survey groups should be employed to help find out what effect informational films have on their audiences and what business users know (and don't know) about the medium. We've begun working in this field with staff experts at Social Research, Inc.

* * *

Four "Emmy" Plaques to Niles Staffers at Chicago Ceremonies

☆ Members of the Chicago chapter of the Academy of Television Arts & Sciences voted Fred Niles Productions' entries four of the top "Emmy" Awards in May. Honored as "the best creator of television commercials, live or film" and as "the best TV commercial producer" these Niles' staffers also received plaques:

Lloyd Bethune, senior producer-director, won honors as "best director." Manny Paull, animation art director, was voted "best art director." Richard Hertel, supervising editor, was "best film editor."

Congratulations to all!

* * *

Over 50 American TV Spots Entered in Cannes Film Festival

☆ Over 50 television commercials produced in the U.S. have been entered by 14 production companies and advertising agencies at the Sixth International Advertising Film Festival. Event will be held at Cannes, France on June 9-13. Other entries were expected before the May 30th deadline.

18 different countries will be represented in the competition for two Grand Prix—one for television and one for theatre advertising films. For the first time, the bulk of more than 500 films entered will be in the television categories.

(CONTINUED ON PAGE TWELVE)

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A combination live-action, animation motion picture in color

Written and Produced for the UNITED FRUIT COMPANY

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26,024 NON-THEATRICAL SHOWINGS — AUDIENCE: 1,847,362
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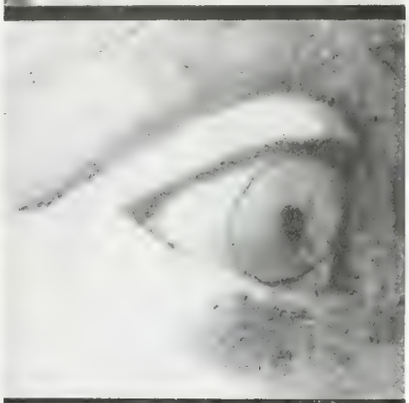
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CHRIS AWARD	COLUMBUS FILM FESTIVAL	1957

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THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY—EDUCATION AND TELEVISION

Number 3 • Volume 20 • 1959

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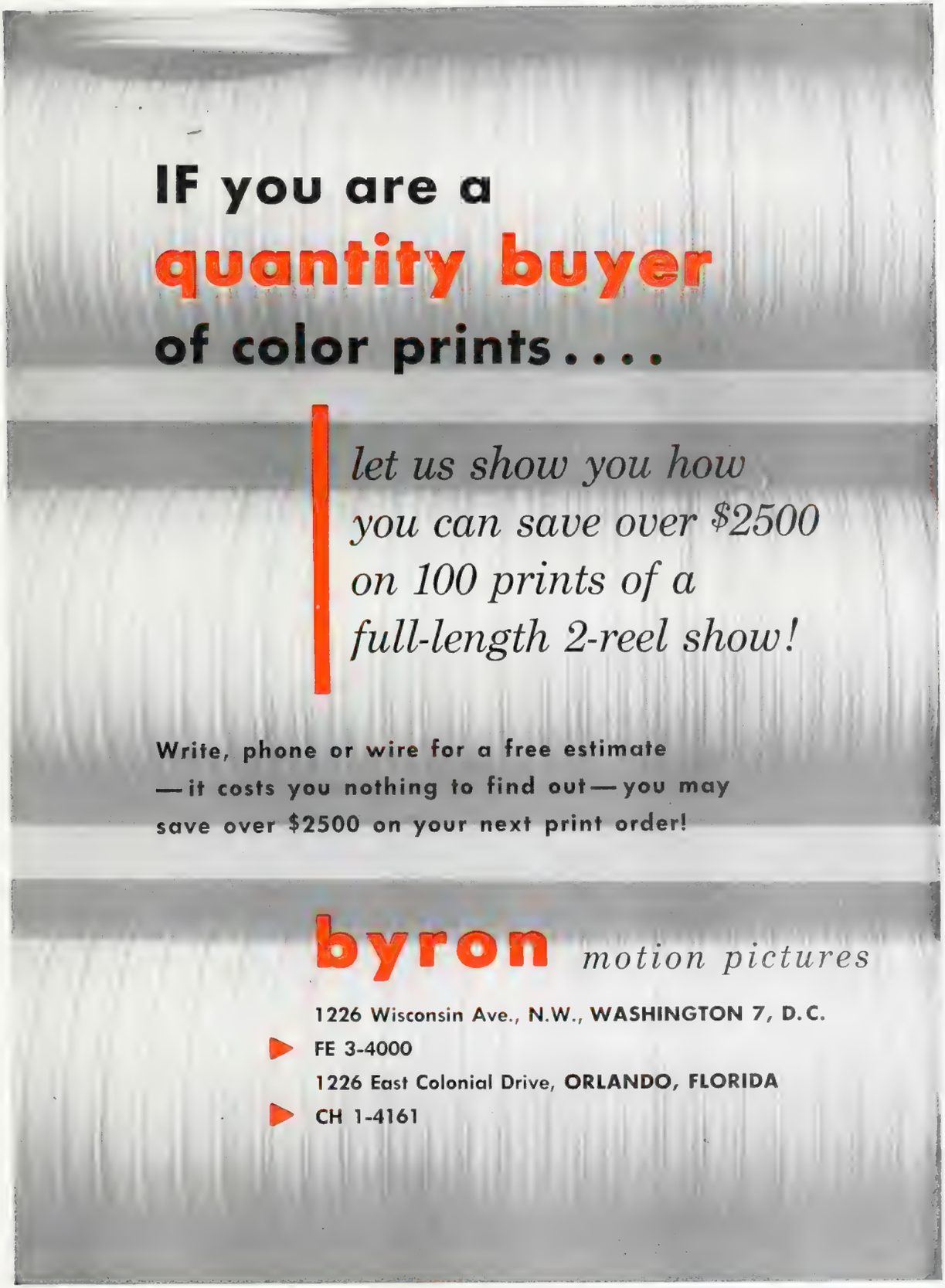
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PROVIDING EVERY EDITORIAL AND PROCESSING FACILITY FOR 16mm FILM PRODUCERS

"VICTOR PROJECTORS JUST DON'T WEAR OUT"

Victor owners from all over the world tell how their 16mm sound projectors have turned in extra years of trouble-free service.

Here are just a few unsolicited comments . . .

Fifth oldest sound model still running

"The Victor projector is in good operating condition, sound and picture," says Mr. Dale W. DeArmond of Wichita, Kansas, in describing his Victor Model 12. The machine, built in 1933, is the fifth 16mm sound-on-film projector ever made. "The original finish has only a few worn places . . . This projector is a wonderful machine, impossible to ruin a film with all those safety devices."

Only a burned out bulb

"We believe that it is amazing that this [Victor] machine, after being in continuous use since its purchase years ago and having such hard usage, is still in service," reports Mr. J. F. Steiner of the Steiner Studio in Elmira, N. Y. "The writer does a lot of traveling in Canada every year to fish and always takes the projector along to show movies taken the previous years. If you have ever traveled on some of these Canadian roads in the backwoods, you know what we mean about hard usage of the projector. The machine has never been returned for repairs, and has required no replacement parts other than a burned out bulb."

Never lost a foot of film

A film technician for the Army Pictorial Service in Long Island City, N. Y., Mr. Charles French has this to say about his Victor Model 25, manufactured in 1936. "I always boost the Victor for two reasons. The first is the automatic trip. In all the eleven years I have owned this machine I haven't lost a foot of film. The second is the gate runners. I have never had a scratched film due to my projector. I have operated many other makes and had to use emery paper on the runners, even when they were new."

Plunged 4½ feet to the floor

Reverend J. Samuel Pritchard of the First Evangelical United Brethren Church, Veedersburg, Ind. tells of his experience with a Victor Model 25, manufactured in 1936. "While showing a film for our Brotherhood about 4 years ago one of the setscrews of my projector stand wasn't tightened enough and the projector plunged about 4½ feet or more to the floor. I thought it was done for and suggested that the Brotherhood might like to buy a new one. They didn't. But the blacksmith took the poor old projector home, patched it up and it is still working."

Doing yeoman service

Mr. Frank A. Valenti of Brooklyn, N. Y. states that "I am the proud possessor of a Victor Model 24B which has done yeoman service in my work with mentally retarded children." This machine was built in 1935 and is "still in excellent condition."

Exposed to sub-zero winters

"We have been using our [Victor] for 12 years at our camp, having purchased it in used condition in 1945," reports Mr. Charles Greenwald of Granite Lake Camp, Munsonville, N.H. "Except for minor oiling and adjustments we have had perfect service in spite of the fact that during the winter it is exposed to constant cold, reaching temperatures below zero for months at a time."

Wonderful Victor workmanship

Mr. Leslie H. Wilson of London, England describes his Victor Model 25. It was manufactured in 1936 and still gives satisfactory service. "So far as I can see it still has all the original parts, and its present condition is proof of the wonderful workmanship you must have put in these machines when they were first made."

They never let you down

"I am an Ordained Minister and I do Missionary work and show many films to churches and to the lost on a strictly free will basis," says Reverend M. D. Awtry of Tampa, Fla. "My work and my love is to take the word to those who need it. If I had the money to buy a new 16mm sound projector I assure you that it would be a Victor. They are smoother running, easy to operate and they never let you down and the upkeep bill is almost nothing. Mine proves this."



Latest model Victor Sovereign 25 — built extra years of service.

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City Zone State

INDUSTRY EVENT

Set July Dates for National Audio-Visual Group Meetings

Bringing together groups interested in educational, religious, farm and industrial use of audio-visuals, the 1959 National Audio-Visual Convention will open July 25-28 at the Morrison Hotel in Chicago. Focus of the Convention is the National Audio-Visual Trade Show. 160 exhibit booths, featuring the products of more than 110 manufacturers and producers of a-v equipment and materials, will occupy the entire mezzanine and first floors of the Morrison.

Groups which have announced plans to meet during this year's national show include The Educational Film Library Association, with Dr. Neville Pearson of the University of Minnesota as convention chairman; The Audio-Visual Workshop for Industrial Training Directors, with Charles A. Ward, director of the Industrial Training Division of the American School in Chicago as chairman.

The Audio-Visual Conference of Medical & Allied Sciences, with Daryl I. Miller of the American Medical Association in charge; the Agricultural Audio-Visual Workshop, under the direction of Gordon Berg; and the Religious Audio-Visual Workshop, headed by Mrs. Mae Bahr, Religious Film Libraries, Chicago are other convention participants.

The Association of Chief State School Officers will hold a meeting during the NAVA program. Mrs. Altha Sullivan, Indiana State Department of Education, is president of the group.

Dates for the coinciding organization meetings during the 1959 National Audio-Visual Convention are as follows:

Educational Film Library Association—July 24-26.

AV Workshop for Industrial Training Directors—July 27.

Association of Chief State School Officers—July 26-28.

Agricultural Audio-Visual Workshop—July 27-28.

AV Conference for Medical and Allied Sciences—July 27.

Religious AV Workshop—July 26.

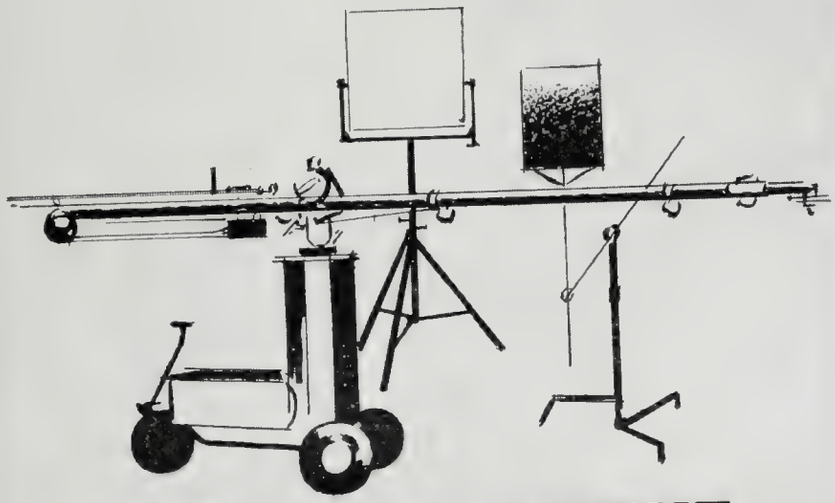
The National Audio-Visual Convention and Trade Show will continue through July 25-28 at the Morrison.

Information on the convention may be obtained by writing the national Audio-Visual Association, Box 337, Fairfax, Virginia.



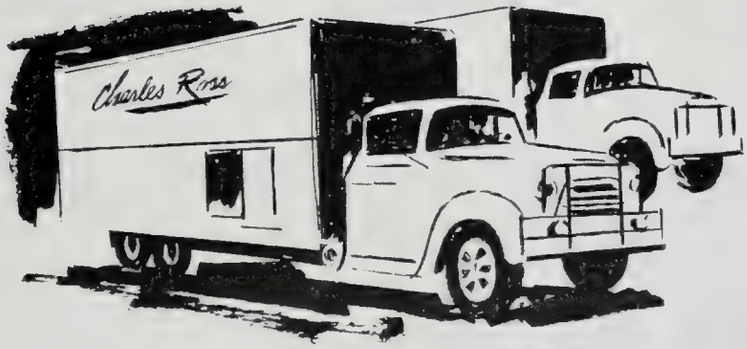
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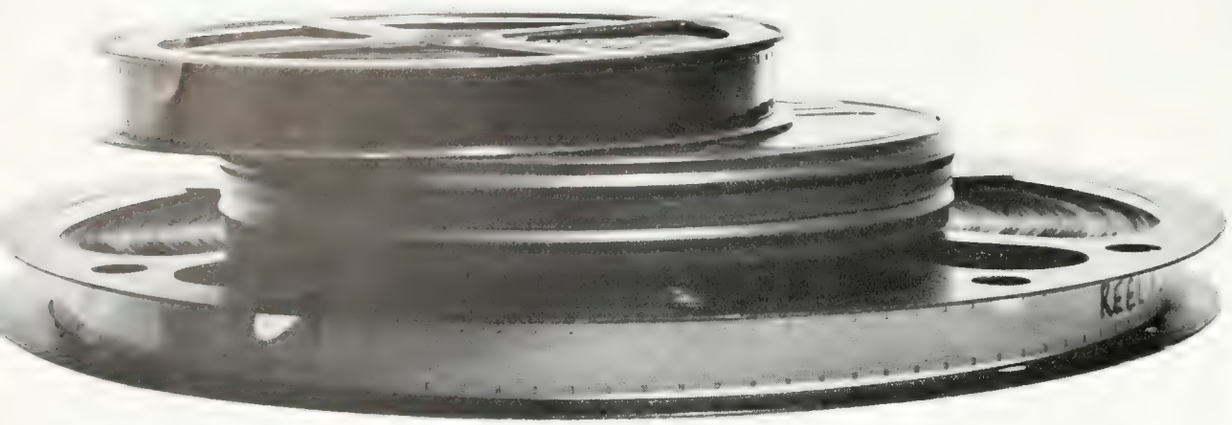
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Kentucky Training Directors to Hold 5th Annual Film Festival

☆ Announced in May and closing its entry lists on June 1 is the Fifth Annual Film Festival sponsored by the Kentucky Chapter of the American Society of Training Directors. Event will be held in Louisville, in cooperation with University College of that city, from June 22 through 26th.

All films released since January 1, 1956 are eligible for entry in these categories: Marketing and Sales; Labor and Management; Accident Prevention; Foreign Features, and General Interest. Entry fee is $5.00 per title and films will be considered for awards only if accompanied by a 50-word statement of purpose.

Winners will be announced at the Awards Banquet, Friday, June 26 at University College.

* * *

Motion Picture Credit Group Names Kern Moyse Chairman

☆ Kern Moyse, head of Peerless Film Processing Corp., New York, has been elected chairman of the Motion Picture Industry Credit Group. The organization is affiliated with the National Association of Credit Management.

Other key officers for the new year, beginning May 1, are vice-chairman Walter Lynch, Mecca Film Laboratories, Inc., and committee members Jack Fellers, DuArt Film Labs, Inc.; Everett Miller, RCA Film Recording Studios; and Murray Kahn, Color Service Co., Inc.

* * *

Space Administration Places Film on "Operation Mercury"

☆ The National Aeronautics and Space Administration has commissioned Milner Productions, Baltimore, to produce an official documentary film on *Operation Mercury*, the story of the nation's seven astronauts and man's first orbital space flight. Gene Starbecker, New York, will write and direct the film.

Mr. Starbecker was selected for the project because of his past experience on similar government documentaries, such as the Internal Revenue Service's *Beginning of Time*, the Navy's *Navy Men*, and the TV series, *Men of Annapolis* and *Silent Service*.

Milner camera crews and Starbecker are now in St. Louis filming the first impression of the seven astronauts as they receive their first look at the McDonnell Aircraft capsule that may one day carry one of them into space.

TECHNICAL • TRAINING • FARM • EDUCATIONAL • MEDICAL . . . and

Public Relations Pictures by Audio...

Public relations is an inside job—sort of like neighborhood relations which, as a good housewife will tell you, begins with good housekeeping. You couldn't make a neighborhood relations motion picture for some families. You shouldn't make a public relations motion picture for some companies. The old adage about not hiding your light under a bushel is another way of saying: Don't remove the bushel unless you have the light.



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—and many, many others

send for booklet . . .

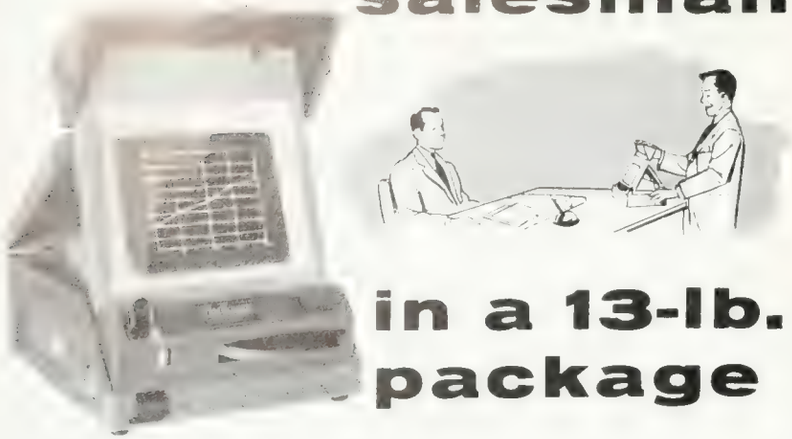


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Unique, new DuKane "Flip-Top" projector makes every neophyte a professional salesman . . . Doubles the effectiveness of your experienced sales people! Delivers the message the way you want it, complete with sight *and* sound. Open the lid, plug it in, slide the record in the slot, and the Flip-Top starts selling instantly. Ideal for desk-side prospects or small groups. Complete with built-in screen. Startling clarity in color or black-and-white filmstrip. Top voice fidelity.

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THE MICROMATIC is the industry's standard for quality and performance. Film advances automatically—always on cue—triggered by standard 30-50 impulse. DuKane "Redi-Wind" eliminates film rewinding forever! Shadow-box screen built into carrying case, plus plenty of power for big-screen projection.





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THE AUDITORIUM COMBINATION brings you fully automatic sound slidefilm projection. The high powered projector with 1200-watt capacity combined with the high powered auditorium sound unit produces large, brilliant pictures and fills any auditorium with sound. Entire combination packs into two compact, attractive carrying cases.

There's a DuKane sound slidefilm projector especially made to bring your message to any audience, from one to thousands! DuKane's top quality and rugged dependability give you sparkling pictures and bell-clear sound, now and for many years of hard use. Simple to operate, even by inexperienced personnel. For a demonstration in your own office, send in the coupon.

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I am interested in learning more about DuKane sound slidefilm projectors, particularly ☐ the Fliptop ☐ the Micromatic ☐ the Auditorium Combination

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CAMERA EYE:

(CONTINUED FROM PAGE FOUR)

However a number of theatre screen advertising playlets have been entered by members of the Theatre Screen Advertising Bureau, including the Alexander Film Company, MPA (New Orleans) and others.

List American TV Entrants

American entrants in the TV categories include Audio Productions, N.Y.; BBD&O, N.Y.; Gene Deitch Associates, N.Y.; Peter Elgar Productions, N.Y.; Filmways, N.Y.; Stan Freberg Productions, L.A.; Robert Lawrence Productions, N.Y.; MPO Productions, N.Y.; Fred Niles Productions, Chicago; Pintoff Productions, N.Y.; Playhouse Pictures, L.A.; Screen Gems, L.A.; Terrytoons, N.Y.; Transfilm, N.Y.; and Young & Rubicam, N.Y.

John Freese, Young & Rubicam film chief and the accredited U.S. juror at Cannes, will cover the festival for BUSINESS SCREEN. We're indebted to our current European correspondent-at-large, Wallace Ross (p.r. director of the Film Producers Association, New York) for the above late May on-the-spot report and for his excellent coverage of the Harrogate Film Festival (see page 28).

* * *

Linde, Trans-Canada Premiere New Films at Presstime:

☆ The Linde Company, a division of Union Carbide Corporation, is releasing The Gift of Kings, a new film that tells the story of star sapphires and star rubies. Trans-Canada Pipe Lines Ltd. has just premiered *Natural Gas Goes East*, a picture on the building of its new 2,290 natural gas line from Alberta to Montreal. Crawley Films Ltd. was the producer.

Scholastic Awards to 13 Business Films

NAMED by a nationwide panel of audio-visual education leaders as "outstanding motion pictures prepared for educational use" were 13 films sponsored by American business firms. Seven of these were cited as "outstanding" and six others received "meritorious" certificate awards in the 10th Annual Scholastic Teacher Film Awards Program.

Award certificates were presented to producers, sponsors and distributors of the winning entries by Kenneth M. Gould, editor-in-chief of Scholastic Magazines, Inc. at a presentation ceremony held May 7 at the Gotham Hotel, New York City. Guest speaker was Richard Griffith, curator of the Museum of Modern Art Film Library, whose subject was "Educational Motion Pictures as an Art Form."

Two Bell System science films, both produced by Frank Capra, were among the seven "outstanding" pictures cited. They were *The Strange Case of the Cosmic Rays* and *The Unchained Goddess*.

The Twentieth Century Series, a group of films produced by CBS News and sponsored for both television and 16mm educational release by The Prudential Insurance Company of America also received an "outstanding" citation. The series is distributed by Association Films.

The Mayflower Story, sponsored by the Aero Mayflower Transit Co. and produced by Paul Alley Productions was in the top seven group. It is distributed by Modern Talking Picture Service, Inc.

Award to Pfizer Film

Also in the top awards was *The Life of the Molds*, sponsored by Chas. Pfizer & Co., Inc., produced by Affiliated Films, and distributed by McGraw-Hill Text Films.

The St. Lawrence Power Project, sponsored by the Power Authority of the State of New York and produced by John Bransby Productions, was another "outstanding" selection. It is also distributed by Association Films.

Final winner in the "outstanding" category was *Tahiti, Island Under the Wind* produced by Henry Strauss & Company for Pan American Airways.

Merit Citations Listed

These films received citations as "meritorious" entries in the 10th Awards contest:

American Engineer, sponsored by Chevrolet and produced and distributed by The Jam Handy Organization.

The Art of Gift Wrapping, sponsored by Hallmark Cards; produced by Calvin Productions and distributed by Association Films.

Cotton—Nature's Wonder Fiber, sponsored by the Cotton Council International; produced by Audio Productions and distributed by the National Cotton Council.

(CONTINUED ON PAGE 14)

Critical moment in test of liquid propellant rocket engine is recorded by these fast moving instruments being filmed by Rocketdyne Film Unit. Rocketdyne is the largest manufacturer of liquid propellant rocket engines in the Free World.

ROCKETDYNE FILMS ROCKET ENGINE TESTS WITH MITCHELL CAMERAS

Advanced Research Films Plus Top Industrial Features Filmed by 21-Man Unit

The Motion Picture Unit at Rocketdyne, a division of North American Aviation, Inc., employs both 16mm and 35mm Mitchell cameras to accurately record testing of power plants for the Air Force Thor IRBM and Atlas ICBM missiles, and the Army's Redstone medium range and Jupiter IRBM weapons.

Camera dependability is of critical concern where months of preparation go into each test, and retakes are impossible. Mitchell cameras assure uniform excellence of highest film quality and trouble-free operation that no other camera can match.

Other Rocketdyne films, like the full-length prize winning documentary "Road to the Stars," demand extreme camera flexibility. Special Report films, for example, involve interior shots of plant and production lines which normally would require prohibitively expensive lighting. Mitchell cameras, with their 235 degree shutters, do this job easily with a minimum of lighting equipment.

To obtain information on the world's finest motion picture cameras write today on your letterhead. Please specify your interest in literature on the Mitchell 16mm camera—or the 35mm camera.



Precision Test Firing of Rocket Engine at Rocketdyne's Propulsion Field Laboratory is recorded by Mitchell Camera in remote 1600 acre test area in Santa Susana Mountains, California.



Scene from "Road to the Stars," which won the top award in the Industrial Film Producers Association competition, shows camera unit in plant with Mitchell on track-mounted dolly. Producer-Director was Bill Adams.



Camera requires great flexibility from long range to close-ups like this which shows the Mitchell shooting a precise view of panel operations in the recording center during a test.

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PLAZA 7-1525

The Film Buyers Read
BUSINESS SCREEN MAGAZINE

Scholastic Awards

(CONTINUED FROM PAGE 12)

Mackinac Bridge Diary, sponsored and distributed by the U.S. Steel Corporation. Produced by The Jam Handy Organization.

Energetically Yours, sponsored and distributed by the Standard Oil Company (N.J.). Produced by Transfilm, Inc.

Freedom Highway, sponsored by Greyhound Corp., and distributed by Association Films. Produced by Jerry Fairbanks Productions.

In addition to the two "meritorious" citations, The Jam Handy Organization had two educational filmstrip series cited for "outstanding" awards. These were *Insects Around Us* and *Heroes of Greek Mythology*.

* * *

Technicolor Opens $2 Million "Show Plant" in Los Angeles

☆ A new $2 million "show plant" for film processing and printing service was opened by Technicolor in Los Angeles on May 18. Facilities comprise 56,000 square feet of space, bringing to 190,000 sq. feet, the total space devoted by Technicolor to its operations.

Wilding Picture Productions Changes Name to Wilding, Inc.

☆ The 45-year-old business, television and national communications producing company long known as Wilding Picture Production, Inc. has shortened its corporate name to "Wilding, Inc."

New abbreviated title retains only the name of the late Norman E. Wilding who founded the company as a small commercial photography studio in Grand Rapids, Michigan in 1914.

"Our old corporate name was simply too restrictive—it was a definitive title which no longer embraced all our services," said H. Williams Hanmer, president.

The key phrase "Communications for Business" is more widely descriptive of present company services which embrace sales promotion, market research and sales manpower development in addition to the production of motion pictures, sound slidefilms and other audio-visual presentation media including industrial stage shows, television commercials and printed materials.

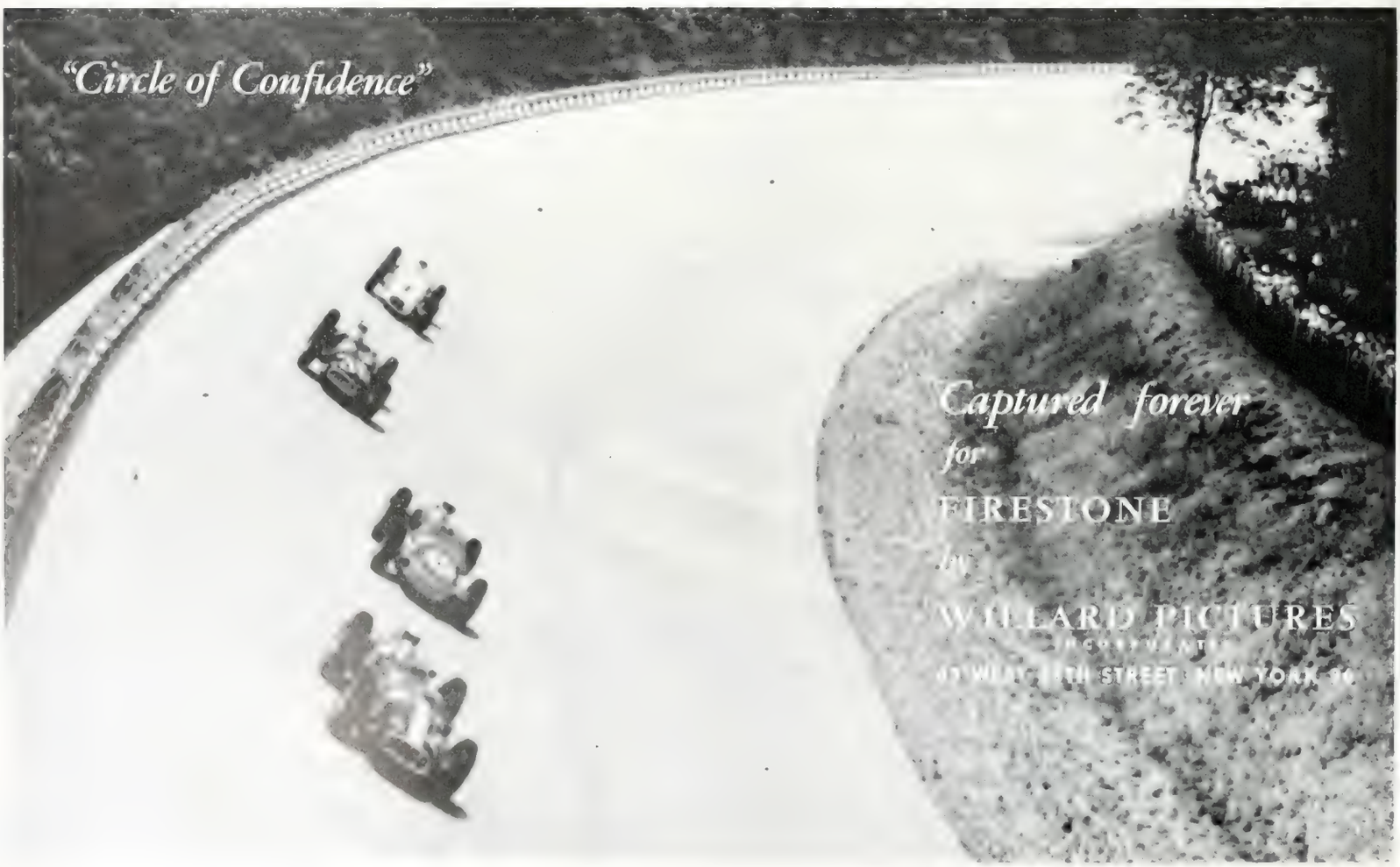
The change, voted by the board of directors, also affects Wilding branch offices in New York, Pittsburgh, Detroit, Cleveland, Cincinnati, Minneapolis-St. Paul and Hollywood.



John Freese Represents U. S. At Cannes Ad Film Festival

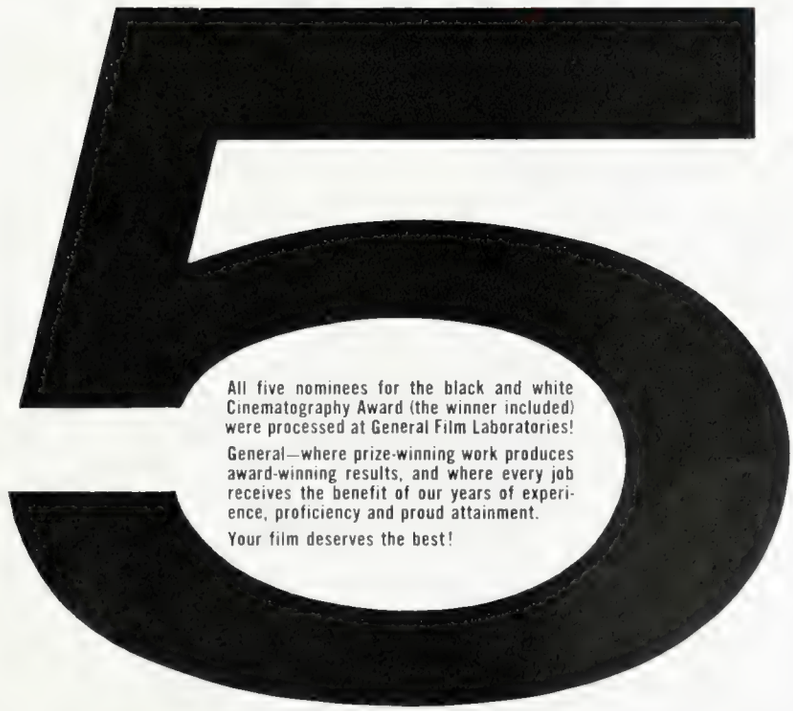
The appointment of John Freese, manager of radio television production at Young & Rubicam, New York, as American jury member and U. S. delegate at the Sixth International Advertising Film Festival has been announced by the Theatre Screen Advertising Bureau.

Festival will be held in Cannes, France, from June 9-13 under the joint sponsorship of the International Screen Advertising Services. TSAB is the American member of this group.





OUT OF



All five nominees for the black and white Cinematography Award (the winner included) were processed at General Film Laboratories!

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Importance of Worldwide Communication Is Engineers' Theme Under Florida Sun

THE 85th semi-annual convention of the Society of Motion Picture and Television Engineers, meeting May 3-8 at the Hotel Fontainebleau, Miami Beach, heard talks on multilingual films, video tape, and other technical problems.

In his welcoming speech at the get-together luncheon May 4, Mitchell Wolfson, President of Wometco Theatres, Inc., Miami, stressed the value of improved communication techniques in improving international understanding. Loris M. Gardner, of Edgerton, Germeshausen & Grier Inc., Las Vegas, Nev., described the scientific films prepared for the 1958 Geneva, Switzerland Atoms for Peace Conference employing multilingual sound during the May 7 session on multilingual films. Specimens of the films were shown with the Multivox equipment.

Address by General Medaris

Feature of the Monday evening session was an address by Maj. General John B. Medaris, Commanding General of the U.S. Army Ordnance Missile Command, Huntsville, Alabama. Films produced by Columbia Pictures, American Film Productions, Walt Disney, 20th Century-Fox, Reid H. Ray Prods., Warner Bros., the U.S. Naval Photo Center, University of Miami Marine Laboratory, United World Films, Alfonso Sanchez Tello and Roberto Figueroa Mateos, American Cinema Editors, Inc., and Terrytoons were screened before the various morning and afternoon sessions. A post-convention tour of the Air Force Missile Test Center, Patrick Air Force was arranged for SMPTE members by Maj. General Donald N. Yates, commander of the Center, including a tour of the technical laboratory facilities for processing documentary and engineering sequential films.

Resumes of some of the speeches and papers given at the convention follow.

Films and Television in International Communication

by Mitchell Wolfson*

☆ The world, declared Wolfson, has reached a stage where only radio and television signals are capable of faster inter-continental travel than the world's weapons of destruction. We and our allies, and our enemies, have increased our capability of destroying each other much faster than we have developed our capability to communicate with one another.

"It is fantastic to contemplate," he said, "the catastrophe that could result in the trigger-happy world of today from just one simple blunder. Can you imagine, then, the enormous value of having instruments by which the head of one state would be in immediate tele-communication with the head of another? To paraphrase an old proverb, here one picture might be worth 1,000 ICBM's—and 100,000,000 lives."

Wolfson stressed the desirability of quick action on the development of automatic language translators.

"The word 'ultimate'," he said, "is one that has to be used with caution, but it would certainly come close in describing an efficient, dependable electronic language translator. The only place you could go from there would be a machine that gave a warm handclasp of friendship, and I'm afraid there would be something just too much to hope about that."

Of the film gross of $590,000,000 recently established by the eight major U.S. producers, Wolfson noted, $310,000,000, or over 50 per cent of U.S. major studios' income came from the foreign market.

"This," he said, "is a little recognized but extremely important tribute to American democracy that is performed every day in the foreign countries reached by our films."

In making possible expanded communications services that would reach greater numbers of the world's peoples, he concluded electronic technicians not only stimulated international commerce but helped bring about an understanding of U.S. principles that would help prevent combat.

Simultaneous Exhibit Theatre Reproduction in 4 Languages

by Loris M. Gardner*

☆ Forty-four films on peaceful uses of atomic energy were prepared and exhibited at Geneva between September 1 and 17, Gardner reported, using a novel four-language sound track.

The productions were of two types — 20- to 55-minute "program" type films for exhibition before the United Nations and shorter 10- to 20-minute films portraying details and processes of scientific interest.

These were shown as part of the U.S. exhibit in four unique theaters, using rear projection screens and selective four-language sound.

More than 15,000 people viewed the shorter films, which averaged 12 minutes in length. The exhibit and the comprehensive collection of films helped bring about establishment of film libraries of scientific films in Europe, and plans for others in Asia and South America.

*Senior Scientific Executive, Edgerton, Germeshausen & Grier, Inc., Las Vegas, Nev. Leader, Technical Films Branch Office, Second Atoms for Peace Conference, Geneva Switzerland, 1958.

Multi-Lingual A-V System

☆ "A Multi-Lingual Audio-Visual System." An audio-visual system has been designed with a 16mm. rear-projection system, electrically interlocked with a 16mm. magnetic film reproducer which carries a four-language soundtrack. A selector switch and headphones at each seat in the auditorium permit each auditor to select the desired language.—*Howard M. Tremaine and Glenn R. Osborn, Lookout Mt. Air Force Station, Hollywood, Calif.; and James W. Green, Magnasync Mfg. Co., Ltd., Hollywood.* *(Cont'd on Page 18)*

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"If there is any weakness worse than the inability to close a sale, it's the inability to begin." Here are five tested techniques any salesman can use to ease his way to the order.

PRESENTING YOUR SALES CASE, CONVINCINGLY

The salesman's ability to sell with conviction largely determines his ratio of orders to calls. This film demonstrates the skills which sales champions use to convince skeptics.

OVERCOMING OBJECTIONS

A prize-winning film which shows salesmen how to change objection stumbling blocks into sales steppingstones. Six basic techniques are demonstrated.

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Too often, when the time comes to close a sale—something goes wrong. This film demonstrates five fundamentals of closing to help any salesman reduce his percentage of "almost closed" sales.

These films have worked for thousands of companies in all lines of business. Any one of them can be the highlight of your next sales meeting or dealer meeting.

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"HEADQUARTERS FOR SALES TRAINING FILMS"

Highlights of the 85th SMPTE Meetings:

Audio-Visual Communications in Missile Training

by Col. H. S. Newhall*

Col. Newhall pointed out that the U.S. Army Ordnance Guided Missile School has pioneered a series of experiments that may cut more than 25 per cent from missile training time through the use of film projection, closed circuit television, and other aids.

Among the training devices demonstrated by Col. Newhall during his talk were excerpts from closed circuit television courses transmitted live from the Redstone Arsenal to such centers as Fort Knox, Kentucky and the Pentagon; video tape used in classes conducted around the clock at the school; new slides that can be made within five minutes, "black light," video typers, tele-prompter reading units, and rear-screen projectors; and various "telemation" techniques such as lowering of lights, opening of curtains over movie screens, and starting and stopping of films, slides, and tape recordings by electronic devices.

Benefits included, in addition to a 26.6 per cent saving in training time, a 2 per cent increase in retention of subject matter by students, and a 7 per cent improvement in test grades, complete coverage of subject matter, and increased flexibility of class scheduling on a 24-hour-per-day basis.

"These results lead us to believe," he said, "that we have developed a technique that fully exploits the latest advances in the art of audio-visual communication and can be applied to other types of training problems with equally effective results."

*Commandant, U.S. Army Ordnance Advance Guided Missile School, Redstone Arsenal, Ala.

Missile Range Cine Lab

"Atlantic Missile Range Cine Processing Laboratory." Commercial quality cine processing at the world's largest missile testing center was described. Films processed include Anscochrome 16 mm., 35 mm. and 70 mm.; Eastman Color Negative; and commonly used black-and-white films. — *Wallace F. Bischof, Patrick Air Force Base, Fla.*

Observation of Explosive Phenomena by Submicrosecond Color Photography

by Morton Sultanoff*

☆ Sultanoff described a technique that he developed for obtaining full-color motion pictures at rates exceeding one million per second.

The technique utilizes reflected light from auxiliary explosive flash lamps whose intensity is so great that a time of only one-tenth of one millionth of a second is required to get adequate exposure with Super Anscochrome Film. It is used to study military explosives.

A high-speed camera, with an air-driven motor that rotates at 3,000 revolutions per second, is used with the flash lamps. Studies of explosive events moving at speeds exceeding 20,000 miles per hour have been made.

*Ballistic Research Labs., Aberdeen Proving Ground, Maryland.

* * *

The Mixed Blessings of the Video-Tape Recorder

by Sidney V. Stadig*

☆ The video-tape recorder acquired by Station KYW-TV in April, 1958, said Stadig, brought with it a whole set of problems and opportunities, not only in production and engineering, but also in the sales department.

Disadvantages include maintenance, length of rehearsal and tape time, cost accounting, pricing, bookkeeping necessary to keep track of commercial takes, and the problem of small reels.

Advantages include greater productivity and efficient use of studio crews, two-camera commercials and programs during time periods that would not otherwise be available because of lack of space, equipment, or personnel, and better client-agency relations.

*Chief Engineer, Westinghouse Broadcasting Co., in charge of television facilities and operating personnel in Philadelphia and Cleveland.

* * *

Horizons for Television Tape

by Ross H. Snyder*

☆ Prospects for tape syndication as a supplement to and perhaps as an eventual replacement for photographic film in production and television releases were discussed by Snyder. Present technical capabilities and limitations were summarized and future possibilities suggested, along with non-television applications within the capabilities of the television tape recorder.

*Professional Products Division, Ampex Corporation, Redwood City, Calif.

Studio & Lab Papers

☆ Sessions on sound recording techniques and lab practices brought a number of useful papers on these

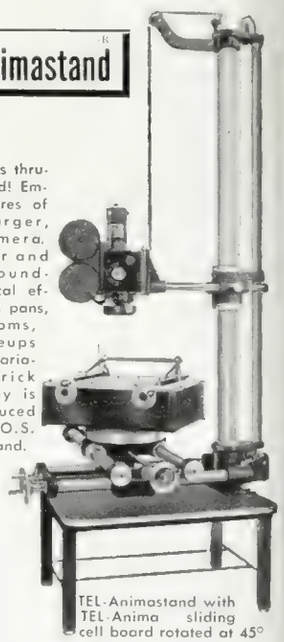
(CONTINUED ON PAGE 58)

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Installations thruout the world! Embodies features of photo enlarger, movie camera, micrometer and railroad roundhouse. Optical effects such as pans, angles, zooms, quick closeups and every variation for trick photography is easily produced with the S.O.S. TEL-Animastand.

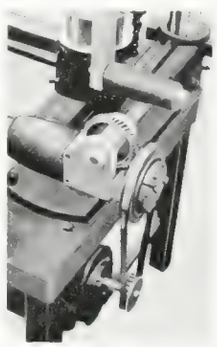
TEL-Animastand with TEL-Anima sliding cell board rotated at 45°

A camera fitted to a moveable, counterbalanced vertical carriage photographs the art work. Takes even the heaviest 16mm or 35mm camera (Acme with stop motion motor illustrated).

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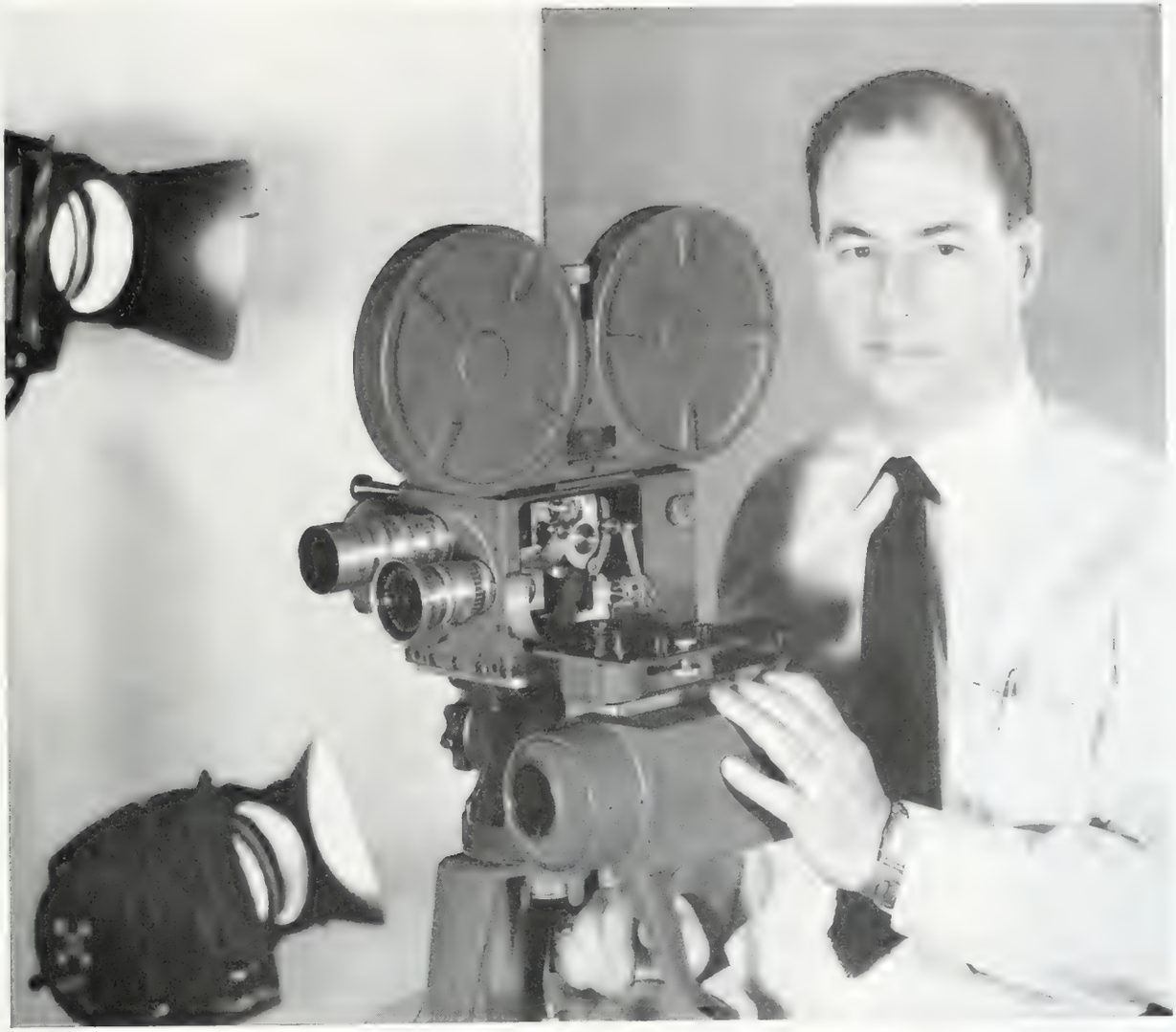
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gets "studio quality"

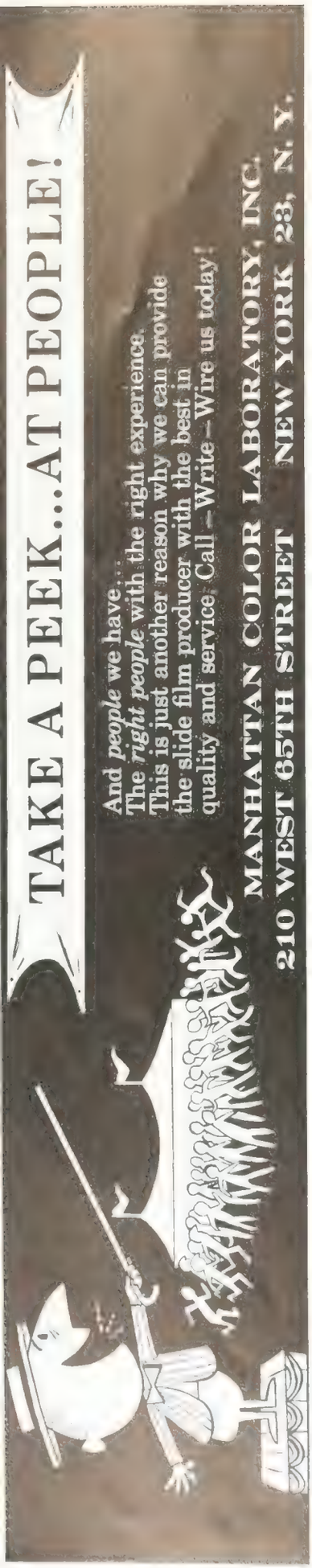
on tough location assignments

Ansco

Type 242

". . . We here at Condor use the Ansco family of films in all our color productions. Naturally the workhorse is the unmatched Ansco 242. For faithful color reproduction of delicate pastel colors in a film for a paint manufacturer, accurate flesh and blood tones for medical work, the dramatic color for studio sequences . . . all this we sort of take for granted with Ansco 242. When lighting conditions get rough and impossible, Type 232 and Super Anscochrome colors blend with the rest of the footage. When time is short we appreciate the fast processing service we receive even though we are 300 miles from the Lab." (signed) Very truly yours, Dean Moore, Production Manager.

Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.



Out of the South, a Prize Business Film as

"Dial the Miles" Spans the Bell System

IMPORTANT NEW DEVELOPMENTS in the basic business of supplying telephone service to nine Southern states become almost automatically subjects considered for motion pictures. *Dial the Miles* is such a film. The Southern Bell Telephone Company had this picture produced to bring the general public the story of a new service—direct distance dialing from customers' telephones.

The ingredients were complex: before direct distance dialing can go into service, a telephone exchange has first to use the two-five numbering system. Two letters and five digits are needed to tie into the nationwide dialing setup.

Then special automatic accounting machinery is needed to make out the bills and to charge them to the calling number.

Special Production Problems

The producer selected for *Dial the Miles*, Frank Willard Productions of Atlanta, was also faced with a number of exceptions to the requirements. For instance, certain present telephone exchanges cannot be made completely automatic; the design of their dial mechanisms makes it necessary for an operator to briefly come on the line to record the customer's number in the billing machines.

Meeting both requirements and exceptions, Willard fashioned a script for a single film that would cover every possibility. The result: *Dial the Miles*, a 15-minute color motion picture that was accorded top honors in the sales promotion for business category at the recent American Film Festival in New York City.

Changes for Second Version

To make a single film do the work of two, the script was written so that by a simple cutting job, three sections of the film which dealt with giving the customer's number to the operator can be cleanly removed for showing in towns using completely automatic equipment. Those exchanges which use an operator have a version which "cuts" only one section dealing with long distance wrong numbers.

Below: *this cat's cradle helps explain national dialing areas.*



Atlanta TV star Don Elliot Heald portrays a telephone engineer who explains (in a light manner) the workings of the new direct dialing process. In order to avoid a dry, technical lecture approach, Heald is first seen with his fingers entwined in a cat's cradle, a device bringing to mind the web of wires connecting the nation's telephones.

Make Technical Facts Clear

To make a technical subject clearly understandable to its lay audience, Willard made good use of cutaway sequences on the studio set to show both equipment and wiring setups. A dimensional grid map and wall poster help explain the large dialing areas into which the nation is divided. Inside such dialing areas no two phones have the same exchange and number.

Useful films from various sections of the Bell System often are selected for nationwide adoption. That's what happened to *Dial the Miles*, which was subsequently adopted by AT&T for nationwide use. Both the producer and Southern Bell had anticipated this possibility so both dialog and narration are suitable for both types of audiences.

Effective for National Use

The only changes required to make a national version were the replacement of two words in the dialog track and two in the narration track, changing "south" to "nation" and substituting the words "of our towns" for "southern towns." The dialog changes are undetectable on the screen.

Early reports indicate that the verdict of the Festival jury is being upheld by audiences in the field, bringing credit and personal satisfaction to writer-producer Frank Willard who solved some weighty technical and audience problems to help telephone customers *Dial the Miles* and to help make potential users want to try.

* * *

Films in Bell System:

☆ A feature article on how the Bell System originates films appears on page 34 this issue.

PARTHENON PICTURES
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CURRENT AWARDS

1959 Freedoms Foundation medal for our Mobil Oil film, FIRE AND THE WHEEL.

* * *

Two 1959 Chris Awards — FIRE AND THE WHEEL and Int'l. Harvester's COLLECTOR'S ITEM.

* * *

1959 American Film Festival Blue Ribbon for FIRE AND THE WHEEL.

* * *

New Midwest Office

A new Midwest office for production and client service, headed by Woodbury Conkling and Roger Clark, has been opened at 185 No. Wabash in Chicago by Parthenon Pictures-Hollywood. Telephone number is RAndolph 6-2919.

Stage shooting and "finishing" work will continue to be done in the Hollywood studio, but the new Chicago facility will have editing equipment and stock a full complement of professional camera, synch sound, lighting, camera car and other gear for location shooting in the Midwest and East. Clark and Conkling will report directly to exec producer Charles Palmer in Hollywood.

* * *

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—on letterhead request

"MEMO TO A SPONSOR"
(contemplating his first film)

"NOTES ON SIMPLICITY"

"THAT'S COMMUNICATION"
(IAVAnthem—sheet music)

"STORY-BORED"

* * *

AT BOOKSTORES

BOOK: "TV AND SCREEN WRITING" (chapter, "Business Film and the Writer")

U. of Calif. Press, 1959 $3.95

* * *

BOOK: "CASE HISTORY OF A MOVIE" (Dore Schary, MGM, and Charles Palmer)

Random House $3.00

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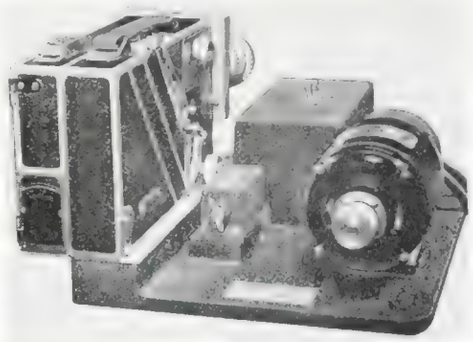


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Prints either sound or picture by contact. Suction-cooled lamphouse; removable filter holders; 300 watt projection type lamp. Other B & H Models and accessories available. **$4,600.00**

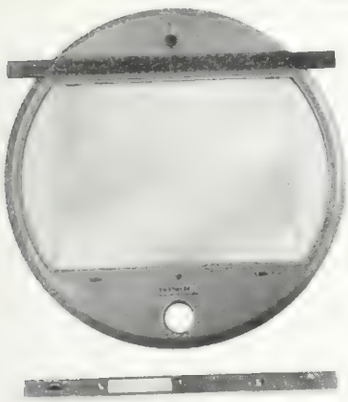
Other Printers from **$167.50**

When you make commercial films, the budget is sacred. It isn't like the old days in Hollywood when a big name director could go a couple of million over his budget—and get away with it. Today if you exceed your budget, it very likely will come out of your own pocket. So do what other smart producers, directors, cameramen and sound engineers do. Consult CECO. *Our experts have the know-how about equipment and money-saving techniques. We carry the world's largest assortment of professional cameras, lenses, tripods, recording, editing, lighting, laboratory and processing equipment, etc. There is never any charge at* CECO *for consultation. Come by for help with any problem, large or small.*



CECO Stop Motion Motor for Cine Special

110 volt AC operation; ½ second exposure. Has forward, reverse, on-off switches; frame counter; power cable. Attaches easily to camera without special tools. **$450.00**



Bowlds Animation Disc and Peg Bar

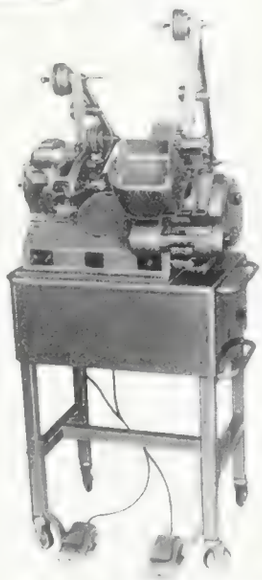
Animation Disc features oversize contoured glass; convenient rotation; positive lock; full vision sliding scale; and clear, opal, or frosted glass. Peg Bar has precision pegs so that cels slip on and off easily. Has countersunk holes and flush screws for easy attaching.

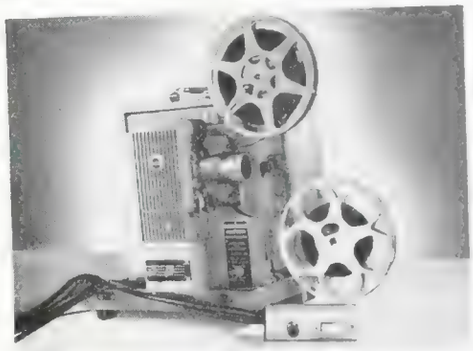
Animation Disc **$47.50**
Peg Bar **6.50**

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Model UD20S (Illustrated) **$1,925.00**

Other Film Editing Viewers from **$49.50**





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Gives flicker-free projection at speeds from 6 to 20 frames per second. Single frame operation forward and reverse without damaging film. Quick transition from continuous to single frame. **$795.00**

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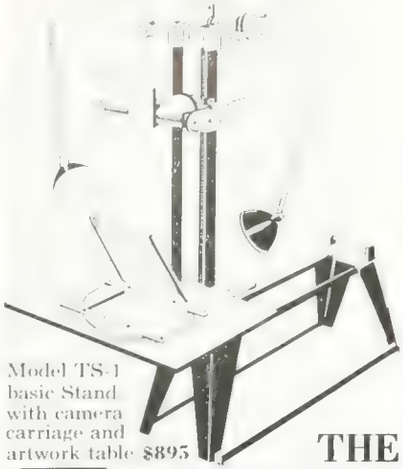
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Florman & Babb proudly introduces the all new TRIPLEX, a top quality precision designed animation stand. It's manufacture and workmanship assures you of the highest quality results. The F&B TRIPLEX costs less and does more than any other animation stand now available. It will accommodate Arriflex 16 or 35 mm, Eyemo, Maurer, Mitchell, Cine Special, Bolex and all 4 x 5 Still Cameras.



2"-IN HORIZONTAL POSITION
For zoom titles, copy and

4"-IN DIAGONAL POSITION
Calibrated scale for accurate set-up at any angle, both over head and on copyboard. Scale is graduated in 20ths, which is equal to 1 inch on base position.

ADDITIONAL FEATURES

- Artwork table can be pivoted out of the way so huge artwork can be taped to wall or floor for copying.
- Smooth stop motion zooms from three positions
- Camera carriage compound movement 11" North South, 17" East-West
- Camera zoom range to table—1 to 12 field to floor 1-24 field
- Each movement driven by lead screw and hand wheel—
- Each movement registered by counters in 1 100th of an inch
- Diagonal or off center zooms on both animation product stage.
- Animation table with 2 peg bars moving 16" registered with scale in 1 20th of an inch
- Animation table rotates for spins and diagonal pans—registered in degrees
- 9 x 12 hole through table top for rear lighting and rear projection.
- Platen is hinged—platen glass is Gimbal mounted
- Entire construction of steel and cast aluminum—resting on 4 adjustable leveling feet.

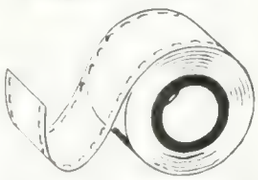
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LENGTH	62 INCHES
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ARTWORK TABLE TOP	24" x 26"
WEIGHT	300 LBS. APPROX

TS-2 COMPLETE STAND WITH COMPOUND CAMERA CARRIAGE, ROTARY PEG TRACK ANIMATION TABLE, AND COUNTERS $1495.00
TS-3 HINGED PLATEN $80.00
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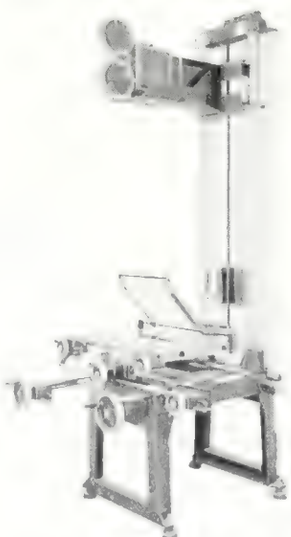
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16mm. Single Perf. $5.00 per roll
16mm. Double Perf. 5.00 per roll
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News Along the Film Production Lines

"Carbon Arc Projection" Begins Exhibitor Showings

The National Carbon Company, Division of Union Carbide Corporation, has begun a nationwide series of showings to motion picture exhibitors of its 15-minute sound motion picture, *Carbon Arc Projection*.

Theatre owners attending the three-day "Show-A-Rama" staged at Kansas City in March were the premiere audience for the 15-minute Technicolor production.

Produced for National Carbon by John Sutherland Productions, the film is said to be the first picture made to demonstrate the optics of motion picture projection and the unique role played by the carbon arc in the broad science of light, sight and color.

Equal sequences of live action and animation are used to explain the carbon arc and its operation, illustrating how the high intensity light source has both the brilliance and color balance required for motion picture projection and production.

Other sequences showed the theatre owners the actual operation of scientific equipment used to measure the crater brilliance of the carbon arc and provide a graphic explanation of how closely the light from a high intensity carbon arc approximates that of natural sunlight.

J. W. (Bill) Cosby, arc carbon sales manager for the company, introduced the premiere showing. He also presented a series of color slides selected from NCC's series of Projector Carbon Bulletins.

* * *

Wilding, Inc. Stages Exhibit At Armed Forces Open House

☆ The role of the motion picture in Space Age military training was demonstrated by Wilding, Inc. on Armed Forces Day, May 17, as this producer of hundreds of films for the defense establishment staged an exhibit of its special camera cars, projectors, arc lamps and other exhibits at an Open House held at the Chicago-O'Hare International Airport.

Feature of the Wilding exhibit was a 10-minute motion picture, viewed on a special push-button projector, which is used in training jet bomber pilots for instrument landings. Viewers follow every tantalizing second as the big aircraft is brought down through the clouds to a perfect landing in zero visibility.

Although this film was made in the air under actual blind-flying conditions, Wilding's Harold Witt (executive producer in the com-

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MOTION PICTURES

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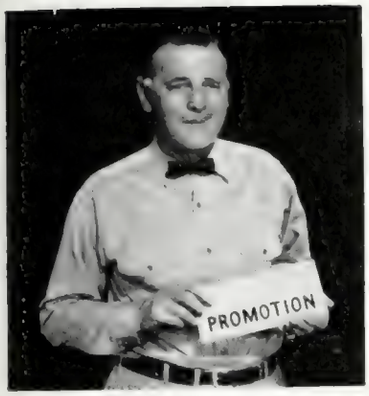
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Write for Details on Obtaining a Preview

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pany's Government Service Dept.) describes it as routine as compared to some of the top-secret assignments involving intercontinental missiles, space rockets and atomic submarines.

Because of the classified nature of such projects, these studios have maintained the same close security procedures followed during World War II. The O'Hare Open House which permitted a slight lifting of the security curtain included an air show, closed-circuit television transmission of an actual F-86 jet fighter-interceptor rocket mission and fire-fighting demonstrations.

* * *

Southwest Film Industries Hosts Phoenix Film Symposium

☆ Uses of film in industry and other relevant topics were discussed at an industry-wide symposium sponsored by Southwest Film Industries, Tempe, Arizona, on May 6 at the Phoenix Public Library auditorium.

Other subjects covered were: techniques in high speed photography; making slide films; audio-visual devices for selling; training films; military audio-visual aids; TV commercials; and the production of motion pictures. Speakers represented the Eastman Kodak Company, Modern Talking Picture Service, the Triad Corp., the Harwald Co., Mountain States Telephone and Telegraph Co., and nearby Fort Huachuca.

* * *

General Motors Issues New 1959-60 Catalog of Films

☆ A new 1959 catalog of General Motors film programs, available from its Film Libraries in Detroit, New York and San Francisco has been released. Exhibitors in all midwest, eastern (except New York City parcel post Zone 1) and southern states should request films from the Public Relations Staff—Film Library, General Motors Bldg., Detroit 2, Michigan. In New York City Parcel Post Zone 1 call or write PR Staff—Film Library, GM, 1775 Broadway, New York 19; all western state requests should be addressed to PR Staff—Film Library, 405 Montgomery Street, San Francisco 4, Calif.

* * *

A Note of Correction:

☆ In the 9th Annual Production Review issue of BUSINESS SCREEN, the listing of Gerald Productions, Inc. in the New York Metropolitan Area section contains a credit ref-

(CONT'D ON FOLLOWING PAGE)



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(CONT'D FROM PRECEDING PAGE) erence for the film *Banners Over Valley Forge*. It should be noted that only editorial supervision and facilities for editing and recording were supplied on this single title inasmuch as the Scouts merit full original production credit.

* * *

Weiner Quits Telepix Post; To Resume Creative Writing

☆ Martin Weiner, Vice President of Telepix Corporation, Hollywood, has resigned to return to creative writing for radio-tv.

Society for Visual Education Names 2 New Board Members

☆ Society for Visual Education, Inc., Chicago filmstrip producer-distributor, announces appointment of Walter E. Johnson and Casimir V. Wejman as directors of the firm. Johnson is vice-president and Wejman is assistant treasurer and controller of the organization, a subsidiary of Graflex, Inc., Rochester, N. Y., and an affiliate of General Precision Equipment Corporation, New York City.

Kodak's Fast New 35mm Color Negative

A NEW 35mm color negative motion picture film with twice the speed of negative color materials in current use was introduced in May by the Eastman Kodak Company.

The new Eastman Color Negative film, Type 5250, is the result of three years' intensive research at Kodak and has been trade-tested by more than 400 motion picture companies. Commercial producers, industry and the armed forces are expected to be major users.

Twice as sensitive to light as present Eastman negative material, Type 5250 color negative film is said to surpass present product in color rendition and requires no special processing or handling. Its economic importance is noted in that lower heat-illumination levels on the set mean added comfort to actors, enabling more scenes to be completed at one shooting under the cooler lights, with fewer interruptions for makeup repair.

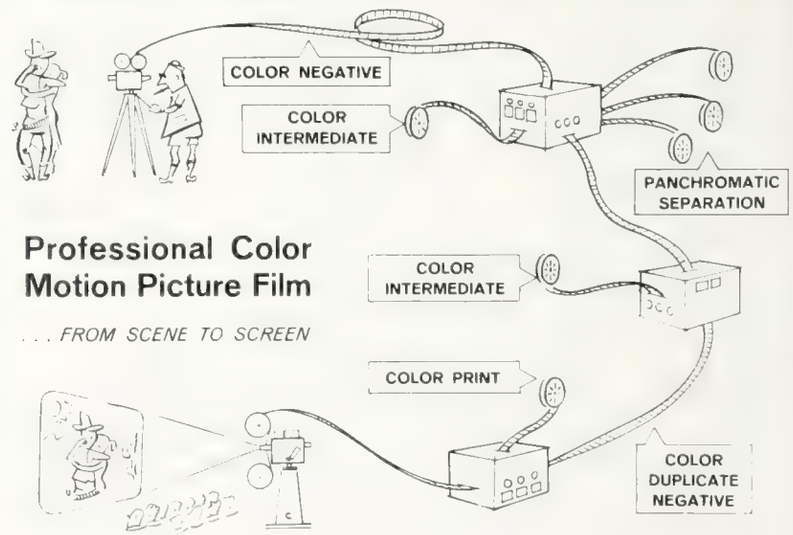
In addition to extending the motion picture camera's color vision through its speed, the new film will help solve lighting problems encountered abroad in such underpowered areas as the Far East, Africa, etc. Shooting in the Northern latitudes will benefit from the longer shooting day possible with the higher speed color film.

Dramatic aspects of studio production will be enhanced by the sharper long-shot definition possible with Type 5250. Smaller lens openings will help bring far-distant objects into sharper focus. A lone tree on the horizon, for example, will present more detail to the audience, just as approaching objects will be seen with greater clarity sooner.

Edward Peck Curtis, vice-president of Kodak, cited the film as "a new color material which will have economic significance to the motion picture studio, making possible lower production costs and artistic innovation hitherto difficult to achieve with less advanced materials."

Manufactured in 35mm, 65mm and 70mm widths, the new film comes in standard 100′, 400′, 1000′ and 2000′ reels. It will be supplied on special order only until expanded production makes possible offering of Type 5250 as a regular order product.

This Eastman Kodak diagram follows color film from scene to screen.



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DJATI SANTOSO TOOK IT BACK TO INDONESIA

Djati (we called him Johnny) Santoso learned a lot about fine film processing during the 18 months he studied with us here at CFI. He is a bright, capable young fellow . . . soaked up a good deal of our 40 years of know-how fast.

Johnny was one of some 30 foreign students who have come from all over the world to learn film processing from the master craftsmen here at CFI. He got around, studied in every department, and is now returning to the new Central Film Lab in Djakarta to take charge of their "quality control" function. And he intends to pass on the skills he learned by teaching his own people.



CFI is proud to be a part of the Point Four program, proud to share its techniques with the rest of the world.

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BUSINESS SCREEN

CINE Sends 30 Films Abroad

Committee on International Non-Theatrical Events Selects Pictures Representative of America for Edinburgh and Venice Film Festivals

FILMS REPRESENTATIVE of America's way of life are going to overseas film festivals at Edinburgh, Scotland (August 23-Sept. 12) and to the Venice Film Festival at Venice, Italy (July 2-12).

The Committee on International Non-Theatrical Events (CINE) has selected 22 subjects to represent the United States at Venice and 20 titles will be exhibited at Edinburgh from CINE selections. This marks the second year that the voluntary committee has served film producers, sponsors and the nation in expediting and screening motion pictures for these cultural and educational events.

Industry and National Groups Participate

Harold E. Wigren, associate director of the Division of Audio-Visual Services, National Education Association, is coordinator of the film selection project on behalf of the CINE group. Organizations working with this national organization include the American Medical Association, the Catholic Audio-Visual Association, National Council of Churches of Christ, the University Film Producers Association, Educational Film Library Association and the National Education Association.

Sponsors, producers and film laboratories are also represented. James E. Barker, Capital Film Laboratory, Washington, D.C. is one of the principals of the organization. Stanley McIntosh, Motion Picture Association of America, was its first spokesman and active in its management affairs. John Flory and Thomas Hope of the Eastman Kodak Company (advisor and assistant advisor on non-theatrical films) have headed up several key committees.

Also Made Selections for Harrogate

Deemed a most effective answer to America's need for a coordinated, efficient and economical means of selecting the best material for such overseas events, CINE was responsible for the special program of U.S. films at the recent Harrogate (England) Film Festival.

These are the only overseas events officially recognized by CINE, although the group will serve on any important overseas affair designated in the national interest and involving film selection.

Venice Festival Entries

Short Features

Film: *Appalachian Spring*. Producer: Metropolitan Pittsburgh Education Television Station—WQED.*

Social Education Subjects

Film: *Beyond the Valley*. Producer: John Bransby Productions. Sponsor: Esso Standard Oil Co.*

Film: *Speaking of Words*. Producer: Henry Strauss Productions, Inc. Sponsor: Pan American World Airways.*

Tourism and Folklore Films

Film: *Valley of Light: Yosemite*. Producer and Sponsor: Ford Motor Company.*

Film: *Islands Under the Wind* (Tahiti). Producer: Henry Strauss Productions, Inc. Sponsor: Pan-American World Airways.*

Cultural and Informational Films

Film: *Times of Teddy Roosevelt*. Producer: Columbia Broadcasting System. Sponsor: Prudential Insurance Co.*

Film: *Skyscraper*. Producers: Shirley Clarke, Irving Jacoby, Willard Van Dyke, in association with Donn Alan Pennebaker and Wheaton Gallantine.*

Film: *Meet Mr. Lincoln*. Producer: National Broadcasting Company.*

Film: *Hannah Means Grace*. Sponsor: Hadassah.*

Science and Didactic Films

(Exhibited at the University of Padua)

Film: *Exploring by Satellite*. Producer: Delta Film Productions, Inc.*

Film: *Life of the Molds*. Producer: Affiliated Film Producers, Inc. Sponsor: Chas. Pfizer & Co.

Film: *Rhythmic Motion of Growing Plants*. Producer: William M. Harlow.*

Film: *Human Cell and the Cytotechnologist*. Producer: Churchill-Wexler Film Productions, Inc. Sponsor: National Committee for Careers in Medical Technology.

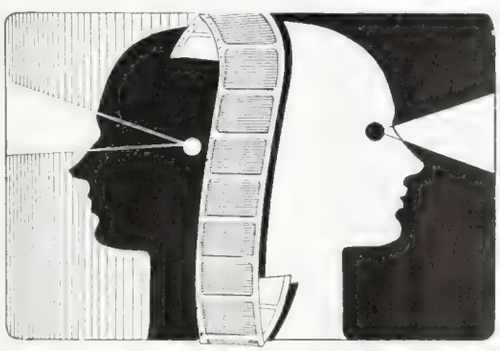
Film: *Seven Bridges of Koenigsberg*. Producer: Bruce Cornwell.*

Film: *Portal Decompression*. Producer: Sturgis-Grant Productions. Sponsor: E. R. Squibb & Sons.

Film: *After Mastectomy*. Producer: Churchill-Wexler Film Productions, Inc. Sponsor: American Cancer Society, Oregon Division.

Film: *Congenital Heart Defects*. Churchill-Wexler Film Productions, Inc. Sponsor: American Heart Association, Inc.

*Films denoted by asterisk were also sent to the Edinburgh Festival as well as being submitted at Venice.



Film: *Fire and Explosion Hazards From Flammable Anesthetics*. Producer: Mervin LaRue, Inc. Sponsor: Abbott Laboratories.

Film: *A New Chapter*. Producer: Dynamic Films, Inc. Sponsor: Smith, Kline & French Laboratories.

Film: *Congestive Heart Failure*. Producer: Transfilm, Inc. Sponsor: Merck Sharp & Dohme.

Film: *Dynamics of Phagocytosis*. Producer: Campus Film Productions, Inc. Sponsor: Chas. Pfizer & Co., Inc.

Film: *Routine Pelvic Examination & Cytologic Method*. Producer: Audio Productions, Inc. Sponsor: American Cancer Society (national).

Edinburgh Festival Films

(Also see titles marked (*) in Venice list)

Film: *Dial the Miles*. Producer: Frank Willard Productions. Sponsor: Southern Bell Telephone Co.

Film: *Hope That Jack Built*. Producer: Robert Lawrence Productions, Inc. Sponsor: National Association of Investment Companies.

Film: *The Mayflower Story*. Producer: Paul Alley Productions. Sponsor: Aero Mayflower Transit Company.

Film: *Never Alone*. Producer: Camera Eye Productions. Sponsor: American Cancer Society (national).

Film: *Production of U.S. Steel Sheets*. Producer: The Jam Handy Organization. Sponsor: United States Steel Corporation.

Film: *Silk*. Producer: Wheaton Gallatine. Sponsor: International Silk Association, Inc.

Film: *Voice of Your Business*. Producer: John Sutherland Productions, Inc. Sponsor: Bell System.

Film: *Worthily to Serve*. Producer: Arthur Mokin. Sponsor: National Council of Protestant Episcopal Church.

Announce Flaherty Prize

☆ The Robert J. Flaherty Award for 1958, given by the City College of N.Y., has been awarded (May 22) to the United Nations' film, *Power Among Men*.

The feature-length film (in four episodes) deals with man's capacity to create and destroy; with his ability to survive in the atomic age. Thorold Dickinson, chief of the United Nations Film Services, accepted the award on behalf of his staff, which produced the film.

Britain Honors Industry's Films

Business, Finance Leaders Participate in Second Annual Harrogate Festival of Films for Industry

GREAT BRITAIN'S ambitious "specialized film" producers and sponsors have concluded their second annual "Festival of Films in the Service of Industry" at Harrogate, England. The four-day program of screenings, workshops and speeches by eminent Lords and leaders of industry and science was culminated on April 24 by a formal banquet attended by 300 representatives of film organizations and equipment companies.

Although competition for the 12 Harrogate awards was restricted to British entries, five American films selected by CINE (the Committee on Non-Theatrical Events in the U.S.) were shown at two special programs. *Speaking of Words*, produced by Henry Strauss & Company for Pan American World Airways; *The Hope That Jack Built*, produced by Robert Lawrence Productions for the National Association of Investment Companies; *Silk*, produced by Wheaton Gallantine for the International Silk Association; *The Production of USS Steel Sheets*, produced by The Jam Handy Organization for the U.S. Steel Corporation; and *Energetically Yours*, produced by Transfilm, Inc. for the Standard Oil Company of New Jersey, were the U.S. exhibits.

260 British Films Enter

Some 260 British-made films were submitted for the competition. In the category of Public Relations for General Audiences, the film *The Travel Game*, produced by British Transport Films for the British Transport Commission was an award winner.

Public relations' award winner for "Specialist Audiences" was *The Glass Makers*, produced by Cecil Musk Productions in association with the Film Producers Guild for Pilkington Bros.

A Ford Motor Company film, *Bandwagon*, produced by World Wide Pictures won a first award in Sales Promotion films for general audiences.

Sales Promotion Film Cited

Among Sales Promotion films for special audiences, the film *Jet Provost*, produced by Larkins Studio in association with the Film Producers Guild for Hunting Aircraft, Ltd. was the award winner.

Education and training within industry was represented with an award winner made by Merton Park Productions (and the FPG) for British Petroleum, Ltd. Title was *Catalytic Reforming, Part 1—The Reforming Reaction*.

In the same category for training outside industry, first honors went to *Conquest of the Atom*, made by the Realist Film Unit for Messrs. Mullard and E.F.V.A.

Health and Safety winner was *Safety on the Surface*, produced by the National Coal Board Technical Film Unit for the National Coal Board.

Award to Productivity Film

Productivity and Efficiency was an important film category. First honors in this group went to *Variety Reduction*, a film produced by Anvil Films for the British Productivity Council.

In the area of Human Relations and Welfare, the film *Care of St. Christophers*, made by British Transport Films for the British Transport Commission was the winner.

Special Export Film Award

A special Export Award was given for *Design for Work*, made by Associated British-Pathe for British Motor Corporation while two science films were also honored for special contributions.

Schlieren, made by the Shell Film Unit of the Shell Petroleum Company, was adjudged the film "presenting the best exposition of scientific principles underlying an industrial process."

For the film providing "best presentation of science to the public," *Between the Tides*, made by British Transport Films for the British Transport Association, won a third award for this winning combination of producer and sponsor.

Evidence of national recognition of films' useful role in British industry and science was given by program felicitations extended the event by the Festival's Patron, Prince Phillip, the Duke of Edinburgh and by England's Prime Minister, Harold Macmillan.

Present at this famous old resort spa, just 180 miles north of London, were such notables as Lord Godber, Chairman of the Shell Group of Companies (who was also President of the event); Viscount Chandos, chairman of the Associated Electrical Industries, who delivered the Festival's opening address and Viscount Monckton, Chairman of the Midland Bank, Ltd., who delivered the principal banquet address and presented the film awards on April 24.

Mid-East Sensitive Audience

Viscount Monckton, recently returned from a tour of the Middle East, described its peoples as "primarily sensitive to visual impact . . ." and noted that film "can

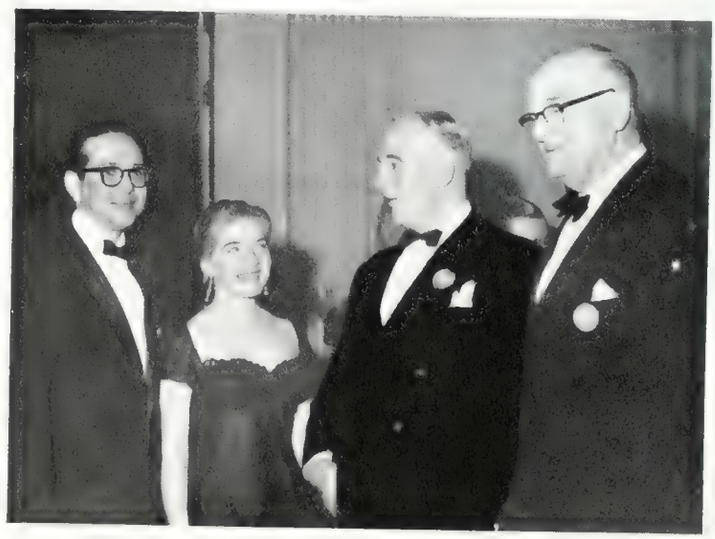
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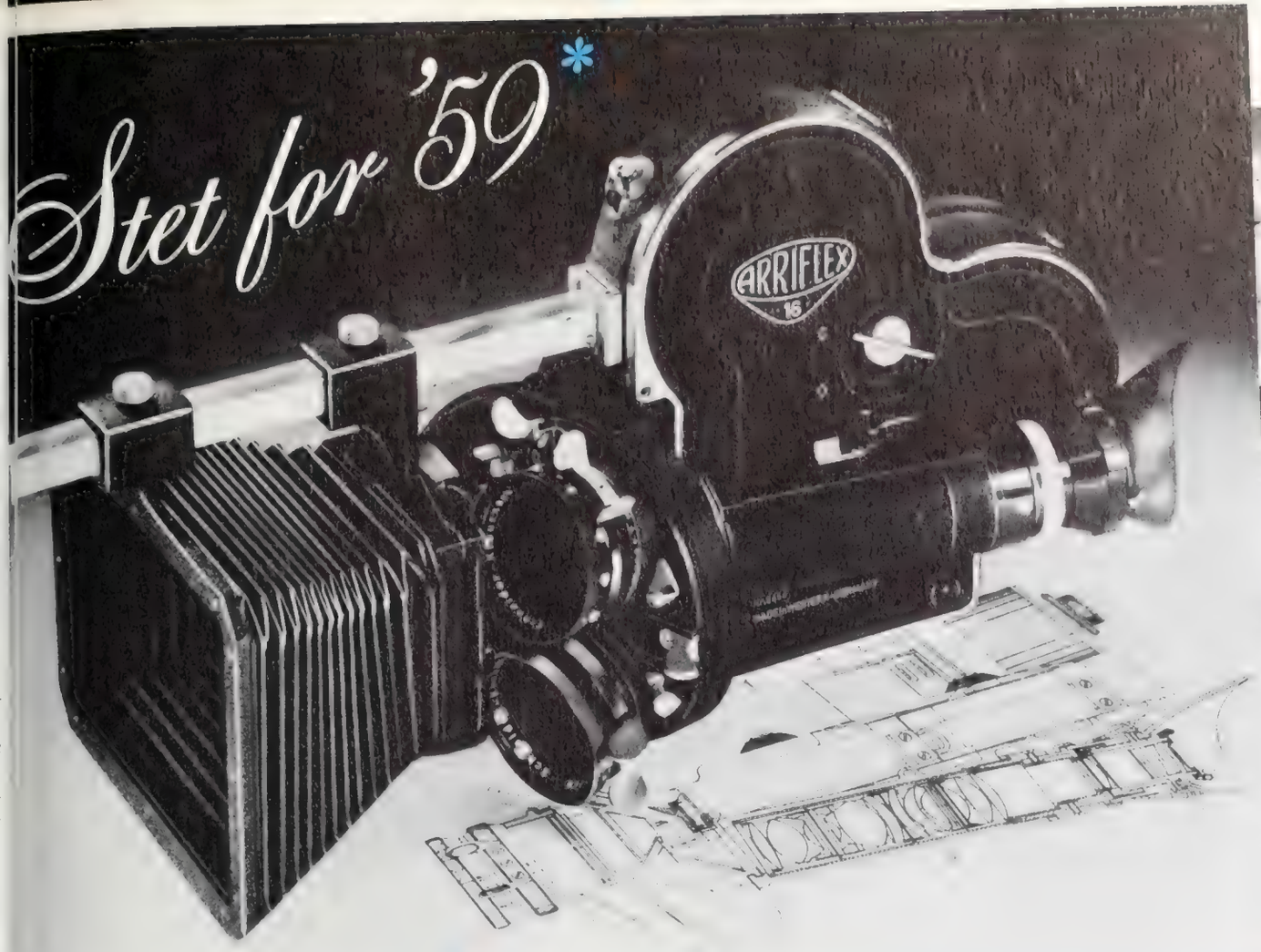


Above: *Viscount Monckton, Midland Bank chairman, delivered the principal address. Seated at his left is Lord Godber, chairman of the Shell Companies; at far right, Lord Mayor of Harrogate.*

Below: *Edgar Anstey (left) executive producer of the British Transport Commission's film department, receives award from Lord Monckton.* Right: *Lord Godber, Festival president (3rd from left) and Frank Hoare, president of Britain's Association of Specialized Film Producers (extreme right) welcome Mr. and Mrs. Wallace Ross to Harrogate's second annual festival.*











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paign which started in April with a two-page spread in LIFE and will be followed by insertions in many other national magazines.

* This 4 page advertisement was first published more than 2 years ago. Except for the addition of new Arriflex customers (listed on the back page) we are repeating it without change.

The many hundreds of new purchases of the Arriflex 16 by industry, government, military services, and educational institutions are proof of the convincing superiority of this outstanding camera as factually stated in this insert. And the partial list of satisfied users is our most convincing recommendation . . . therefore "Stet for '59".

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ARRIFLEX 16

is the most desirable professional 16mm camera

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niques, the film brings the educational toys to life by having them take themselves apart and put themselves together again. Instead

Toys That Teach is being distributed to television stations for free showings by Hartley Distributors, Inc.

tell the significance of the program to everyone concerned—its own staff in the field, dairy operators and route men. What's more, the

Britain H

Business, Finar
Annual Harrog

GREAT BRITAIN'S "specialized film" and sponsors have conc second annual "Festival the Service of Industry gate, England. The fo gram of screenings, and speeches by emi and leaders of industry was culminated on Ap formal banquet attend representatives of film tions and equipment co

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260 British Films

Some 260 British-n were submitted for the c In the category of Publi for General Audiences *The Travel Game*, p British Transport Film

Below: *Edgar Anst Transport Commiss Lord Monckton.* Ri *from left) and Fran of Specialized Film and Mrs. Wallace K*



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Continental Productions Inc.
Cook Electrical Research
Craven Film Corp.
Diamond Ordnance Freeze Lab.
Walt Disney Productions
Doak Aircraft
Doane Productions
Dow Corning Corporation
Dumont Television Network
E. I. DuPont de Nemours
EB Films Inc.
Educator Films
Encyclopedia Britannica Films
F-M Film Editing Service
Farrell and Gage Films Inc.
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Henry Ford Hospital
Gallu Productions
General Electric Co-AGT Div.
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Grumman Aircraft Engr. Corporation
Hamilton Wright Organization
Harvard Productions Inc.
Hospital for Special Surgery
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International Business Machines
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Marquette Univ. School of Medicine
McCullough Motors
Merit Prod. of California
Methodist Hospital
Michigan State University
Midwest Film Studios
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Museum of Science
National Bureau of Standards
National Inst. of Health (Photographic Sec.)
Nationwide Insurance
Natural History Museum, N.Y.C.
Nature Close-Ups
New Holland Machinery Company
New York University
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Shell Development Corp.
Signal Films
Sleeping Giant Films
Southeastern Films
Southwest Film Industries
Wayne Steffner Productions
System Development Corporati
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Time, Inc.
Trans World Airlines
Trinity Films Inc.
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Geigy Chemical on the Screen

Two Pictures Report Its Progress, New Facilities

SPONSOR: Geigy Chemical Corp.

TITLE: *Paths of Progress*, 30 min, color, produced by Willard Pictures, Inc.

☆ Geigy, while overshadowed in size by its big competitor in Wilmington, is a major and important chemical company (2nd largest), not only throughout the world, but in the United States as well. To help orient Geigy people and customers on the extent of the company's consistent progress, this film is now being shown worldwide, in a dozen or so languages.

Its theme is that Geigy, though noted for its leadership in dyes, has developed in many other chemical paths—pharmaceuticals, agricultural products and industrial chemicals — notably. From its birthplace in Basel, Switzerland, the company has spread to all corners of the globe. The United States company was organized in 1903 and now has extensive plants and research laboratories here.

Paths of Progress is a major production—with early scenes in the company's history illustrated by Bill and Cora Baird's puppets. Later sequences were shot at Geigy plants across the country, and the new U.S. headquarters in Ardsley, N.Y.

Some notable Geigy developments are shown: D.D.T., first produced by Geigy chemist, Dr. Paul Muller, Mitin, which permanently moth-proofs woolens; as well as dozens of other new products.

SPONSOR: Geigy Chemical Corp.

TITLE: *The House That Geigy Built*, 15 min, color, produced by Willard Pictures, Inc.

Here is evidence that a photographic report on a construction project can be made inexpensively, tell a worthwhile story, and while not visually exciting by nature, it need not be dull at all.

In 1954, Geigy, bursting at the seams in Manhattan offices, decided to find room to operate more comfortably and efficiently. A park site was found in Ardsley, in nearby Westchester County, N.Y., and construction took place over the following two years.

Every few weeks, a camera crew from Willard Pictures recorded the building progress from breaking ground to the final completion of the building.

A prime purpose of the film was to show other Geigy companies in Switzerland and elsewhere what the American company was doing. It became a means of tying together the progress of the new U.S. headquarters with the vast world-wide chemical complex. As indicative of the "family" nature of the film, one sequence shows the annual outing of the company as bus-loads of employees wandered about happily staking out claims for future office space in the unfinished building.

The House That Geigy Built has been a most successful "home movie" for Geigy employees everywhere.

New Film Promotes Educational Toys

SPONSOR: Monsanto Chemical Company

TITLE: *Toys That Teach*, 6 min, color, produced by Hartley Productions, Inc.

☆ This new film designed principally for television distribution has also proved to be a traffic stopper for Child Guidance Toys at the recent annual Toy Fair in New York.

By employing stop motion techniques, the film brings the educational toys to life by having them take themselves apart and put themselves together again. Instead of the usual "emcee" approach normally associated with the presentation of inanimate objects, the commentary is portrayed by three toy dogs against a background of amusing sound effects.

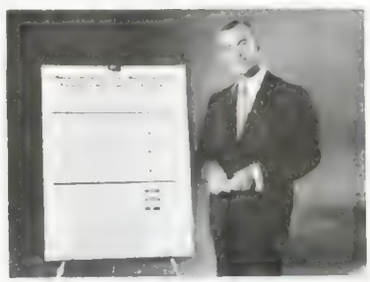
Robert Genin, President of Archer Plastics, manufacturers of Child Guidance Toys, said, "People watched this film all the way through and were really interested. This saved our salesmen much time, not having to demonstrate the toys over and over again."

Toys That Teach is being distributed to television stations for free showings by Hartley Distributors, Inc.









These scenes highlight American Can's new dairy industry picture . . .

Canco Helps the Milk Industry

"Dynamic Program to Increase Milk Consumption"

SPONSOR: American Can Company.

TITLE: *A Dynamic Program to Increase Milk Consumption*, 18 min, color, produced by Caravel Films, Inc.

THE AMERICAN CAN COMPANY is a leading supplier in the highly competitive market for milk containers. Working with dairies to increase consumption of milk is a natural and profitable method of sales promotion for the company and Canco is now engaged in a sizable nationwide campaign to tell consumers they don't drink enough milk.

The campaign is based on solid fact. Dozens of outstanding research organizations in the medical, health and nutrition fields have revealed that regardless of family income millions of American families are not getting enough calcium in their diet. The solution for many is to drink more milk—the most practical source of calcium. One factor which led Canco to embark on the campaign, which features attractive premiums for returned container caps, is that although almost everyone agrees that milk is good for you, milk consumption has not appreciably risen in recent years.

Aim for Speed and Depth

For greatest effectiveness Canco had to reach out fast and surely to tell the significance of the program to everyone concerned—its own staff in the field, dairy operators and route men. What's more, the company wanted the story to retain its dynamic enthusiasm right on down—and, of course, a motion picture was chosen to do the job.

The film—in 18 minutes—tells the milk consumption story with more effectiveness than 90 minutes of personal presentation, the company believes. Tightly packaged, forcefully presented, the film explains the milk consumption problem, what dairies can do about it, and what Canco is doing about it.

Sends Script to Dairymen

J. Whitney King, American Can's Manager of Sales Promotion and Advertising, devised a new and potent way to heighten interest in the coming film even before production began. Out to all dairymen across the country went a handsome 22 page illustrated "Shooting Script"—an exact copy of the film script as finally produced. This served as a very good reminder that a film was coming, and allowed Canco salesmen to arrange for showings in the industry with no trouble at all when the release date came. Everyone, having read the script, wanted to see what the film *looked* like.

Backed by National Ads

A Dynamic Program has been in use since early last winter. Results have exceeded expectations, according to Mr. King. Pre-informed dairies have been highly cooperative with Canco's consumer campaign which started in April with a two-page spread in LIFE and will be followed by insertions in many other national magazines.

How Films Serve Bell System

Co-ordination, Planning and Supervision are Basic Functions in AT&T's Film Section: Part I



Above: *Bill Stern (left) supervisor of project planning, discusses a Plant and Engineering problem with Tom Fischer (right).*

ONE OF THE FILM PROJECTS planned for release in 1959 by the American Telephone & Telegraph Company for use by its associated telephone companies is a motion picture on dustless sweeping.

You might ask yourself—"Why would a telephone company make a motion picture about floor sweeping—what's the connection?" There is an answer and it's a good one. Bell System companies employ a house service force of 13,557 people to do such jobs as sweeping, cleaning and waxing floors. Every day, more than 120 million square feet of floors are cleaned, at an annual cost of $82 million.

A Goal Worthy of the Medium

If an improved sweeping method can bring about an estimated 10% improvement in productivity of the cleaning force, the savings to the Bell System should come to something like $8 million per year.

How best to teach the new method? A motion picture, of course, to be shown to all house service personnel in the system and budgeted for a modest $20,000. What could make more sense?

The Bell System has a long history of successful application of similar films, not only for employee training but to literally help solve many public relations, sales, safety, education, advertising and manufacturing problems.

Over 600 Films in System Catalog

Today, there are over 600 films, including over 300 titles acquired from outside sources, currently available for use in the Bell System and listed in a three-volume catalog. These pictures cover subjects as widely varied as *Ferro-Magnetic Domains* (a technical sound slidefilm for college use) and *Sounds Familiar* (a theatrical short about how the telephone works, starring Charlie McCarthy).

Who decides what films should be made for an organization as large and widespread as the Bell System—and how is the selection made?

Primarily, it's a result of constant communication between A.T.&T. and its associated companies—the people who make the films *and* those who will eventually use them—or might use them. Suggestions for new films come from all of these sources and all of the Bell companies have a chance to express their opinions on which films should be produced.

Film Section Co-ordinates Program

Over-all coordination of the film program falls to A.T.&T.'s film section in New York. Under Assistant Vice President K. P. Wood, head of the Film and Employee Relations Division of A.T.&T., Willis H. Pratt, Jr. is Manager of the Film Section. Reporting to Mr. Pratt are Roy Vanderford, in charge of film production and distribution and Bill Stern, whose job is establishing requirements for film projects, scheduling them for production through the script stage, and liaison with the various departments of A.T.&T. and the associated companies.

Each year A.T.&T. sends out a list of suggested films and their objectives to the associated companies, asking for their preferences in order of importance. This list, which has been building up over the year, includes suggestions from the companies as well as from the various departments at A.T.&T.

Companies Vote on Proposed Pictures

Each film scheduled for production carries the approval of the companies, who actually vote on each film project proposed. The individual companies each pay their proportionate share of production costs and the film becomes their property to use as they see fit. In this way, they get the film for only a small part of the full production cost. This system is possible because the companies have almost identical operating practices, and a film on a particular problem will apply throughout the Bell System.

It is not mandatory for Bell System companies to participate in the production costs of each film, but practically all of them do. In fact, the range of enthusiasm for what films can do is indicated by the fact that American Telephone has scheduled at least 15 film projects for 1959.

Project and Planning Supervisor Bill Stern's staff is organized to maintain liaison with all of the operating departments at A.T.&T. Lee Born handles the Commercial and Accounting departments; Tom Fischer is assigned to the Plant and Engineering departments; and Roger Walker handles Traffic and Personnel projects.

These men have established the very best relations with the operating departments they work with, and in practice they have really become staff audio-visual advisors to those departments. Their job is not just to wait until a film need develops, and then see it through, but to make themselves aware of the problems these departments face and suggest ways of helping to solve them with films and other related material.

In addition, all of the men work on films for public distribution. Ideas for these films, too, come out of communication with the companies and familiarity with the Bell System's public relations and advertising objectives.

For example, one of the current objectives is to seek more public recognition of the role that



The Ultimate Goal:

Left: *at Ohio Bell, useful new System films travel by Tele-Film Express, serving audiences throughout state. There is constant demand for business, employee training, service and science films.*



Visual aid helps *narrator Don Elliott Heald explain dialing areas in "Dial the Miles" produced by Frank Willard Productions.*

the Bell System plays in science and defense. Although the Bell Laboratories is one of the nation's outstanding industrial research institutions and the System is a leading supplier of the tools and techniques for national defense, opinion measurements indicate the public is not too well aware of it. Thus, new film projects will increasingly emphasize the company's role in these areas.

Films to Promote Telephone Usage

Up until five years ago, the Bell System was hard put to meet the demand for new telephones. There were no sales films. Now the situation has changed. The company has geared itself to an increasing sales activity. In its advertising and through its sales force it is promoting many new services and emphasizing the advantages of the well-telephoned home.

In keeping with this new outlook, the System is using more and more films in the sales field. Some are aimed at customers, for distribution in theaters and club groups. *Once Upon a Honeymoon*, promoting extension and color phones, has been seen by twelve and a half million people in theaters and over TV. Another, *Plan for Pleasant Living*, was just produced in cooperation with Good Housekeeping magazine. It features a tour through the Good Housekeeping model home. Among other things, the viewer sees the many ways in which the telephone makes for more pleasant living.

Training of sales forces is another active area in which films are playing an important role. Four separate projects are under way this year. One is an extensive course of 13 days for sales supervisors and 10 days for salesmen. The complete package includes three new motion pictures, one sound slidefilm, 19 film case histories, 16 recorded case histories, one silent slide film and 9 volumes of printed material. In addition, the course makes use of two existing motion pictures.



Aided by technical advisors, *Bill Stern's office coordinates research and planning . . .*

Problem Determines the Medium

Each problem, as it arises, is analyzed to see if and where films can be of help. Sometimes the conclusion may be that a film is not the answer. In other cases, the recommendation may vary from a film strip for internal use to an entertainment type film for theatrical and TV distribution. Or it may be an extensive training course such as the one mentioned above.

Bill Stern's group coordinates all of the research and scriptwriting, in cooperation with the film producer and "technical advisers" from the departments that will use the film. Although the actual writing of scripts is most frequently assigned to the film producer's staff, some scripts have been written by free lancers or even by one of the film project supervisors.

When the time comes to begin photography, the project is turned over to Roy Vanderford and his staff, although the individual project supervisor stays with the film to represent his "client" all through production.

A 40-Year Record of Operation

Centralized coordination and production of Bell System films began in the early 1920's and the obvious advantages have led the management to continue the procedure. Occasionally individual associated companies produce and pay for films made locally to help solve local problems. However, A.T.&T. is advised of such projects and keeps in close touch with these companies, offering assistance when it is requested. The Western Electric Company and Bell Laboratories also produce films concerning their activities. If these films can be used by the associated companies, they too are released through A.T.&T.

An Example of Good Organization for Effective Film Production

☆ Long recognized as one of the nation's most astute users of the film medium, the Bell System's success may be traced to one salient factor: *basic, sound organization.*

In this first of what the Editors hope to make a continuing series of exploratory articles, we begin where AT&T's Film Section begins—the problems, the planning and research. Choice of experienced producers has inevitably followed and through proper cooperation, many outstanding films have resulted. The door is always open to ideas from within the System and from the outside.

Economies have been a natural by-product for the System but *effectiveness of the medium comes first.*



"Plan for Better Living" *was produced in cooperation with Good Housekeeping Magazine by Owen Murphy Productions . . .*



Modern equipment *for efficient customer office service was featured in "Behind Your Telephone Bill" produced by John Sutherland.*



"Sounds Familiar" *brings the humor and useful information about telephones provided by Edgar Bergen and his friend, Charlie McCarthy.*



In "Floor Show" *Bell System employees received useful tips on proper application of floor wax. Cleaning is a major cost item.*



Retiring president Greenleaf (right) receives plaque from O. H. Peterson.

IAVA Holds 13th Annual Meeting

Industrial Audio-Visual Association Hears Noted Speakers: Elects John Hawkinson as Its President

MEMBERS OF THE Industrial Audio-Visual Association, attending their 13th annual meeting at Chicago's Edgewater Beach Hotel last month, called the three-day program "one of the best" in the history of the organization.

Featured speakers included major league baseball's director of promotion (and head of its extensive motion picture program) Lou Fonseca; Drs. Burleigh Gardner and Sidney Levy of Social Research, Inc.; Col. Frank J. Polich, director of the department of Mechanical and Technical Equipment, U.S. Army Engineers' School; Gordon Fyfe, president of the Dartnell Corporation; Henry Strauss, president, Henry Strauss & Co.; and Charles H. Percy, president of Bell & Howell.

Mr. Percy, who received the organization's first Merit Award for his public service contributions at annual dinner ceremonies, spoke briefly on the film maker's responsibilities in today's world.

Becomes 13th President

Elected 13th president of IAVA was John T. Hawkinson, head of audio-visual services of the Illinois Central Railroad. He succeeds Frank Greenleaf, U.S. Steel Corporation, Chicago, who received the past president's plaque from O. H. Peterson, Standard Oil Co.

Alan W. Morrison, Socony Mobil Oil Co., is the new 1st vice-president and Kenneth E. Penney, Minnesota Mining & Mfg. Co., was elected 2nd vice-president. James Craig, General Motors Corp., continues as secretary as does Charles B. Gunn, of the New Haven Railroad who was re-named to the post of treasurer. Peter Hickman, Smith, Kline & French Laboratories, was elected assistant secretary.

Below: *Charles H. Percy, president of Bell & Howell (left) acknowledges IAVA's first merit award, presented by O. H. Coelln of Business Screen.*



Charles H. Percy Receives Association's First Merit Award Citation for "Citizenship and Service to Nation"

Regional Directors Named

Regional directors for the organization, whose membership is restricted to audio-visual management executives in business and industry, will include Raymond W. Roth, U.S. Steel Corp., Pittsburgh, eastern region; Charles A. Fox, Brown & Bigelow, St. Paul, northern region; Jack Duffy, Kraft Foods Company, central region; Robert Strickland, Lockheed Aircraft Corp., southern region; and Jay E. Gordon, North American Aviation, western regional director.

Several noteworthy motion pictures were featured events on the program and accompanied by talks outlining their production aspects and distribution. The film, *Speaking of Words*, was presented by its producer, Henry Strauss of New York City, on behalf of member Frank Howe, Pan American World Airways' chief of visual sales training.

Show "Psychiatric Nursing"

The Academy Award "Oscar" nominee, *Psychiatric Nursing*, was presented by Mr. Hickman of Smith, Kline & French, its sponsor. Jay E. Gordon, head of film activities in the Autonetics Division, North American Aviation, showed the epic story of the Nautilus' North Pole journey, titled *Arctic Passage* and explained the special problems involved in its preparation.

New Members Presented

New members of IAVA were presented in brief platform appearances in which they outlined their a-v responsibilities. D. H. Brandis, United Airlines; Endre M. Campbell, American-Standard Corp.; Gordon L. Hough, Creole Petroleum Corp.; William Edwin Morris, Baxter Laboratories; Lawrence B. Warnock, Link-Belt Company; Howard O. Williams, Edward E. Johnson, Inc.; and Alan E. Yost, Bethlehem Steel were accepted into membership during the annual meeting.



Above: *Lou Fonseca tells of extensive baseball film program at IAVA meeting.*



Above: *Henry Strauss, producer, "Speaking of Words," talks on communication.*

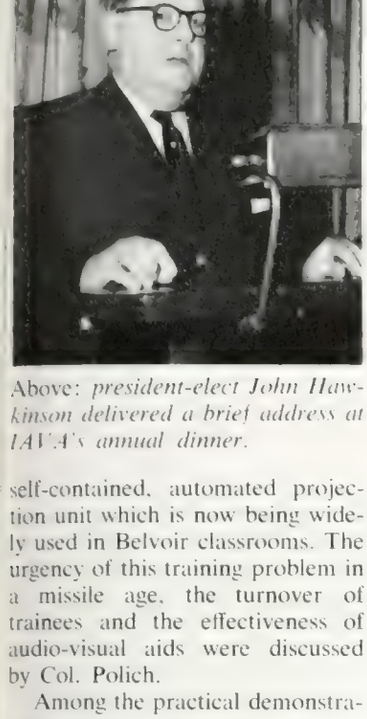
☆ In charge of program events and chairman of the 1959 annual meeting was Jack Duffy, Kraft Foods Company, Chicago. He was assisted by a committee of Chicago members which included Victor Johnson, Standard Oil Co.; Frederic J. Woldt, Illinois Bell Telephone Co. (who was named chairman of the 1960 annual meeting program); R. P. Hogan, Kraft Foods; and O. H. Coelln, Jr., publisher of BUSINESS SCREEN.

Program chairman of the 1959 fall meeting (an eastern affair) will be H. LeRoy Vanderford, American Telephone & Telegraph Company film executive.

Training Army Engineers

The techniques now being used for training by the Army Corps of Engineers were demonstrated and described with considerable skill and sincerity by Colonel Frank J. Polich, director of the Department of Mechanical and Technical Equipment at the U.S. Army Engineer School, Fort Belvoir, Va.

Accompanied by members of his school, Col. Polich showed a



Above: *president-elect John Hawkinson delivered a brief address at IAVA's annual dinner.*

self-contained, automated projection unit which is now being widely used in Belvoir classrooms. The urgency of this training problem in a missile age, the turnover of trainees and the effectiveness of audio-visual aids were discussed by Col. Polich.

Among the practical demonstrations offered members were a showing of Super Anscochrome 16mm color film with its high speed potential (ASA100 rating); a demonstration of the Perceptascope equipment and available programs by a representative of Perceptual Development Laboratory, St. Louis; and an intriguing presentation of a new, economical animation technique, utilizing VuGraph equipment and polarized attachments, shown by its Long Island, New York creators.

A visit to the video tape facilities in Chicago of the Columbia Broadcasting System was one of the meeting features as were numerous discussion sessions including a special presentation on television commercial economies given by member W. M. Bastable, Swift & Company, a past president.

Below: *regional directors Jay Gordon (western area) and Charles Fox (northern) are pictured.*



The Role of Films in Sales Training

by Gordon Fyfe
President, Dartnell Corporation*

It is my job and your job to *educate the people we work with* in the proper use of audio visual communication as a *tool*, which if properly used can be most effective, but which if abused, as it often is, represents a waste of time and money.

No film alone can turn a poor salesman into a better one or a mediocre salesman into a top ranker.

If it were that easy, all sales trainers would have to do would be to buy a kit of films and when Joe reports for work, tell him to come in twice a day for a week to see a movie on selling. You know and I know that that just won't work.

Films on salesmanship are merely tools—devices which can assist in the sales training job but cannot in themselves do the job.

Let me quote you some examples, however, of what happens nearly every day at Dartnell. I'll get a long distance call from Los Angeles: "Say, Gordon, we're having a sales meeting next week and we have a half hour spot open just before the cocktail party and we think it would be a good place for one of your Dartnell sales movies.

"Which one? Oh, I leave that to you—but get it out by air tonight. The meeting's tomorrow."

Well, of course, showing the film *might* do some good. And after all, the customer may be spending $100 in rental, so as a good Scotsman I'm not exactly going to tell him he's wasting his money. But he is, to a great extent.

Or this has happened: "Say, Gordon, we're having the boys in all next week for a sales convention. You have a bunch of sales movies, don't you? Ship 'em out right away. We'll show one every morning and every afternoon all week. Ought to pep up the boys, don't you think?"

I sadly reach for a pencil and write the order up knowing full well that that company is wasting its money.

In the case of sales training films, I make these recommendations, whether a film be purchased

(CONTINUED ON PAGE 38)

* From an address before the Industrial Audio Visual Association at the Edgewater Beach Hotel, Chicago, April 28, 1959.



Above: *Newly-elected officers at Chicago meeting (left to right) are: James Craig, General Motors, secretary; Alan Morrison, Socony-Mobil, 1st vice-president; president-elect John Hawkinson; Kenneth Penney, Minnesota Mining & Mfg., 2nd vice-president; and Peter Hickman, Smith, Kline & French Laboratories, assistant secretary for the next year.*



Chuck Percy, *honored guest at IAVA dinner, listens attentively to president-elect Hawkinson.*



Col. Frank Polich, *of the U.S. Army Engineers' School at Fort Belvoir, told of a-v training.*



Above: *St. Paul member Howard Williams receives one of door prizes from Frank Greenleaf.*



Above: *presidents confer as John Hawkinson (left) and Frank Greenleaf (right) compare notes . . .*

Below: *at pre-banquet festivities, guests hear Col. Polich (2nd from left) describe a training development. Also pictured are D. H. Brandis, United Airlines (a new member, 3rd from left) and Alden Livingston, IAVA member from the Du Pont Company, at extreme right in the picture below.*



Film and Salesmen:

(CONT'D FROM PRECEDING PAGE)
for permanent use or merely rented:

1. The executive who will conduct the meeting at which the film is to be used should thoroughly familiarize himself with the content in advance of the meeting.

2. He should prepare in question form, as they apply to his own sales problem, the points which the film will present, for presentation in advance of the meeting.

3. He should prepare for presentation following the film a very definite set of recommendations



Dartnell's president, *Gordon Fyfe, addressed members of Industrial A-V Association.*

applying the principles of the film to his particular sales problem.

4. He should plan a follow-up to his salesmen again emphasizing how they can apply the principles of the film to their daily sales problems.

Share $50,000 Budget

When a customer buys a print of a Dartnell sales film at $250, he is getting a print of a $50,000 production. More clients might capitalize on this fact as some have done, by adding a short trailer of their own about their product to the beginning and the end of their print, thus tying it in directly with their business.

These trailers can be made professionally or on a "do it yourself" basis for very little and they do personalize the film. Cases where this has been done have been remarkably successful.

A Rising Demand Abroad

Many companies today are engaged in business overseas. There is a rising demand for sales training films in foreign languages. As a result, Dartnell sales training films are available today in French, Swedish, German, Norwegian, Spanish and Dutch, and I hope to live to see the day when they are available also in Russian.



The Business Film as Viewed in Terms of Social Research

Dr. Sidney Levy Cites Problems and Advantages

THE BUSINESS FILM has great potentialities as a means of teaching people to recognize personal problems, an authority on social research believes.

Because such films are talking about and showing "real things, events, and real possibilities," Dr. Sidney J. Levy of Social Research, Inc., told a meeting of the Industrial Audio-Visual Association in Chicago on April 28, "there is pressure to re-assess one's own possibilities, to move toward new actions."

Most forms of communication, he said, seek to amuse, to satisfy various moral aims, to cause the audience to think, or a mixture of all three. In business films, he felt, the predominant note was the appeal to the audience to think.

Films "Basically Rational"

"Business films, while undoubtedly very diverse, and often designed to be entertaining and moral," said Dr. Levy, "have a basic *rational* character. Despite other appeals built into business films, audiences distinguish them as aimed primarily to instruct and inform."

In contrast, such purely entertainment media as television shows, the Hollywood film, and the bulk of popular literature "are oriented toward pleasure, vicarious gratification of impulses, escape, private satisfaction of various sorts. Their enjoyment has a passive character whereby the audience is asked to pause, to substitute for action interesting fantasies.

"The goal is basically the safe arousal and relief of tensions about the most provocative aspects of human life, serving to reassure and to relax the audience for a short time."

Morality in Entertainment

While entertainment, most people feel, should also support moral concepts, there is not agreement that it does. "The Western is called a morality play nowadays and is supposed to represent the contest of Good and Evil; but many people feel there is too much shooting and fighting to serve moral ends."

In moral entertainments, said Levy, the ultimate argument is a spiritual or supernatural one, based on principles transcending petty daily concerns. By vicarious participation, the audience testifies that it still acquiesces in the precepts of the group.

These Are Special Problems

The basically rational character of business films, he felt, raised special problems:

"1. They are almost destined to seem dull and repetitive, easily too long.

"2. They tend to seem boring by showing ordinary people doing very ordinary things.

"3. They are especially appealing to upper middle class people who recognize their value. Lower status people may feel intimidated or wary.

"4. Their audiences are often not well-defined. This is a general problem of adult education.

"5. The purpose of the sponsor is apt to be ambiguous or suspect. Commercially sponsored education easily becomes 'propaganda.'

"6. Business films, despite their brevity, are likely to give more information than people want or can assimilate about the topic. And/or

"7. People are prone to criticize them as being over-simplified or superficial.

"8. Business films often ask for changed minds from some audiences and therefore meet with resistance and defensiveness rather than receptivity and accord.

"9. They easily fall into narrations or declamatory speeches that are self-conscious, self-righteous."

— and These Are Advantages

Such are the potential dangers. But the business film's advantages are also apparent. Some of these are:

"1. Business films are realistic, and realism has its own rewards.

"2. They *do* teach and when people are able to learn, they expand and feel edified.

"3. They give people a sense of having 'inside information,' since the films deal with special topics and are not generally distributed

"4. They lead people to take fresh looks at familiar environments.

"5. They widen people's horizons.

"6. They lead people to marvel at truth being 'stranger than fiction.'

"7. Regardless of criticisms and suspicions, they usually reflect well on a judicious sponsor.

"8. Above all, and most crucial, business films make demands on the audience to participate."

Makes the Audience Think

Unlike the fantasies of television and the motion picture theater, the business film "tends to make people think about themselves. They may do this uncomfortably or defensively, but the net effect is to arouse self-evaluation, judgments about one's own personality, one's occupational, social, or financial circumstances." They teach, often with a sugarcoating of humor, music, color and animation, and "research on business films can help to explore this particular mode of teaching, how it can optimally blend its elements of realism and palatability.

"Because such films are highly condensed experiences, and often rely heavily on analogies and tightly knit logic, their use of symbols can be particularly important. Above all, perhaps, since the goal is usually to communicate some central idea, it is valuable to study what thoughts people do gain from the film, how realistically they relate these to themselves.

Has a Significant Future

"As such investigations improve," Levy concluded, "the business film can become an increasingly significant cultural symbol and expression of the business community's desire to offer responsible and helpful views of modern realities."

Word About Social Research

☆ Social Research, Inc. is a Chicago organization headed by Dr. Burleigh Gardner, Ph.D. Recent work for agencies and sponsors in the field of films has broadened its considerable background. Dr. Levy took his Ph.D. in the field of human development.

f Your Community Needs a New School This Picture Will Help You Plan It

"Plan for Learning"—an Object Lesson in Civic Cooperation

SPONSOR: United States Steel Corporation.

TITLE: *Plan for Learning*, 30 min, color, produced by MPO Productions, Inc.

☆ This is a new how-to-do-it motion picture planned as an aid to school administrators, civic groups and architects in getting new schools approved, designed and built. Its basic purpose is to suggest a broad system of procedure for communities faced with the need for additional classrooms. Through typical situations it answers the typical questions which arise with such a problem.

The key man in the picture is the school superintendent. The story line tells how he is the first to realize the need for a new school; he must be the prime mover in getting a new school; he must anticipate the townspeople's questions and know the answers; and he, finally, must work with the architect to produce the best school possible.

Explains the Architect's Role

Sharing the spotlight with the school administrator is the architect. The film explains in detail his role in helping the community plan and build the best school to fit its particular needs.

The story is built around the dramatic contrast of a change-over from an old school to a new school. The action takes place in the old school, and the camera creates a series of impressions—bleak classrooms—gloomy corridor—barren playground paved with concrete, and hemmed in by a high iron fence. In this somewhat drab cultural environment a harassed teacher is trying to teach students under the handicaps of inadequate lighting, poor ventilation and distracting noises.

Brings In All Community Groups

From this visual presentation of the inadequacies of the outdated school, the film then traces the need for the new educational facility until all groups who normally have a voice in community projects of this sort have been represented. Each group debates the problem, and information is presented which is invaluable as a tool to solve such problems.

As a result of the preliminary meetings, an architect is engaged who investigates the proposed building and site from every angle in conjunction with all interested groups. Some of the forces that shape a school building are disclosed and the philosophy of functional design expressed.

"And so they built the new school," says the narrator. "They voted for colorful walls, for huge open windows, for gleaming steel panels, for bright functional classrooms. Most of all, they voted for the children."

The film cuts back to the same teacher, but this time she is in the new school. The children are there, too, but there's no confusion, just interest—a thorough contrast to the old school. The children are divided into work groups, each group assigned a different project. Arithmetic, painting, social studies—and it is obvious that the children are enjoying themselves, their teacher, their new surroundings.



Right: *advisors (l to r) were Dr. Shirley Cooper, AASA; Edwin Morris, AIA; Charles LeCraw of U.S. Steel, with Victor Solow.*



Left: *thanks to new materials, today's school aids learning.*

Premiered by School Administrators

Plan for Learning was premiered before the national State Presidents Meeting of the American Association of School Administrators in St. Louis, May 1. Thereafter, distribution will be handled by Association Films, Inc.

Professional actors handle the key roles of the superintendent, the school board members, the teacher and the architect. The townspeople of Mamaroneck, N. Y., supply authentic flavor for the town meeting scenes, and the pupils of the Nathan Hale School in Meriden, Conn., represent the children of Elmsville.

Plan for Learning was produced with the cooperation of both the American Association of School Administrators and the American Institute of Architects. Producer-director was Victor D. Solow, script was by Joseph March and Murray Lerner.

NOTE: prints of *Plan for Learning may be* obtained from Association Films' offices.

Below: *things have changed since children entered this "fortress" built 50 years ago . . .*





Release Award-Winning Film

☆ The 1959 Sylvania television award winning program, *Open Heart Surgery*, is now available as a 60-minute 16mm documentary film from its sponsor, CIBA Pharmaceutical Products, Inc.

Sponsored by CIBA in cooperation with the San Francisco Medical Society and Stamford University in an attempt to explain to the public the many complex factors which enter into the surgeon's decision to operate and to show how medical and surgical techniques can safely and successfully eradicate heart defects previously held to be hopeless, the film pictures an actual heart operation on eight-year-old Tommy Hunter.

An artificial heart-lung maintained his circulation while his heart was opened and successfully repaired. The operation had been performed many times at Stamford. This time there was one deviation from normal operating room procedure. The entire operation was followed by three television cameras and 1,253,000 viewers in the San Francisco area.

Open Heart Surgery can be obtained from Ideal Pictures Corporation offices.



Bob Hills *begins presentation before a backdrop of Post covers on a wide-angle screen.*



Curtain dominated *by Post's "Influential" insignia was used to cover projection screen.*

Colorful Visuals Help Tell POST'S Vitality

Editorial Promotion Show Plays to Capacity Audiences in New York

DENIZENS OF MADISON AVENUE, confronted almost daily with media promotion—stage shows, movies, flip boards, gimmicks and printed pieces of every description—might be pardoned for feeling blasé at viewing the presentation of yet another magazine patting itself on the back for editorial vitality.

All the more fascinating is it that for the third year in a row the SATURDAY EVENING POST's annual editorial promotion show played last month to chock-full audiences of hard-bitten admen every day for a week in the ballroom of New York's Savoy Hilton Hotel.

It is seldom that the emcee of a sales promotion program will be called back for repeated bows by a tough-minded advertising group, but that is what happened after every performance of *The Big Year* by Robert F. Hills, POST Editorial Promotion Manager, who writes, stages and is the star performer of the program.

For 37 fast minutes, Hills brings forth the facts and figures of the POST's 1958 editorial year, using wide-screen motion pictures, wide-screen slidefilms, cartoon slidefilm panels and recordings.

Never slowing his pace, Hills mixes gags with plugs, straight hard sell with spoofing cartoons. Using push buttons up his sleeves connected to an intricate control board backstage he brings in one effect after another with split-second timing.

At one point, Hills, live, on-stage, talks to Bret Maverick, on the Cinemascope screen and climaxes their discourse by shooting a pile of poker chips off the table in front of the cowboy.

During the interview, in which Maverick assumes the truculence and dry wit of his TV characterization, Hills elicits the information that the week after Pete Martin's story, "I Call On Bret Maverick," appeared in the POST, Maverick's Neilsen rating jumped from 29.8 to 34.4 and has remained at 34 or above ever since.

The presentation's staccato statistics point out that last year 26 POST manuscripts were purchased by Hollywood, that 58 books were published from POST material, and that 166 different television programs were based on stories from the magazine. The POST also says that over $3,000,000 in libel suits were filed against the magazine last year. And this vitality has paid off in that circulation has soared to over the 6,000,000 mark.

In rapid order, Hills shifts vision from abstract figures to such motion picture sequences as the Rockettes in action at Radio City Music Hall (filmed by Ted Nemeth Productions), Chico Marx at the piano (from the POST's advertising movie, *Showdown at Ulcer Gulch*), and wide-screen scenes of the river boat Delta Queen, subject of a POST article.

Working with Bob Hills in developing and producing the visual elements of the show was Visualscope, Inc., which has also produced major portions of the two previous Satevepost editorial promotions.

Itinerary Covers 30 Big Cities

The POST show, employing equipment and techniques never before used in a traveling production, will be seen in 30 or more major cities from coast to coast. A specially designed stage set, with wide-angle screen and slide panels for stripfilm projection, is used.

In all, six projectors are employed — one 35mm Cinemascope projector, two horizontal double frame stripfilm projectors, two vertical slidefilm projectors and one 16mm projector. All projection is from the rear, allowing Hills to move back and forth on the stage supplementing, and sometimes even taking part in, the filmed action.

Below: *backstage view of multi-projection set-up for presentation of "The Big Year."*



Story of Air Defense

This Western Electric Picture Shows Story of SAGE System

SPONSOR: Western Electric Company, for the United States Air Force.

TITLE: *In Your Defense*, 27 min, color, produced by Audio Productions, Inc.

☆ This film details the planning, construction and operation of the elaborate SAGE (Semi-Automatic Ground Environment) System of air defense.

Designed for public release, the film demonstrates the serious problems of detecting high-speed bomber attack. Hitherto, this defense had been carried out in "manual" control centers, but with increasing air traffic and the surety of greatly increased speed of possible enemy bombers, a new system was needed, and for the present SAGE offers the best defense possible.

Western Electric Company was assigned the responsibility of assisting the Air Force in supervising the overall installation of SAGE and in constructing the building sites. Among hundreds of contractors involved, as the film shows, Massachusetts Institute of Technology's Lincoln Laboratories was assigned the job of research to determine the feasibility of the System; International Business Machines Corp. constructed the electronics computers; Systems Development Corp. devised the programing; and Burroughs Manufacturing Corp. made the electronic equipment for processing data.

In Your Defense traces the development of SAGE beginning with the tremendous challenge of its planning stages through to a demonstration of actual operation. Starting from signals picked up by early warning long range radar sites in the far North, radar picket ships and "Texas Towers," SAGE automatically tracks the speed, course and altitude of all air traffic approaching from any direction. The information is then fed to a master control center which coordinates regional defense areas enabling instant triggering of Bomarc and Nike missiles and manned jet fighters, if necessary.

A Survey of Film Distribution Initiated by Business Screen

☆ A survey of the millionfold showings of sponsored motion pictures is currently under way at BUSINESS SCREEN. The advertiser who isn't active in the 16mm film medium (not just tv commercials) is missing a terrific bet as self-equipped audiences owning 16mm sound motion picture projectors keep on increasing year after year. Then, too, there's constant demand from television stations for informative, interesting "public service" short subjects, ranging from a few minutes to the maximum of 27 minutes in length.

First returns of both major distributors and sponsors indicate that figures will run into hundreds of millions of persons viewing films in 1958, not including public service television showings and other outlets.



Right: *a period scene in "The Wonderful Age of Electricity" shows dinnertime in 1905. At Higgins' table (left to right) are Isobel Robbins, as Mother; Joseph Reardon, as Junior; and Henry Morgan, Father.*

Humor and History Turn Tale

Agency-Producer Cooperation Makes 'Wonderful Age'

SPONSORS: Jersey Central Light & Power Co., New Jersey Power & Light Co.

TITLE: *The Wonderful Age of Electricity*, 15 min., color, produced by HFH Productions, Inc. and Goold & Tierney, Inc.

☆ During construction last winter of the $20 million extension to their generating station at Sayreville, N.J., the Jersey Central Power & Light and New Jersey Power & Light companies had a local photographer pick up some 4,000 feet of 16mm color film as an engineering progress report. This raw footage was handed to Goold and Tierney, Inc., the companies' advertising agency, to convert into a 29-minute public relations film, suitable for showing to service and women's clubs.

Aim of the picture was to show residents of the area what the utilities are doing to meet the growing demand for electricity.

No "Progress Report" This

The resulting title, *The Wonderful Age of Electricity*, is a far cry from the usual "progress report." From an amusing script by Harry Breuer, Jr., the producer (Hunn, Fritz, Henkin Productions, Inc.) has woven an amusing tale that points out the comforts and better living provided by electricity for modern householders. Hardly an original subject in itself, the film treatment makes it something quite out of the ordinary.

Setting the scene with 1905 newsreel clips of Teddy Roosevelt, suffragettes and Edison (a long, wonderfully executed title sequence ala *Eighty Days*), the film introduces a typical 1905 Jersey family.

Cast Is Film's Asset

Henry Morgan, Isobel Robbins and Joseph Reardon, as the Higgins family circa '05, go through their day with all the drudgery of turn of the century housekeeping. Then they are magically transported into a modern all-electric home. Delighted (and befuddled) by dishwashers, vacuum cleaners and TV, they soon adjust to the comforts of modern living.

With narration by John Cameron Swayze and Westbrook Van Voorhis to pull the threads into a well-knit fabric, the Higgins' learn how these modern marvels came about. Watching JCP&L-NJP&L execs plan the expansion program, they view dramatic moments of actual construction and a climactic lighting of the all-electric home.

Well Received by Audiences

Wonderful Age is already providing considerable merriment for New Jersey audiences and much good will for the utility sponsors.

Below: *Joseph Sherry, public relations director, N.J. Power & Light Co. at film premiere.*





Above: *Gilbert Goold, president of Goold & Tierney, Inc. agency which helped produce the film.*

Battle Report on Weed Control

American Cyanamid Picture Introduces a New Product

SPONSOR: American Cyanamid Company.

TITLE: *Roots and All*, 15 min., color, produced by Tiesler Productions, Inc.

☆ During the past 15 years control of annual weeds has become increasingly easy through chemical applications and advanced cultivation machinery. But the tougher interlopers — canada thistle, cattails, poison ivy and quack grass— have continued to plague farmers because as fast as they were cut or plowed the faster they'd grow and spread, and, until recently, these perennial weeds were impervious to chemical treatment.

In this film, American Cyanamid shows the dramatic effects of its new product, Amino Triazole, on the tough perennial weeds, killing them — *Roots and All* — to 90% control in a single application. Amino Triazole acts against the chlorophyl production of plants, spreading through the foliage and root system to eliminate regrowth.

California scenes provide the answers to better control of the cattails that steal irrigation water, block canals and spread seed. And ditch bank weeds are another part of the story . . . weeds that dump tons of seeds each year into water on its way to cropland.



Above: *adding material to tank: a scene in the picture.*

Roadside weed control and poison ivy footage come in for a close look, and the special chemical properties of Amino Triazole— properties that cut down drift hazard and render the chemical harmless to live stock, humans and wildlife—are also covered.

Roots and All is available for showing to farm audiences on request. Over 100 prints are now in circulation.

Premiere Marks HFH Productions' 1st Anniversary

☆ BUSINESS SCREEN previewed *The Wonderful Age of Electricity* on April 9th at the Sherry Netherlands Hotel in Manhattan. The showing was held in connection with the first anniversary party of the film's producer, HFH Productions, Inc.

Organized just a year ago by Dan Hunn, Ronald Fritz and Howard Henkin, HFH has developed into a leading producer of television commercials, with additional business growing fast in the industrial field and public relations films.

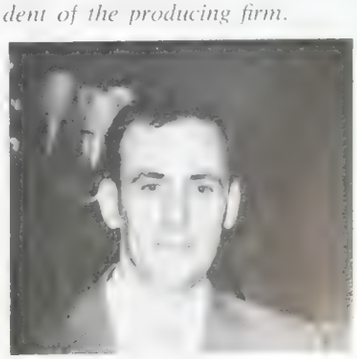


Above: *Howard Henkin, president of HFH Productions, Inc. — and*

Below: *Ronald Fritz, vice-president of the producing firm.*

HFH vice-president Dan Hunn . . .







Left: *close-up of Lockheed's new Turbo-Jet Electra as the camera crew lines up a shot of wing detail for scene in "Pattern for Profit" which the company is now using for many sales showings to customers and prospects in the air transport field worldwide.*

Film Backs Up Lockheed's Sales

"Pattern for Profit" Shows Advantages of Electra

SPONSOR: Lockheed Aircraft Corporation.

TITLE: *Pattern for Profit*, 34 min., color, produced by Sales Communications, Inc.

* * *

COMPETITION IN SALES of large transport aircraft is keen and markets worldwide as new, faster ships take the air in the race for passenger and freight volume.

Lockheed's entry is a turbo-prop airplane designed specifically to offer airline operators economical equipment on short to medium-range hauls without requiring airport expansion by any city to be served. Its choice, exemplified in the new Turbo-Prop Electra, was a *complement* to transcontinental and transoceanic jets rather than as *competitors* to them.

Maintenance Key Factor

Key factor in economy to the operator is maintenance, and Lockheed's sales campaign utilizes a new 34-minute motion picture, *Pattern for Profit* as "the best way to tell that story" in the words of the company's sales promotion manager, Richard S. Lochridge.

Pattern points up the simplicity, reliability, safety, interchangeability, accessibility and service features of the Electra. It shows that the new ship is designed to help operators make money in a previously unprofitable area, the 300-500 mile travel range where the bulk of airline passenger traffic is said to originate.

Used in Target Program

Pattern for Profit is (according to Mr. Lochridge) "a key part of what we call our target sales program." It provides the salesman with a reason to call on the airline prospect; it provides an interesting presentation; and it is accompanied by a comprehensive brochure on maintenance for follow-up study.

The Prospects Like It

Reception by both customers and prospects has already been "gratifying" and it is considered "a clear and forceful sales tool." 50 prints of an English language version are being used by sales personnel throughout the world; a Spanish version will be used in Spain and South America and a Portuguese version is scheduled for showings in Brazil and Portugal.



Left: *long-shot during the filming of "Pattern for Profit" shows full view of Electra as air transport prospects will see it during showings arranged by Lockheed sales executives in the U. S. and abroad . . .*

It's Awards Night in New York

Present First Annual Industry Achievement Awards at May 19th Dinner of Film Producers Association

MEMBERS AND GUESTS of the Film Producers Association of New York met on May 19, at the Plaza Hotel, to bestow "Industry Achievement Awards" on four theatrical film luminaries for "adding to the growth and prestige of the industry and aiding in the developing of New York City as a focal point of the motion picture industry."

Mayor Robert E. Wagner received a Special Award for his "continuing efforts to establish New York City as a major film producing center."

Feature film producers cited were Nat Hiken, Paddy Chayefsky, Elia Kazan and George Justin, all of whom have used New York locales and film services in recent months.



Film star *Monique Van Vooren presented the FPA awards . . .*

Members of the FPA who received plaques for specific honors were Nathan Zucker, president of the FPA and Dynamic Films, Inc. For "his untiring efforts to promote New York City as a film center and for bringing added distinction to the FPA through his *Psychiatric Nursing* film which was recently nominated for an Academy Award"; Walter Lowendahl, executive vice president of Transfilm, Inc., for his "outstanding service for the FPA in the field of labor"; Martin Poll, president of Gold Medal Studios, Inc., "for distinguished production in the television field"; and Hazard Reeves, president of Reeves Sound Studios, Inc., for "outstanding success in the technological field, particularly in the audio field."

Citing the "tremendous growth" of sponsored films, Mr. Zucker delivered a brief address at the dinner in which he highlighted New York's regenerated growth, the cooperation of its city administration to producers and its many resources for all types of films.

The FPA, he said, "calls upon producers throughout the country . . . to join with it not only to meet the needs of today but to plan for tomorrow.

"We must forever keep separate the devices for exhibition and transmission from the art and skill of using them. This imposes a need for independent production and a responsibility on the part of producers and their suppliers not to give up their leadership by default."

Below: *New York's cooperative Mayor Wagner (left) is pictured at dinner with FPA president Nathan Zucker. Mayor received a special award.*

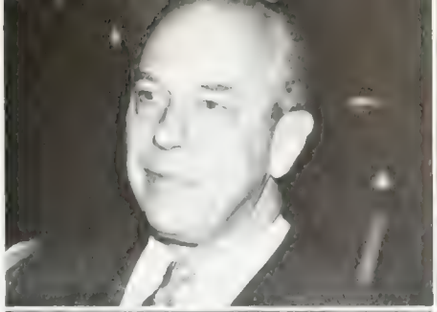


Camera at the FPA:

☆ Active and Associate members of the FPA at Awards dinner:



Left: *Kern Moyse, president of Peerless Film Processing Corp.*



Right *(inside) David Pincus, president of Caravel Films.*



Right *(outside) Owen Murphy, Owen Murphy Productions, Inc.*

* * *



Left: *"Doc" Feldman, of Du-Art Film Laboratories . . .*



Right *(inside) Peter Mooney, Secty. Treas., Audio Productions.*



Right *(outside) F. C. Wood, Jr., president of Sound Masters.*

* * *



Left: *"Charley" Bonn, of W. J. German, Inc.*



Right *(inside) Bob Klaeger, of Klaeger Film Productions.*



Right *(outside) Ed Lamm, president of Pathescope Productions.*

* * *



Left: *Joseph Daugherty, of the DuPont Photo Products Division.*



Right *(inside) Walter Lowendahl, Transfilm, Inc., award winner.*



Right *(outside) Roger Wade, of Roger Wade Productions.*

* * *



Left: *Thomas Valentino, of Thomas J. Valentino, Inc.*



Right *(inside) Lee Bobker, exec. vice-pres. of Dynamic Films.*



Right *(outside) Burton (l) and Frank Zucker, Camera Equipt. Co.*

* * *



Left: *Sam Levy, one of heads of Eastern Effects.*



Right *(inside) Sol Feuerman, medical head of Dynamic Films.*



Right *(outside) Bill Van Praag, president, Van Praag Productions.*

Exclusive Pictures by
Business Screen Magazine



Cast and crew members *of "Good Kid Cornelius" gather on "live set" used in production of sales training film for California Oil Company.*

Caloil Makes an Eastern Debut

— and a New Film Helps Dealers to Increase Sales

SPONSOR: California Oil Company

TITLE: *Good Kid Cornelius*, 30 min, color, produced by Walter Engel Productions, Inc.

☆ A comparatively new territory —a new name—and the most fiercely competitive situation in American business. These are the problems facing California Oil Company and its Chevron products, moving into 13 Eastern states from the decades-old stronghold of the parent company, the Standard Oil Company of California, from west of the Rockies.

Batten, Barton, Durstine & Osborn, selected to establish the Chevron name in the East, is now faced with the problem of (1) making the brand known to the public for the first time, and (2) making the brand known to service station independent business men who are, or will want to be Chevron retailers.

Caloil owns stations in California, hires people to run them. In the East, the company supplies petroleum products to independent dealers. Thus, while California Standard has long used films for employee training, the films were not exactly suitable for programs aimed at independent station owners.

Especially, these films are not suitable for station owners who are enterprising enough to set up against the roughest kind of competition. With millions of long pre-sold Esso, Socony, Texaco, Gulf, etc. customers on eastern highways, Chevron dealers are going to have to offer just a bit more in service to win a respectable share of the business.

Good Kid Cornelius shows a general overall picture of proper service station operation—key phrases for upping sales—get under the hood—clean windshield—and other TBA sales approaches.

Using a station owner and his helper, "Cornelius," as protagonists, the film is able to show the station owner, who is actually being trained, as the trainer—himself —a subtle and effective piece of business.

Coupled with a very funny introduction and closing, the solid training information is now doing a good job among 2400 Caloil dealers and distributors in the East.

Dermatology Film Joins Lederle Library

SPONSOR: Lederle Laboratories Division, American Cyanamid Co.

TITLE: *Aristocort: Use in Dermatology*, 11 min, color, produced by Willard Pictures, Inc.

☆ This brief but graphic film reports on three clinical cases of dermatitis treated at Boston City Hospital by Dr. Bernard Appel, Chief of Dermatology.

Aristocort Triamcinolone *Lederle* was administered in each of the following: generalized psoriasis of the erythroderma type (arthropathic); dermatitis medicamentosa with pronounced erosion of lips and oral mucosa; generalized disseminated neurodermatitis (atopic eczema).

The results of this corticosteroid therapy are shown in detail. In each case there was a marked reduction of inflammation, a clearing of affected skin areas, and increased patient comfort accompanied by increased motility.

* * *

This film is one of 12 Lederle motion pictures in color and sound which are currently offered for use by medical audiences of various types. Each is prepared under the direct supervision of qualified physicians and are not intended for showing to the laity.

In addition to the professional audiences films, Lederle's Film Library distributes three pictures for general showing: *Rabies Can Be Controlled*, showing how the new avianized vaccine for dogs can be used in mass vaccination programs to prevent the dreaded disease; *The Smallest Foe* describes the role of Lederle in the fields of virus and rickettsial research and production; and *For More Tomorrows*, which shows the vast research and production effort behind today's medicinals.

Texaco's Basic Lubricant Story

"Shear Magic" Shows Making, Proper Use of Grease

SPONSOR: Texaco, Inc.

TITLE: *Shear Magic*, 24 min, color, produced by Audio Productions, Inc.

☆ Grease, one of the most important elements in the operation of any machine, gets its full due in this interesting picture just released by Texaco's sales promotion department primarily for showing to contractors, industrial concerns and truck fleet owners.

The film points out that no one lubricant can do all jobs, but that many are becoming much more versatile. While most greases are essentially mineral oil with various thickeners and additives, modern refiners now offer hundreds of different kinds for every purpose.

Most interesting is an animated sequence which shows just how grease lubricates. In static form the grease is composed of tendrils of material arranged in a haphazard fashion that holds tightly together in a solid seal. But in motion the tendrils go in the same direction offering little resistance to moving gears. It is this shearing action that causes grease to liquefy, not heat.

Other sequences show greases which can operate in extreme cold of a hundred degrees below zero.



X-Ray *diffraction studies at Texaco Research center.*

There are also greases resistant to atomic radiation. Film is available only from Texaco Sales Offices in principal U. S. cities.

Texaco researcher *studies lubricants on electron microscope.*



Mining Phosphate

SPONSOR: American Cyanamid Company.

TITLE: *Phosphate Mining*, 19 min, color, produced by Tiesler Productions, Inc.

☆ This film demonstrates that American Cyanamid is heavily invested in phosphate production, with the most modern mining and processing equipment in the world. It is intended to show phosphate buyers that Cyanamid is in the business to stay, is ready to meet all future commitments.

The film was shot on location at Cyanamid's plant near Lakeland, Florida. A side purpose of the film is to explain that although phosphate mining is not a pretty business as it goes on, producing temporary great scars in the earth, the company quickly cleans up as it goes along.



A film preview by Holland-Wegman Productions, Buffalo, producers of TV, educational, industrial, and public relations films.

says movie producer Sheldon Holland:

"You see bright pictures even in half-dark rooms . . .

"That's why we preview the movies we make on Kodak Pageant 16mm Sound Projectors.

"We can show our productions in their best light with these quiet-running projectors. They throw a crisper, spotlight-bright picture over every inch of screen. And the Pageant's bell-clear, powerful sound system flatters our film's sound quality at the same time."

See, hear, even operate a Kodak Pageant Sound Projector yourself

Your Kodak Audio-Visual dealer will demonstrate any time you say. He'll show you why you see brighter pictures in half-dark rooms. (Pageant's Super-40 Shutter delivers 40% more light on the screen than ordinary shutters at sound speed).

One try is all you need to become an expert Pageant operator. Set-up and threading are simple, no confusing parts for you to attach or adjust. No lubrication records to keep. Pageants are factory-oiled for life. Require little upkeep even under punishing operating schedules.

Call your Kodak A-V dealer today or tomorrow for an early demonstration, or mail the coupon below to:

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Please send me complete information on the new Kodak Pageant 16mm Sound Projector, and tell me who can give me a demonstration. I understand there is no obligation.

NAME_____ TITLE_____

ORGANIZATION_____

STREET_____

CITY_____ STATE_____
(Zone)

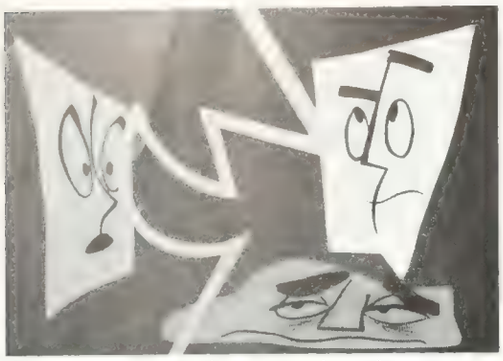
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Kodak Pageant Projector 〉 **EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.**

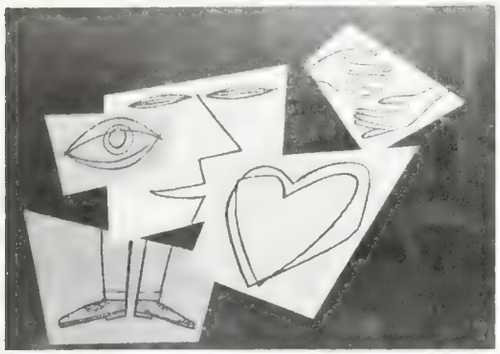
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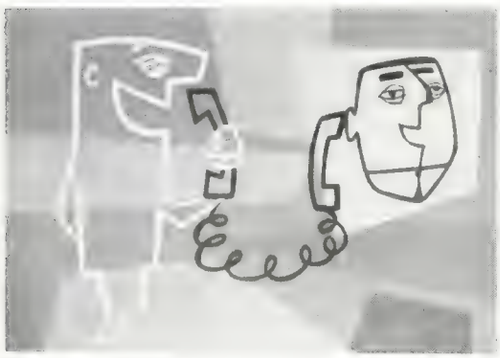
A message is received *not only by an ear that hears but also by a heart that feels . . .*



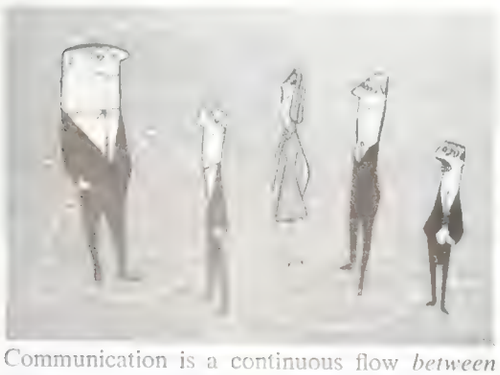
The way a message is communicated *can arouse enthusiasm . . . indifference . . . or resentment.*



We communicate *not only by words but by our tone, appearance, expression and gestures . . .*



The correct choice of method . . . *which must be based on cost, time, nature of message and audience — affects success of communication.*



Communication is a continuous flow *between people . . . not just something that goes from one person to another.*

MORE THAN WORDS...

A Basic Film on Communication That Fills a Real Business Need

An Executive Expresses his company's need for better interpersonal communications . . . and writes a detailed memo on the subject. What he gets is a whole new telephone system.

A sales manager hands out a choice assignment, expecting an enthusiastic, appreciative reaction. What he gets is fear and foot-dragging.

A production manager calls on one of his men to do a model job. What he gets is an elaborately worked-out miniature model.

A vice-president waxes eloquent about the importance of *people* in his organization . . . but the dollar signs he doodles on his note-pad make a mockery of his words.

Symptoms of Communication Needs

All these problems . . . and many more like them . . . are symptoms of the need for better *communications* between people . . . in business, sales, education, community relations, government. The complexity and specialization of almost every kind of modern activity is creating a growing pressure to find new ways by which people can get understanding . . . acceptance . . . and action from others . . . and come to understand others better in their turn.

These examples of communication breakdown are from a new 14-minute, color motion picture produced by Henry Strauss & Co. of New York. Entitled *More Than Words* . . . and available for sale on a nation-wide basis together with integrated training material . . . this film is the product of the many years' experience the Strauss organization has had in dealing with communication problems as they relate to management; supervision; sales; product and service promotion; and employee, customer, public and community relations.

Picture Explores, Suggests Solutions

More Than Words, in conjunction with a 24-page study booklet and a discussion leader's outline which complement the film, explores some of the most important of these problems and suggests keys to their solution . . . with concentration not only on the "technical" aspects of communication but on the factors of "climate" and human emotion that vitally affect the creation of understanding and acceptance.

The principles and methods of good communications the film outlines are basic. They are applicable to . . . and can be applied by . . . men and women in every type of activity where dealing with people plays a key role . . . particularly those that call for leadership . . . persuasion . . . coordination . . . or training. Indicative of its contribution in this important area is the fact that a version was selected as one of only four motion pictures to represent the United States at the Harrogate, England, International Festival of Films for Industry . . . and was chosen also for screening at Venice and Edinburgh.

Not a "Catchword" or Technical Method

Through a deft combination of animated and live sequences, the film treats in practical terms with the practical needs of people for finding common ground from which they can work together with greater effectiveness and satisfaction.

It shows that "communications" is not just a management catchword or a technical method of transmitting messages but an essential element of every inter-personal contact and relationship.

It demonstrates that in every communication there is a "sender" and a "receiver" . . . both of whom have interlocking responsibilities that must be fulfilled if misunderstandings, cross-purposes, delays, friction and other costly difficulties are to be avoided.

It points up the importance of choosing the right communications tool and method with reference to expense, time, frequency and the nature of the message . . . and gives some criteria for making a selection.

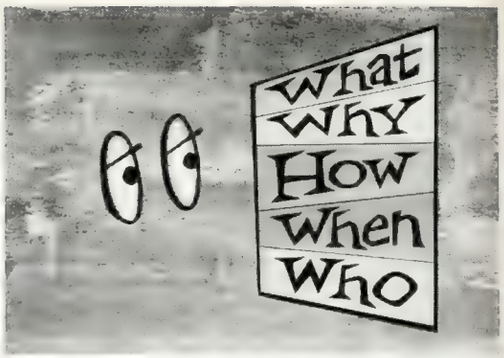
Meeting Pitfalls in Getting to People

It shows the need for tailoring the ways a message is worded to the audience it's intended for . . . highlights the dangers of communicating too much or too little . . . illustrates the effect of actions as a way of communicating intentions and the equally meaningful effects of "silence," or the failure to communicate when called for.

It stresses emotions . . . fear, hostility, suspicion . . . as one of the most important communications barriers . . . demonstrates their

How to Obtain This Picture

☆ *More Than Words* may be purchased (with leader's guide and study booklet) at $185.00. Preview charge $17.50, deductible from purchase price. Order from Henry Strauss & Co., 31 W. 53rd St., New York City, N.Y.



The What . . . *Why* . . . *How* . . . *When* . . . *Who* . . . *method provides a planned approach to communication for both the sender and the receiver. Scene in "More Than Words."*

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MORE THAN WORDS:

effect on the sender and the receiver; and indicates both the signs by which emotional blocks can be detected, and some methods by which they can be penetrated or gotten around. Emotional "climate" and the existing relationship between people are shown both as the results of communication and important factors in it.

It sets out the principle that communication is always a two-way exchange . . . something that takes place *between* people rather than something that simply goes from one to another . . . and shows what happens when this principle is neglected.

It touches on the importance of "'unspoken communications" . . . gestures, expressions, tone of voice.

Finally, it outlines a working communications plan . . . based on a "who" . . . "what" . . . "why" . . . "when" . . . "how" evaluation of each communication . . . that can be put into practice to improve proficiency as "sender" or as "receiver."

There Is No "Formula" Answer

More Than Words offers, in all these areas, no cut and dried formula or universal answer. Rather it is designed to provoke intelligent, constructive thinking about the subject that can lead different audiences to find approaches that fit their different needs.

In line with this, the leader's guide that accompanies the film is set up so that discussions on communications can be conducted in the framework of the particular day-to-day interests and problems of different audiences who shared common need for creating understanding between themselves and others. The guide is designed to help translate the *general* principles and methods brought out in the film into *specific* terms . . . so the salesman can learn to use them to make a more effective presentation . . . the supervisor to give instructions that will be followed more willingly and accurately . . . the community leader to arouse enthusiasm for his project. Working with it, discussion leaders can develop the topic in whatever depth they desire . . . and carry out communications training for anywhere from two hours to two weeks.

How Leader's Guide Aids the User

Material in the booklet supplements material in the motion picture . . . outlines key points in depth . . . gives examples and illustrations . . . and provides work and study exercises.

Price for the 14-minute color motion picture . . . the leader's guide . . . and the illustrated study booklet is $185.00 . . . and previews are available on request at a charge of $17.50, deductible from the purchase price. Henry Strauss & Co., 31 West 53rd Street, New York City are the sole distributors.

* * *

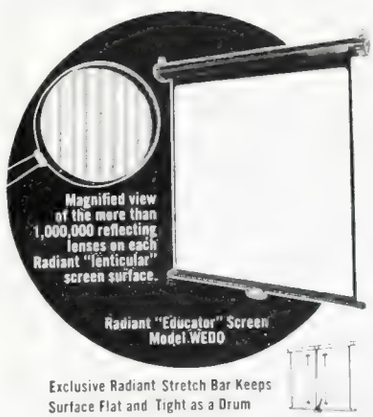
Write for Lists of Useful Films

☆ Special, inexpensive (25¢ each) lists of useful Sales Training and Management Films are available on letterhead request (enclose payment) from Reader's Service Bureau, BUSINESS SCREEN, 7064 Sheridan Rd., Chicago 26.

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Previewing the Latest in Pictures for Business . . .

"Geograph Goes Global" Is Example of Film Cooperation

☆ Taking silent color footage shot by company employees in British Columbia and Libya, Ideas Illustrated, Inc., Dallas, Texas, has turned out a highly professional, yet economical, sponsored film.

Latest of a "new type" of oil company films is *Geograph Goes Global*, a 15-minute color film produced for McCollum Ray International, Inc. of Houston, Texas. It was premiered May 14-23 at the International Petroleum Exposition in Tulsa and scheduled for showing at the World Petroleum Congress in New York City May 30 through June 6.

McCollum Ray International employees shot technically accurate footage in Canada and Africa which Irvin Gans, executive producer, and Robert Arch Green, creative director of Ideas Illustrated, edited, combined with additional original sequences from their script. A professional narrator and appropriate background music help create receptive mood for audiences.

* * *

Dow Corning's "Silastic RTV" Shows Silicone Rubber Facts

☆ Industrial users of rubber will be interested in a new 14-minute Dow Corning Corp. film, *Silastic RTV*, which presents straight factual data on its room temperature, ready-to-use, vulcanizing silicone rubber. Designed by Dow as the most versatile rubber available, Silastic RTV vulcanizes itself and requires no additional heat curing.

Film emphasizes the product's use for dip coating parts, for use as a flexible mold material and for making prototype parts. It was produced and is distributed by Dow Corning Corp., Midland, Michigan. Final editing was performed by George Colburn Laboratory, Chicago.

* * *

32 Million View Ford's Motion Pictures in 1958

☆ Ford Motor Company motion pictures, nearly all of them produced in color and distributed in 16mm sound, were viewed by more than 32 million persons in classrooms and at group meetings during 1958, the company's News Department reveals.

Color Slidefilm Sells the Medium

Transfilm Presents "Sales Report—Zero"



Sound slidefilms are used for sales and product promotion, public relations, employee indoctrination and training: Sales Report—Zero.

SHOEMAKER'S CHILDREN all too often, only a few of the nation's busy producers of motion pictures and slidefilms have found time (or taken it) to spell out the problems and potentials of these visual media on their own acetate.

Joining the list of notable exceptions this month is a new color slidefilm about slidefilms, titled *Sales Report—Zero*. Produced and distributed by Transfilm Inc., the new tool incorporates excerpts from this producer's titles now in use in manufacturing, food, insurance, textiles, chemicals, petroleum and advertising.

These many uses are fortified by production background which shows how an initial outline is carried through research, script, storyboard, recording, finished art or photography and, finally, the lensing of selected scenes on the first film strip.

With well over 100,000 sound slidefilm projectors actively in use throughout industry and the dealer field, the potential is still considered very large. (As witness the recent application of sound slidefilms on the West Coast for electronic bench instruction of workers on assembly detail.)

"Motion pictures and slidefilms have distinct purposes," says Transfilm's Pud Lane, "and they are rarely interchangeable." As is made clear in the slidefilm, Lane cautions business executives to *first determine the need, the audience and the message* before the film medium is chosen.

Sales Report—Zero is 12 minutes long and is available on letterhead request from the Slidefilm Division, Transfilm Inc., 35 West 45th St., New York 36, N.Y.

* * *

American Express Slidefilm Covers the History of Money

☆ The history of money is explained in a new colored film strip produced by Fred Rosen Associates for the American Express Company's Travelers Cheque Sales Department.

How checks, currency, letters of credit and travelers checks developed along with the history of banking, is demonstrated for classes in economics, business education, and history.

Available to schools and banks from the American Express Company, the strip, *Money—Forms and Functions*, shows how the changing needs of civilization have led through the ages to new money forms and banking functions.

* * *

Sports Uses of Chicago Parks Shown by General Finance

☆ Sports facilities available in Chicago parks are shown in a new 16 mm sound film produced under the auspices of the Chicago Park District.

Entitled *The Chicago Sports Story*, the film is available to public or private organizations upon request to the General Finance Corporation, Evanston, Ill.

The 30-minute color production covers the use made of the multitude of public sporting facilities in Chicago parks by industrial and company-supported teams.

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Teaching Youngsters to Swim and Live

Red Cross Sponsors an Award-Winning Picture

SPONSORS: American Red Cross; Metropolitan Life Insurance Co.

TITLE: *Teaching Johnny To Swim*, 14½ min, color and b w, produced by the William J. Ganz Company

* * *

☆ Concerned with the fact that drownings are second only to automobile accidents as a cause of accidental death among children, the American Red Cross has released this new film to stimulate parental interest in developing aquatic skill in their children.

Based on the do-it-yourself Red Cross water safety training booklet of the same name, *Teaching Johnny* is an entertaining portrayal of the proper method for teaching younger children to enjoy the water safely and develop swimming ability.

With the increasing number of private swimming pools, the Red Cross believes it is urgent that the base of swimming instruction be broadened for young people.

In introducing the film at a recent New York preview, Edward T. Kennedy, former Columbia swimming coach and a swimming teacher for 50 years, pointed out that "the do-it-yourself" idea of having parents teach their own children, as depicted in *Teaching Johnny To Swim* is a particularly good one because it has been conclusively demonstrated that the under-nine-year-old group learn swimming most easily through individual instruction.

"Every day you read in the papers of accidents in backyard pools which never need have happened," Mr. Kennedy went on, citing the drowning of a four-year-old in Scarsdale, N. Y. recently, in which the mother's rescue efforts failed.

"A parent need not be an expert swimmer himself," Mr. Kennedy said, "to give his child this course of instruction, which not only teaches a child proper techniques, but gives him as well a respect for the water and an awareness of the need for being careful."

Teaching Johnny To Swim was financed as a public service by the Metropolitan Life Insurance Company. It recently won a Chris Award at the Columbus (Ohio) Film Festival. Prints in either color or b w are available for loan or purchase through Red Cross chapters. Color prints sell at $37.50 and b w at $14.00.

A Film to Motivate Creative Thinking

New 22-Minute Film Shows "Imagination at Work"

☆ Roundtable Productions announces the release of a new subject, *Imagination At Work*. This new 16 mm. motion picture on creative thinking is intended for use in management development courses, engineering and sales training, and in high school and college classes dealing with industrial psychology and design. The purpose of the film is to stimulate the flow of new ideas and to develop an atmosphere in which creative abilities are recognized and encouraged.

Utilizes "Brick" Technique

The film, 22 minutes in length, concerns itself with the well known "brick" problem long used in teaching creative thinking. The handling of the production, however, is completely novel. The story centers around a pantomimist who has inherited a brick factory—and finds himself overloaded with bricks. As the narrator helps him solve his problem, he discusses four factors which psychological research has shown contribute to creative ability: sensitivity, fluency, flexibility and originality. The narrator also discusses the major blocks which inhibit creative thinking: perceptual, cultural and emotional blocks, and suggests how to overcome them.

Need to Foster Creativity

Although the approach to the subject is sometimes humorous, the importance of fostering creative ability to an individual, to a company or to our country can hardly be overemphasized. It is believed that this new film can be a valuable training aid to anyone interested in this important subject.

Preview to Purchase Film

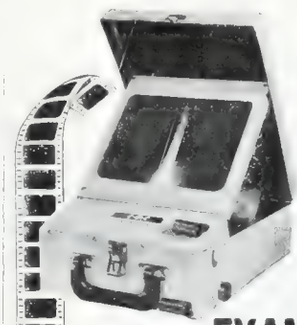
Imagination At Work is available for a courtesy 5 day preview from Roundtable Productions, 139 South Beverly Drive, Rm. 333, Beverly Hills, Calif.



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Above: *look inside a crevasse as Army Engineer studies structure and physical characteristics.*

"GREENLAND"

☆ With the nation's defense looking northward toward the Arctic and over the Pole, a new U.S. Army Corps of Engineers' motion picture, titled *Greenland*, carries unusual audience interest.

Based on the engineering and research work of the little-heralded Snow Ice and Permafrost Research Establishment of the Corps, located in the Chicago suburb of Wilmette, this 25-minute color film was produced by Capital Film Service. It takes viewers on an exciting adventure with engineering and scientific crews engaged in projects concerned with snow and ice conditions on the Greenland Ice-Cap.

Purpose of the Greenland studies is to develop both scientific and engineering methods necessary to establish, maintain and support large-scale facilities and military operations in the Arctic. Glaciers, blizzards (with winds reaching 100 miles per hour at temperatures as low as 80 degrees below zero) and the mysterious "whiteout" are all a part of the research program.

Crevasse problems (and special apparatus for the detection of these awesome, hidden depths) are pictured as is construction and tunneling into deep ice. Giant rooms have been excavated to determine the strength and plastic flow of the ice.

This fascinating report on a little-known part of the nation's defense establishment carries real interest for civilian audiences. Prints may be borrowed (on letterhead request) from the U.S. Army Snow Ice & Permafrost Research Establishment, 1215 Washington Ave., Wilmette, Illinois. Allow plenty of booking time.

Below: *weasel follows flag-marked "highway" over Ice Cap.*



Combat-Ready Report from Lockheed

This Timely Film Shows Defense Aspects of Aviation

SPONSOR: Lockheed Aircraft Corp., Georgia Division.

TITLE: *Operation Big Stick*, 13 min. color, produced and distributed by Lockheed Aircraft, Georgia Div.

☆ The defense aspects of America's aviation industry, under both "brush-fire" and nuclear retaliation conditions, are brought to the public's attention through daily headlines and magazine features. But until John Q actually *sees* for himself how the men and the ships that hold his fate operate under battle conditions, his picture must necessarily be hazy and inconclusive.

Operation Big Stick is fortunately an *imaginative* portrayal of what Lebanon *might* have been like, but this 13-minute color picture of simulated combat conditions is realistic enough to cause its narrators to caution viewers that they are not viewing a bona-fide war.

Stop a Brush-Fire War

It opens with a "bang" as fighters of the Tactical Air Command blast enemy-held positions. A joint Army Air Force strike force has been "ordered to stop a brush-fire war halfway around the world. Following the air strike, airborne assault troops parachute in on Drop Zone Baker. Soon after, giant clusters of parachutes gently lower tanks, trucks, artillery and other support equipment to the embattled ground forces.

From other airbases come on-the-scene reports of missile movements, more airborne and infantry troops, more supplies. A strategic airlift is established and a mechanized loading system places some 20 tons of cargo aboard a C-130 transport in less than one minute.

Climax of the story comes when the first C-130 lands on a rough, hastily prepared forward landing strip to off-load ground troops, trucks and weapons for the beginning of a tactical air lift. After quick conversion, these same aircraft fly out with the wounded for a six-mile-a-minute trip to rear area hospitals.

Film Without Commercials

While conceived by Lockheed writer director Bob Strickland to "sell" the capabilities of the Lockheed-built C-130 prop-jet transport, the film is not plaqued with commercials. The company's name appears only in the end credit titles.

Prints are available for loan to responsible adult groups from Lee Rogers, director of public relations, Lockheed Aircraft Corp., Marietta, Ga.

* * *

HARROGATE:

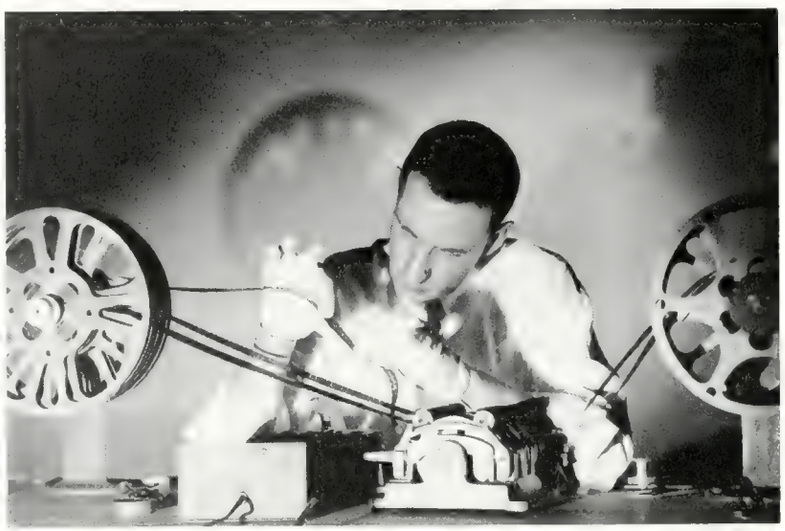
(CONTINUED FROM PAGE 28)

cut through all barriers, ignore irrelevancies, make a mock of language.

"But like any art," he declared, "it calls for a high degree of skill, imagination and technical efficiency. It can be a disaster if any of these is absent."

A most active supporter of the Harrogate Festival was Britain's Association of Specialized Film Producers whose president, Frank A. Hoare, is head of Merton Park Productions. Mr. Hoare was Executive Chairman of the Festival Committee. R. T. Edom, Executive Secretary of the Specialized Film Producers, played a leading role in handling the many and complicated details of the program.

Screenings at the Royal Hall, the St. James Cinema and the special screening room at the Majestic Hotel were an improvement over the previous year (which left much to be desired). An exhibition of equipment, laboratory services, etc. was well attended and included such products as Arriflex, Bell & Howell. The B&H exhibit made good use of its U.S. production *Ideas and Film*, produced by Telecine of Chicago.



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Outdoor Advertising Firms Show to Sell

Pre-Screen Billboards With 35mm Color Slides

TWO of the nation's largest outdoor advertising companies are making good use of slide projection for pre-screenings of new billboards for both clients and advertising agencies.

Foster & Kleiser began using 35mm Selectroslide equipment in their Los Angeles office nine years ago. According to Joseph Black-



Deskside controls illuminate this wall screen at Pacific Outdoor

stock, this Spindler & Sauppe equipment is used from 250 to 300 times annually with "never a single malfunction." Three additional units were acquired and are used on the Pacific Coast for exhibits at shows and conventions as well as poster sales presentations.

"Theatre" in an Office

Mounted above the desk (see cut) of the sales manager at Pacific Outdoor Advertising is a large "framed picture" with a translucent screen on which the Selectroslide throws its image from behind. The S M controls picture changes with remote button at his desk-side. In this limited office space, according to POA sales promotion manager Tom Durkin, "only a Selectroslide could be made to work."

Pacific Outdoor also uses 35mm slides of all important postings and combines these with a series of slides giving key traffic statistics and prepared charts and graphs (as do Foster & Kleiser). Used in organized sequence in the interchangeable drum of Selectroslide, they provide effortless visual demonstrations.

Visualize Cut Out Boards

POA also maintains installations of this equipment in their San Francisco, Chicago, and New York offices for regional use in these sales areas. One special use for Selectroslide is the visualization of large spectacular "cut-outs" to show their use in relation to the background of a painted board.

A third user in the Outdoor Advertising field is the National Outdoor Advertising Bureau who report regular use of the Selectroslide in each of their four branch offices and at New York headquarters.

* * *

10-Minute Du Pont Film Shows Safety Glass Benefits

☆ The story of the discovery of the plastic material used as an inner layer in laminated safety glass will be seen by patrons of outdoor movie houses in a newly released Du Pont theatrical short subject.

The 10-minute film, *Your Silent Guardian,* to be shown in 2,000 outdoor theatres this summer, centers about Dr. Benedictus and his discovery of the way to produce safety glass in France about 1900.

It is hoped that spectators who see the film through the safety glass of their auto windshields, will obtain an increased awareness of protection afforded them by safety glass.

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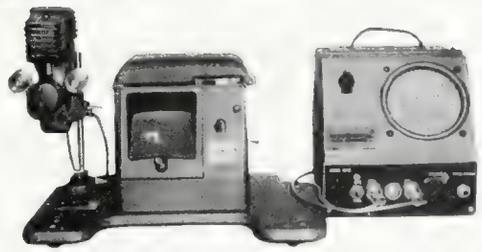
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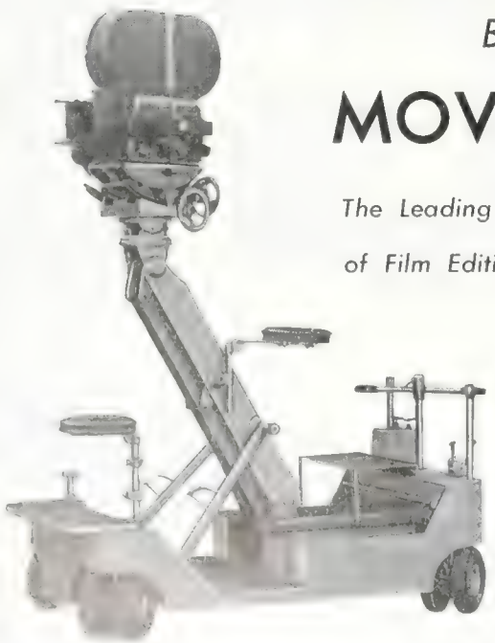
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THE BUSINESS SCREEN EXECUTIVE

News of Staff Appointments and New Positions

Barnett Glassman Is Elected President of Pathe News, Inc.

☆ Pathe News has announced the election of Barnett Glassman, financier and producer of the "Jack London TV Playhouse" series as president of Pathe News and its affiliated companies. Glassman has a sizable stock interest in the firm.

Plans were also announced for a Pathe News Roundup of the Week for television, and the News Magazine of the Screen. Pathe has 25,000,000 feet of film in its newsreel library, the Pathe News Magazine of the Screen, and musical Telescriptions that Glassman intends to utilize for future productions.



Barnett Glassman . . . new president at Pathe News

President of Jack London Productions, Inc., he produced *Captain David Grief*, 39 half-hour shows in color, distributed by Guild Films, Inc., and has in production two more series: Jack London's *Call of the Wild* and *Smoke Below*. He was associate producer of the $4,000,000 film *John Paul Jones*, a Warner Brothers release. Glassman, for 15 years, served as financial consultant and adviser to theatrical projects and large manufacturing firms. He is 41.



Ray Wilcox, board chairman (left) with president George E. Johnson

Ray Wilcox to Head Board At Houston Fearless Corp.

☆ The election of Ray C. Wilcox to the position of chairman of the board and George E. Johnson to the presidency has been announced by the Houston Fearless Corporation. Mr. Wilcox is the former president of the West Coast manufacturer of automatic film processing equipment and studio accessories. Mr. Johnson was executive vice-president.

Earnings were up four times in 1958 over the previous year, equal to 15 cents per share over a '57 figure of four cent per share. Company is also engaged in the manufacture of precision components for missiles and aircraft.

* * *

Atlas Film Corp. Elevates Herman to Vice-Presidency

☆ Atlas Film Corporation, Chicago, has elected James L. Herman a vice-president of the firm, L. P. Mominee, president, has announced. Herman has been with Atlas since 1956 as a specialist in public relations film production. Previously he spent over ten years in newspaper, radio and television work.

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LeMay to Head Ozalid's Visual Aids Operations

☆ James E. LeMay is the newly appointed manager of visual aids of the Ozalid Division, General Aniline and Film Corporation, James A. Travis, Ozalid general sales manager, has announced.

LeMay, formerly Mid-Western regional director of visual aids for



James E. LeMay

the division was assistant chief of the audio-visual center, Air University Library at Maxwell Air Force Base, Ala., before joining Ozalid, and also served as audio-visual director and instructor at the College of St. Thomas, St. Paul, Minn. Headquarters of the Ozalid Division is Johnson City, N.Y.

* * *

Byron, Inc. Names Clink As Head of Sound Services

☆ The appointment of Jack Clink as director of sound services has been announced by Byron, Inc., Washington, D.C., film laboratory.

A quarter-century veteran of the sound field, Mr. Clink was associated with the sound department



Jack Clink

at MGM studios, Hollywood and during World War II became one of the orginal members of the Army Pictorial Service. He later served in Lord Louis Montbatten's command in Southeast Asia.

Following World War II, Mr. Clink joined the staff of Edgar Monsanto Queeny, industrialist and nature photographer, participating in expeditions to British East Africa and the Sudan for the American Museum of Natural History.

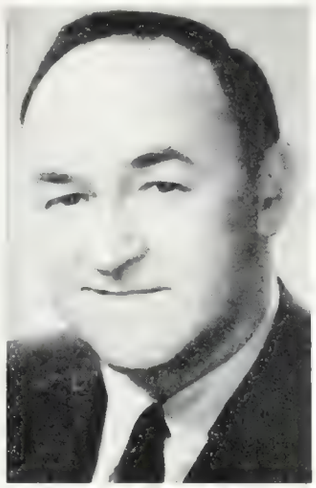
As head of Byron sound services, Mr. Clink will manage a recently installed 16mm Westrex sound system, said to be the most complete in the U. S.

* * *

Kreger Elected Creative Marketing V.P. at Wilding

☆ Leon A. Kreger has been elected vice president in charge of creative marketing services for Wilding Picture Production, Inc., Chicago, H. Williams Hanmer, President, has announced.

Kreger has headed the Creative Marketing Services department at



Leon A. Kreger

Wilding since its establishment in 1957, which utilizes a case history approach to sales training and management motivation studies developed by him.

Joining the Wilding staff in 1948 as senior staff scenario writer, Kreger has written many important motion pictures and created programs for Ford Motor Company, Sears, Chrysler, General Electric, Crosley, Bendix, and Brown and Bigelow. He has also prepared many Wilding industrial stage shows, introducing new model automobiles and appliances to dealers.

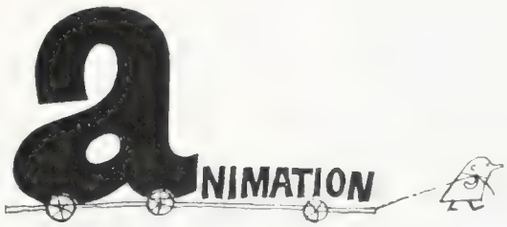
He worked on newspapers in Buffalo, N.Y., before becoming a motion picture producer and staff writer for the state of New York in 1936. During World War II, he produced Air Corps training films at the Signal Corps Training Films Laboratory, Wright Field, Dayton, Ohio. Before joining Wilding, he was scenario editor and director of sales and marketing for Burton Holmes Films, Chicago.

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Vidicon Pan-Tilt Head

Vidicon Pan and Tilt Head Has Counterbalance Feature

☆ A large-size Vidicon pan and tilt head for motion picture cameras has been announced by Camera Equipment Company, Inc., of New York. Meeting all specifications of higher priced comparative heads, it is suggested for use with such cameras as the Auricon Super 1200, Auricon Pro 600, Arriflex 16mm or 35mm in blimp, Mitchell 16mm, and Maurer 16mm.

A balance feature built into the head counterbalances the weight of the camera and allows the cameraman to pan and tilt smoothly. It features a large pan locking lever which affords sensitive control setting of friction for the operator's panning tensions selection. Price of the Vidicon pan and tilt only, $325.00; wooden tripod, $150.00; all-metal tripod, $260.00.

* * *

Latest Mitchell Cameras Record Missile-Rocket Data

☆ Exact pin registration during film exposure and event time to one millisecond in the latest 16mm and 35mm motion picture cameras produced by the Mitchell Camera Corporation, Glendale, Calif., permits the photography of high-speed flight. Cameras can be used on radars, tracking camera mounts, photogrammetric mounts and fixed tripods to record missile and rocket development data, according to the manufacturers.

Camera motors allow synchronous as well as in-phase operation of several cameras trained on the same subject from different angles. Mitchell cameras operate at speeds from "stop motion" to 128 frames per second. A specially-designed "rack-over" mechanism permits focusing directly through the camera lens in standard motion picture work without disturbing its position.

* * *

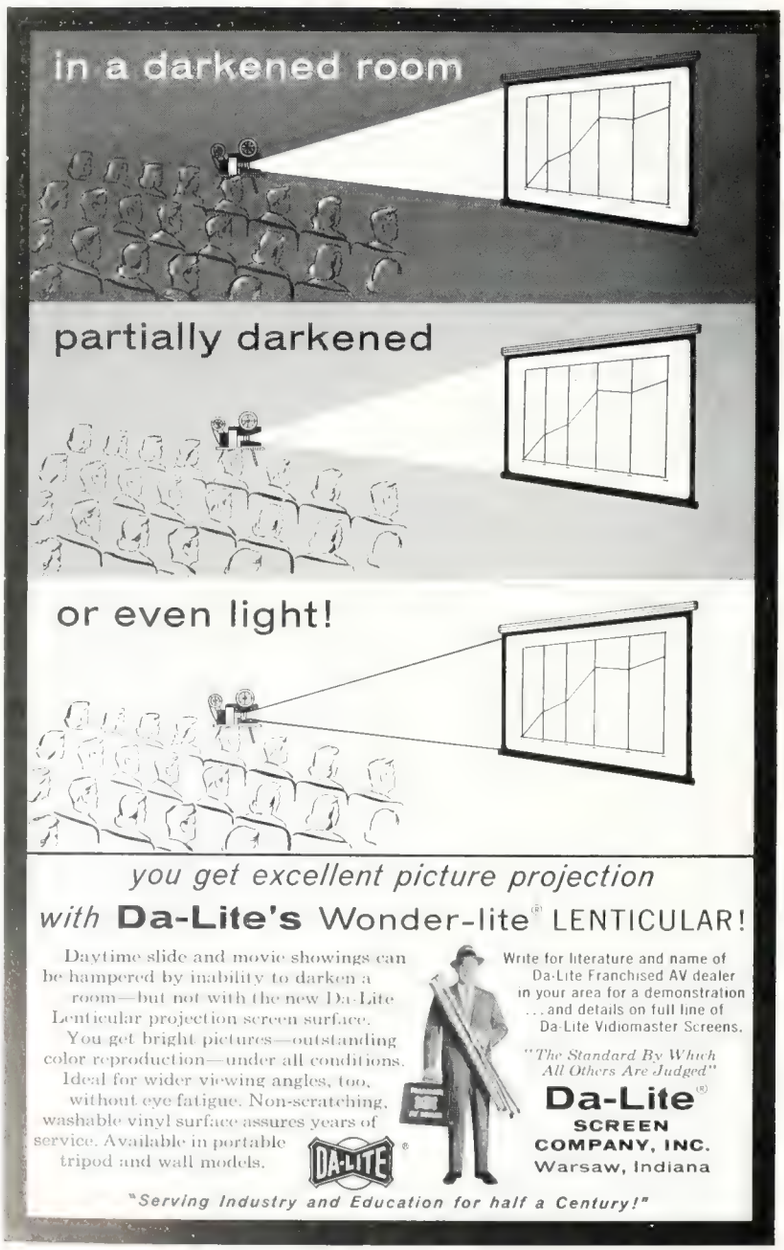
Westinghouse Shows New Ultra Speed Photo Floods

Two new photoflood lamps for ultra high speed photography have been developed by Westinghouse engineers. Substantially smaller than similar light sources, new lamps are said to permit greater maneuverability in high speed camera work.

New photoflood lamps are 300-watt R30 type bulbs. One lamp, designated the DVP, is a 115-120 volt photoflood bulb. Second lamp, called the DXA, is a 28 volt bulb intended for use primarily in aircraft for photographing moving parts. Both new types replace larger, cumbersome 750 watt lamps, no longer considered maneuverable enough for high speed photography necessary in all phases of industry, according to H. J. Hanbury, photo marketing manager of the division.

Below: exact pin registration is Mitchell Camera's big asset . . .

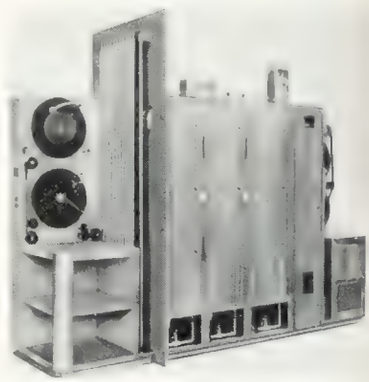




Rapid Spray Film Processor Delivers 150' Film Per Minute

☆ Processing 16mm or 35mm black and white positive motion picture film at speeds up to 150 feet per minute is the new automatic Rapid Spray Film Processor recently introduced by the Houston-Fearless Corp.

Fast processing time is made possible by high impingement spray application of the developing solution, fix and wash. Negative film is processed up to 100 f.p.m. and complete processing time for positive film is said to be as short as five minutes from dry to dry. Impingement drying is also employed.



New Houston-Fearless Rapid Spray Film Processor speeds laboratory time, offers new economies.

Write for details to Houston-Fearless Corp., 11809 W. Olympic Blvd., Los Angeles 4, mentioning BUSINESS SCREEN.

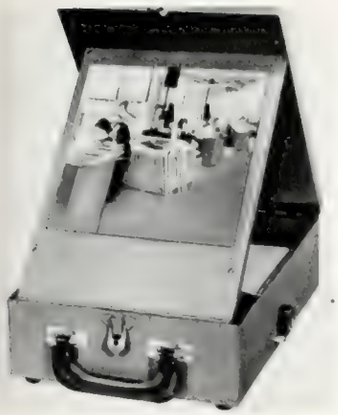
* * *

S.O.S. Supply Corp. Has New Automatic Film Cleaner

☆ An automatic cleaning machine for 16 and 35mm negative and positive film, the Tel-Amatic, has been developed by S.O.S. Cinema supply Corporation.

A 3,000 ft. supply reel is fed into a wet area, where it is jet sprayed with clean solvent circulated by a pump-filter-motor assembly. Before leaving the wet area, the film passes between air squeegees, which impart a curved blast of air to both sides of the film. Leaving the wet area, the film passes between two staggered contra-rotating buffers of Nylon velvet, having lintless pile of over 2,500 wiping tufts per square inch.

After buffing, a capstan-type drive provides traction to move the film rapidly through the unit. It is fed to a take-up reel controled by an adjustable torque motor, insuring a speed of 180 feet per minute for the film. The entire operation, it is reported, takes less than six minutes for 1,000 feet of film.



The C.O.C. "Executive"

C.O.C. "Executive" Rear-View Projector Offers Large Screen

☆ A new table projector viewer which provides an unusual wide-angle viewing area and an automatic slide changer has been designed by Camera Optics Manufacturing Corporation, New York City.

The C.O.C. Executive model offers, in addition, an f3.5 coated color-corrected anastigmatic lens; precision optical system with front surfaced, optically flat mirror and 50 watt projection lamp, and fingertip focusing, according to the manufacturers. Operating on alternating or direct current and 100-125 volts, it has an indexed slide system which handles 36 2x2 slides, allowing selection of individual slides. It lists at $69.50.

* * *

Triangle Projectors Offers Island Display Sales Unit

☆ The motion picture Island Display Salesman unit currently offered by Triangle Projectors, Inc., Skokie, Ill., can be set to operate for one cycle or continuously. Sound can be heard through a loud speaker, which can be modulated to suit surrounding conditions.



"Island Display Salesman"

Projector used is the Bell and Howell Filmosound ‡385 optical sound 16 mm. projector with 15 watt amplifier featuring sealed lubrication. Special humidifier and filter units moisten and clean air drawn into the sealed projector cases, replacing moisture in the film as heat from the projector light beam expels it. The display cabinet is made of cream colored Marslite Pegboard.

The Cine Display Salesman offers 55 square inches of selling display space, uses floor space of 5 square feet and stands 60 inches high.

* * *

Planoscope Corp. Announces New Plastic Lettering Kit

☆ Camera Equipment Company of New York has been named distributor for Planotype, a new plastic letter which can be used for movie titling, TV slides, in artwork for slide films, and in presentations. The product is manufactured by Planoscope Corporation.

Made of a special plastic which is reported to be characteristically thin, pliable, light, and durable, it is not affected by normal temperature changes or moisture. It may be used outdoors as well as in, according to its makers.

It is said to adhere on contact to almost all surfaces.

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BEHIND the SCREEN

Editorial Notes and Commentary

YOU WON'T BELIEVE IT but the Attorney General in Kansas (John Anderson) has invoked an ancient state statute that requires *all films shown to the public* in that state to be submitted to the Kansas State Censor Board in Kansas City, Kansas. Otherwise prints face possible seizure. Only religious films shown in churches and educational films shown in school classrooms are exempted by personal order of the Attorney General. A censorship fee of $1.75 per reel (400 ft.) is charged, plus transportation.

The National Audio-Visual Association has embarked on a campaign to change this unjust and unreasonable law. Meanwhile better clear your sponsored film title if you want to reach audiences in Kansas.

* * *

National Defense Education Appropriation Funds Pass; Await President's Signature

☆ The 1959 supplemental appropriations bill which includes $75,300,000 for the National Denfense Education Act, passed both Houses of Congress on May 14 and is now awaiting the President's signature. It provides an additional $37 million for purchases of equipment and materials under Title III, as compared to an initial "starter" appropriation of $19 million. This is the national legislation to improve instruction in languages, science and vocational areas.

The educational television lobby has done a great job of advancing *its cause* in the various states; there are numerous science teaching films and a growing number of language instruction aids but what about the serious problem of vocational instruction?

* * *

L. Mercer Francisco Joins Atlas Film Corporation as Editorial Consultant

☆ One of the statesmen of the film industry has joined the Atlas Film Corporation as L. Mercer Francisco, head of Francisco Films since 1942, becomes Editorial Consultant to that 46-year-old studio organization.

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Worried About Foreign Film Making? Let Actors Guild Suspend Its Members

☆ The loud cries of anguish emanating from Hollywood motion picture industry organizations as a result of heavy overseas film production activity could be stilled in a hurry. All the Screen Actors Guild has to do is drop from membership any of its numerous principals who are producing and appearing in these films. But it won't. Sometime soon most Americans will realize that this is a very small world and that national boundaries are just a matter of self-interest and which side of the fence you're on at the moment.

* * *

Search for New Film Talent Vital to Producers of Television, Business Films

☆ Speaking of talent, every producer organization in the U.S. ought to hold talent auditions whenever possible . . . seeking out new faces and new abilities on behalf of sponsor clientele. And if they want to keep on getting regular assignments, really talented young people should stay 20 miles away from Guild membership.

If they're worth the price, they'll be well paid but the present over-emphasis of animated art in both commercials and other films is the direct result of SAG's ridiculous rate schedule. Anytime a pretty refrigerator door-opener can retire on $100,000 annuities resulting from those silly residual rates, you can figure that somebody is *nuts*. Maybe it's the *advertiser*, who doesn't have much choice but who still gets the bills.

But whether new talent goes union or not, we need them before the cameras and the hundred or more large studios in this business across the country should get on the ball.

* * *

New Boston Section for SMPTE Makes It 11

☆ The Society of Motion Picture and Television Engineers has established a new regional section in Boston. This brings to 11 the number of SMPTE sections throughout the country. Boston Section has about 150 members in this important area of the motion picture and tv field.

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PRODUCTION LINES

Douglas Productions' Opens New Studio Building in Chicago

☆ Larger facilities under one roof at 10 West Kinzie Street, Chicago are provided in the new studio-laboratory building just opened by Douglas Productions.

The entire second floor is occupied by a large sound stage with new laboratory facilities on another complete floor. Still photography, art and recording are housed on another level with reception and office area occupying the penthouse. New Chicago telephone is MOhawk 4-7455.

* * *

Peachtree Production Firm Occupies Strickland Studio

☆ Recent assumption of management of Strickland Films, Inc., Atlanta, by Peachtree Production Associates, Inc. of that city has been announced. Organized in September, 1958, the new firm has moved its entire production facilities to the Strickland Studios at 220 Pharr Road, N.E. PPA president Skip Thomas and vice-president Phillip Taylor head the firm. Richard R. Krepala has been named operations manager and Betty L. Merrit will head up promotion and public relations. Louis G. Ingram, Jr. has been appointed sales manager and Norman Whitman is production manager.

* * *

Lyon V.P. and Creative Head At John Colburn Associates

☆ Sumner J. Lyon, formerly director of radio and television for Morse International, advertising agency, has been named a vice-president and creative director of John Colburn Associates, Wilmette, Ill. business film studio.

A writer and producer of sales, training, and industrial advertising films, Lyon's earlier experience was with the Lennon and Newell ad agency and the Princeton Film Center, Princeton, N.J. During World War II he was a writer-producer for the Office of Strategic Services, Washington, D.C.

General Film Laboratories Opens Kansas City Facility

☆ New cutting, projection room and other producer service facilities to be maintained in its Kansas City, Mo. facilities in the Power & Light Building mark the advent of a midwest expansion move by General Film Laboratories, a subsidiary of the San Francisco-based Pacific Industries, Inc.

Heading up the new General Film operations in the midwest is Neal Keehn, former Calvin executive, who will make his headquarters at Kansas City. G. Carlton Hunt, president of the West Coast firm, indicated that future plans, dependent on sales volume, include the possibility of certain processing operations at a later date.

"With the advent of jet aircraft," he noted, "our Hollywood facilities with extensive, highly automated equipment, will be just a few hours away from any pick-up point around the country."

Pacific Industries also operates Custom-Aire Products (furnaces), A. K. Salz Co. (leather), Pacific Ship Repair, Computer-Measurements Corp. (electronic instruments) and Flander Mining Co.

* * *

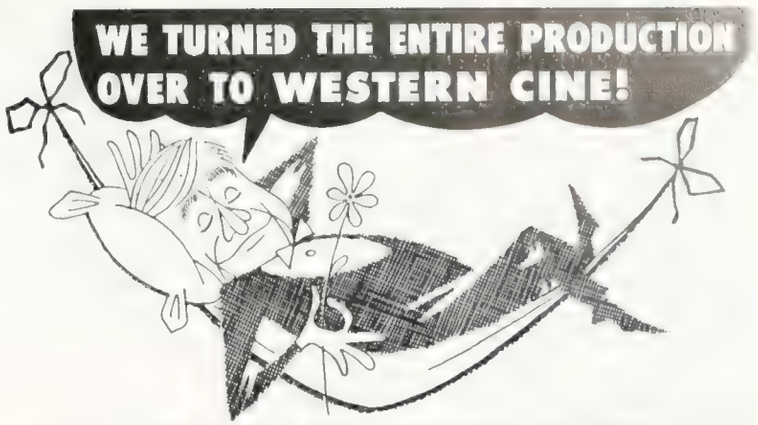
Riley New Mid-West Sales Representative of On Film

☆ Allan Riley has joined On Film, Inc., Princeton, N.J. producer of sponsored films, as mid-West sales representative. Riley was previously associated with WAKR-TV, Akron, Ohio.

* * *

Naill Is Customer Rep for Southwest Film Laboratory

☆ Norman Naill has been named customer relations representative for Southwest Film Laboratory. His appointment, effective May 11, was announced by Jack A. Hopper, general manager. He comes to Southwest Film from Virginia Polytechnic Institute where he was motion picture production supervisor for the past four years.



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• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Appel Visual Service, Inc., 927 Penn Avenue, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2. DIckens 6-6731.

SOUTHERN STATES

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Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11

• GEORGIA •

Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Povdras St., New Orleans 12. Phone: RA 9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. A-V Center, 849 N. Highland Ave., Los Angeles 28. HO. 4-1148.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

Davis Audio Visual Company, 2023 E. Colfax Ave., Denver 6, Colorado.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

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Association Films, Inc., 1108 Jackson Street, Dallas 2.

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Deseret Book Company, Box 958, Salt Lake City 10.

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SMPTE Papers:

(CONTINUED FROM PAGE 18)

subjects. A selection of these is abstracted below:

Contract Production Plans

☆ "Production Planning for Contractual Film Progress Reports." Filmed classified progress reports as a medium of information and communication demand unconventional but practical solutions, in meeting daily problems in scheduling, personnel assignment, budgeting and coordination with the military. — *William F. Romeike, Martin-Baltimore, Baltimore, Md.*

* * *

A New Approach to Location Recording Techniques

☆ "A New Approach to Location Recording Techniques." A new approach, of special interest for the independent producer who prefers to do his original recording, was described. As a result, the sound service studio will receive better and more consistent material for a final re-record or transfer.—*Jack J. Clink, Byron Motion Pictures, Inc., Washington, D.C.*

* * *

Planning an Integrated Sound System for 16mm Studio

☆ "Planning an Integrated Sound System for the 16mm. Studio." Pitfalls in planning integrated systems, as important for a small facility as for a major studio, can be avoided by careful planning. Emphasis was given foreign dealings where the language barrier inhibits communication. — *D. J. White, Magnasync Manufacturing Co., Ltd., North Hollywood, Calif.*

* * *

Small Lab Control Methods

☆ "Practical Application of Control Methods in Small-Laboratory Operations." Small TV laboratories, staffed by one or two experienced people and a number of inexperienced people, require a variety of practical aids, which the author described, in establishing and maintaining low-cost control methods.—*F. J. Quinn, Trans-World Film Laboratories, Ltd., Montreal, Quebec.*

* * *

New Automatic Hot Splicer

☆ "An Automatic Hot Splicer." A motion-picture film splicer, incorporating a power-driven rotary knife to accomplish film scraping was described. The motor and heating element have the same 115-volt source. — *John Newell, Western Cine Service, Inc.*, Denver, Colorado.

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A Noteworthy Fund-Raising Film Aids Red Cross Drive in Chicago

THE EMOTIONAL IMPACT of a well-produced motion picture has made this medium an important asset for all kinds of health and welfare organizations, particularly in their fund-raising activities.

Availability of time for public-service showings on television, plant and office facilities within employee organizations, all make the film a valuable aid in such fund drives. Such a film is *Those Who Care*, a 13½-minute color film sponsored by the Chicago Chapter of the American Red Cross for its recent drive in that area and produced with consummate skill by Fred Niles Productions in its Chicago studios.

Those Who Care utilizes its camera effects and visual interest with professional know-how but it is the wise adherence to the story of *people* in the great Chicago metropolitan area that carries the day, riveting audience attention to a background of Red Cross service and values in a modern community. *Those Who Care* draws upon Chicago's foreign born and its neighborhoods, shows the Red Cross Volunteer Worker on the job. They are the "someone who cares" and worthy of assistance.

This comparatively short film has to cover a lot of ground but it does it with compelling interest, moving with its people, catching the heart-beat of Chicago. The picture merits a wider showing than its mission would indicate. As an example of what the modern fund film can do, it's worthy preview fare for *any* regional or national organization facing the problem.

Loan prints may be obtained from the Chicago Chapter of the American Red Cross or from Niles Productions, 1058 W. Washington, Chicago 7.

Youngsters learn to help through their Junior Red Cross classes . . .



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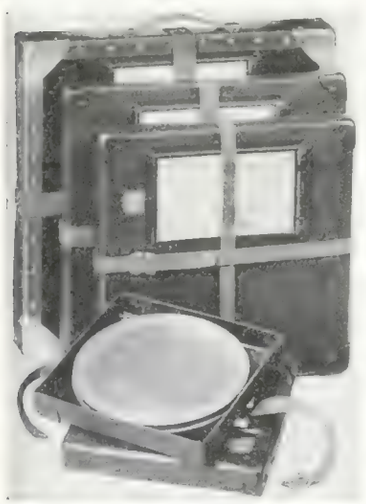
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People and Events in the News

Havlicek Named Eastern V.P. At Reid H. Ray Sales Clinic

☆ New executive assignments were announced in April by Reid H. Ray, president of Reid H. Ray Film Industries at a spring sales clinic held at the company's St. Paul studio headquarters.

Frank J. Havlicek, former head of the company's Film Ad Sales Division, has been appointed a vice-president in charge of Eastern sales and will headquarter in the Washington, D. C. office.

Moving up from the sales department of the Film Ad Division to assume the post of sales manager is Edward F. Burke, a nine-year veteran in that field.

General sales manager R. V. Jeffrey presided at the clinic sessions which were attended by Frank Balkin, Chicago sales chief, T. R. Cauger of the Kansas City sales office and other sales personnel.

* * *

Pittsburgh Trio Form a New Co. Called "The Animators"

☆ Dale Thompson, Robert Wolcott and Patricia Taylor have announced the formation of a new animation service studio, the only one of its kind within a 250-mile radius of Pittsburgh, Pa.

The new concern, simply titled as The Animators, will specialize in animation, motion picture titles and slidefilms. It is equipped with Oxberry 35mm.-16mm. animation stand and facilities for the production of tv commercials in the new "squeeze-motion" technique.

The Animators have located in 1105 Keenan Building, Liberty Avenue, in Pittsburgh. Audition films are available.

* * *

London to Transfilm, Inc.

Mel London has joined Transfilm, Inc. as producer for the industrial film division. A former executive producer with On Film, Inc., London has extensive experience in film production as well as television. His duties with Transfilm include creative development of film projects, covering writing and directing as well as producing.

* * *

Announces New Boston Office

☆ Communications Productions, Inc., has opened offices at 1352 Beacon Street, Brookline, Mass. Serving a Boston clientele, the new facilities supplement quarters in New York City. Specialty is closed-circuit television.



Frank Havlicek (2nd from left) receives congratulations from producer Reid H. Ray (at far right) on new post. Others (l to r) are Frank Balkin, Chicago; R. V. Jeffrey; T. R. Cauger; and (in foreground) E. F. Burke

Victor "O. P." Winners Receive New "Assembly 10" Models

☆ Ten "oldest projectors" sought in a nationwide campaign by the Kalart Company, makers of Victor Animatograph 16mm. sound equipment, have been turned in by schools, churches, individuals and one Scottish educator. All were built in 1933 and were still in good operating condition, most of them in regular use.

The oldest projector still in use was submitted by Dale W. DeArmond of Wichita, Kansas. Bearing serial number 12005, indicating that it was the fifth 16mm. sound-on-film projector ever made, it was labeled by the owner as still "a wonderful machine, impossible to ruin film with all those safety devices."

In addition to the brand new Victor Assembly 10 sound projector awarded Mr. DeArmond, nine other awards were made in the contest which was held in conjunction with the 25th anniversary of the introduction of 16mm. sound-on-film projectors by the pioneer Victor organization.

Among these winners were the superintendent at Morristown National Historical Park, Morristown, N.J.; C. Leslie Thomson, director of studies of the Kingston Clinic, Edinburgh, Scotland; Lloyd Cramer of the Erie, Pa. YMCA; the Melrose Park Bible Church, Melrose Park, Ill.; and others.

All 10 early models will be displayed at the Victor headquarters in Plainville, Conn.

* * *

N.Y. Film Property Men Get Interior Design Lessons

☆ Recognizing that today's business and television films demand skill in style, finish and decor on studio sets, New York's Local 52 (IATSE property men) has instituted a special course in interior design for its members.

Local 52's prop school is being conducted on the stages of MPO Television Films, Inc. Standing sets and resources of the property room serve as laboratory items for the course. Sam Robert, staff property master at MPO, is chairman of the Local 52 committee. It's a 10-week course.

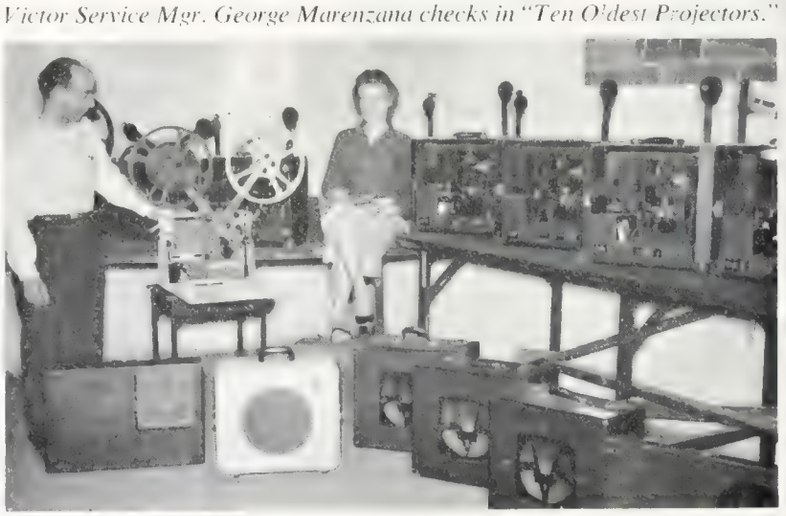
* * *

Joseph La Barbera Made Vice-President at Spotlite

☆ Joseph J. La Barbera has been elected a vice-president of Spotlite News, Inc., Los Angeles national television newsreel organization. Announcement of the appointment was made by Algernon G. Walker, president.

La Barbera was director of communications and press relations for Title Insurance and Trust Company, Los Angeles.

Victor Service Mgr. George Marenzana checks in "Ten Oldest Projectors."



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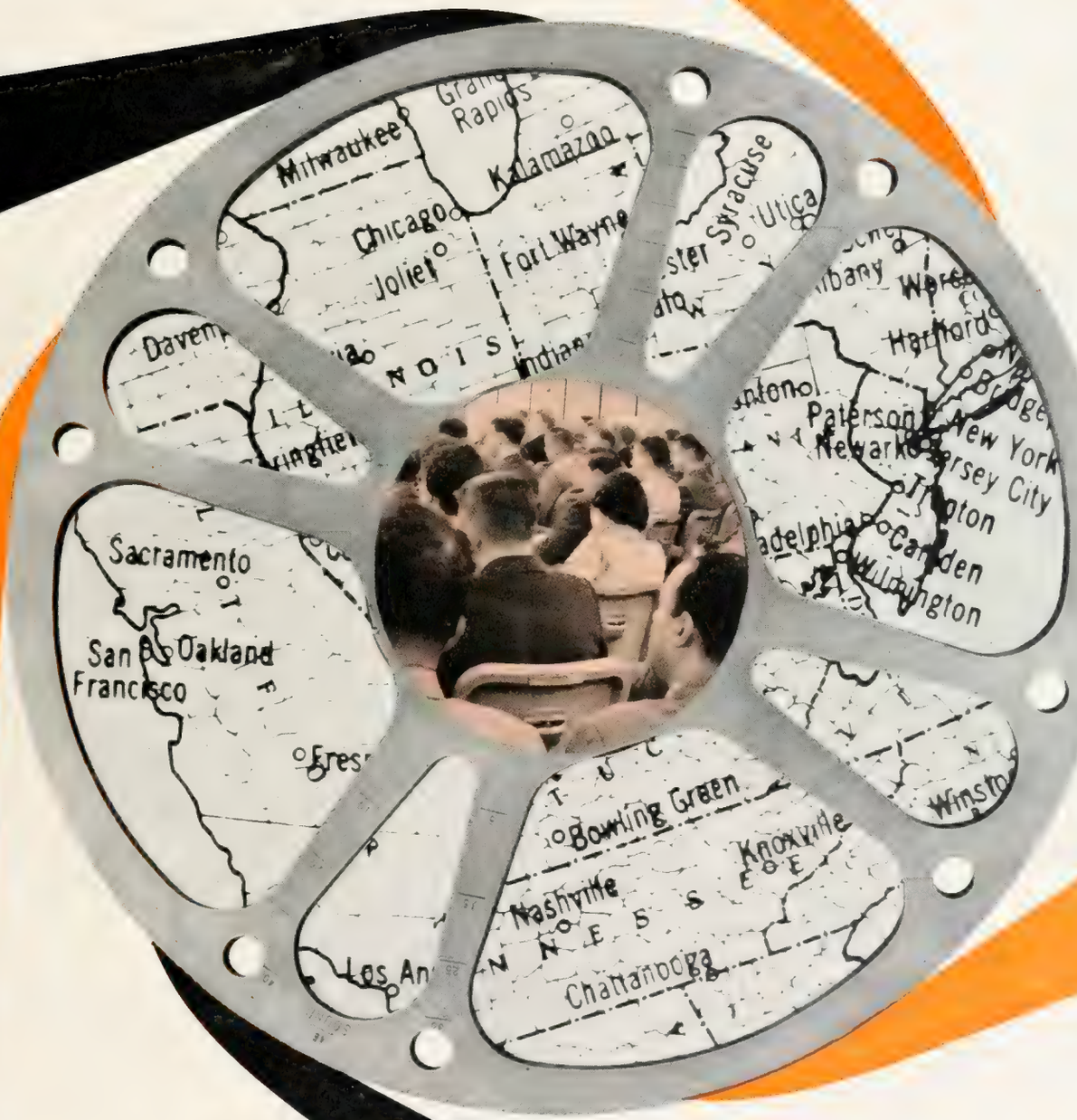
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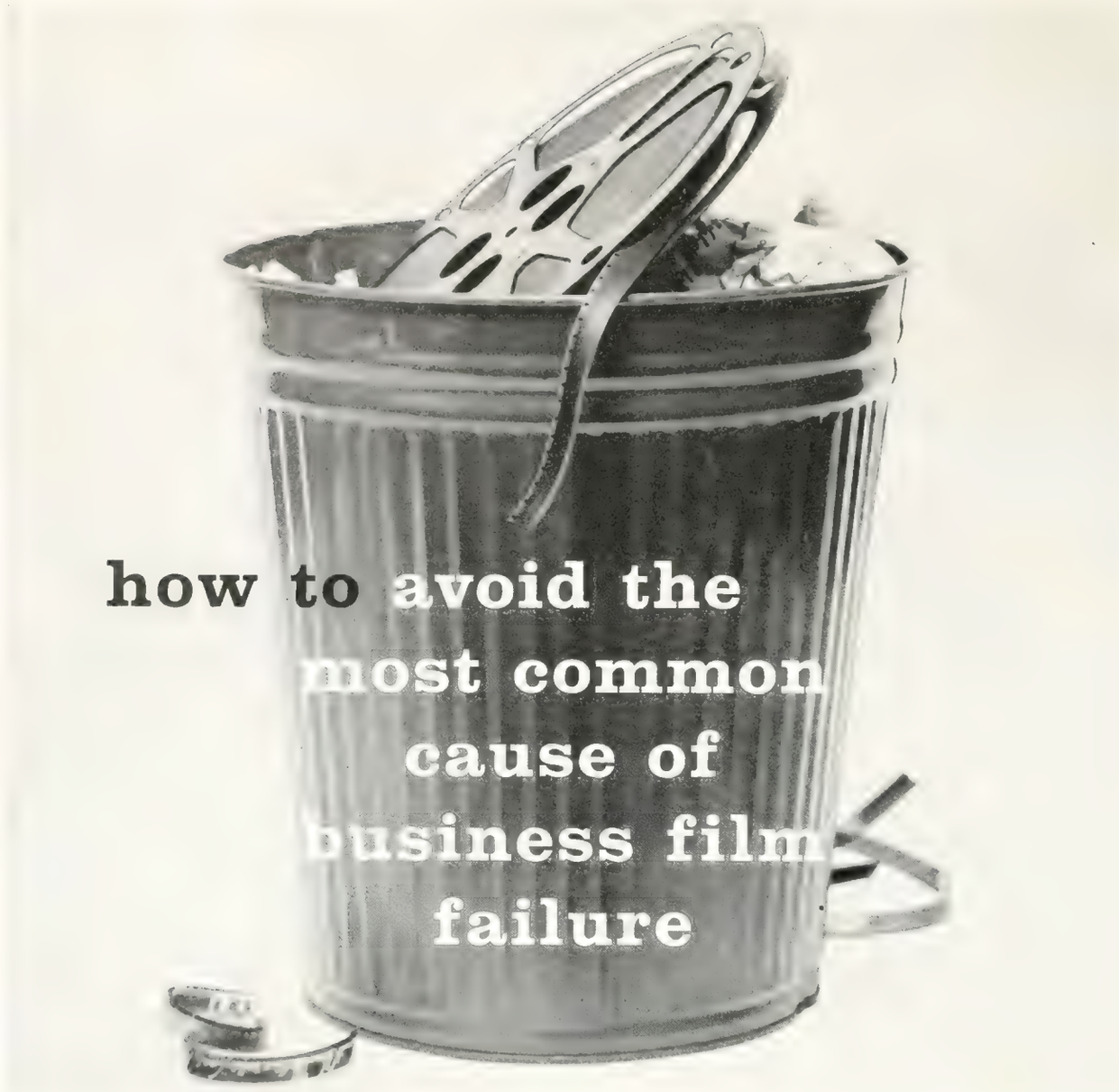
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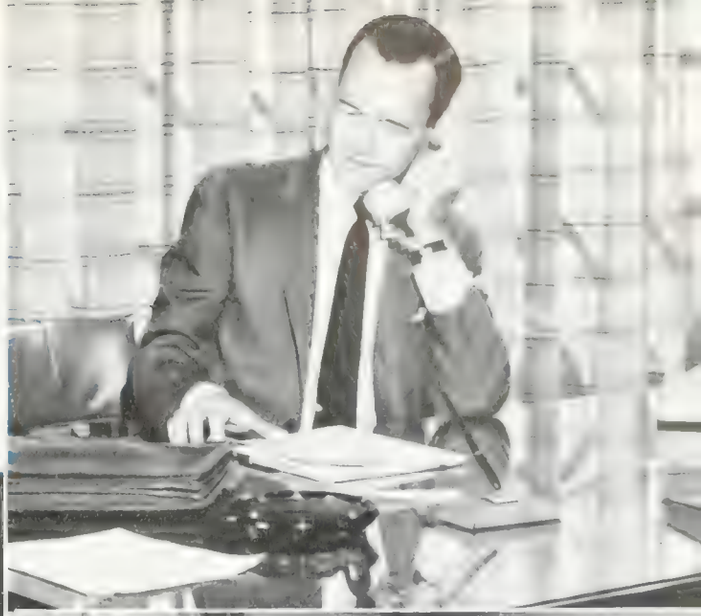
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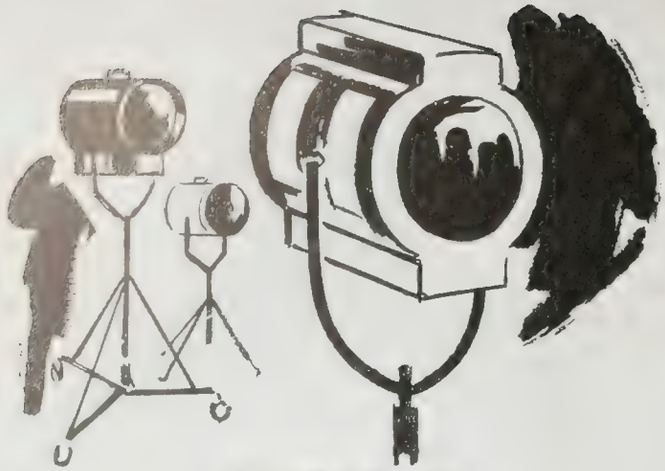


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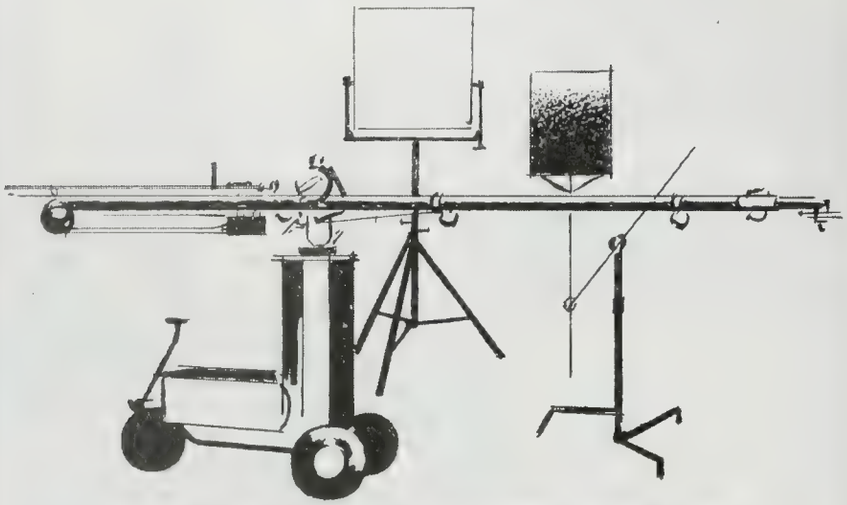
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Number 4 • Volume 20 • 1959

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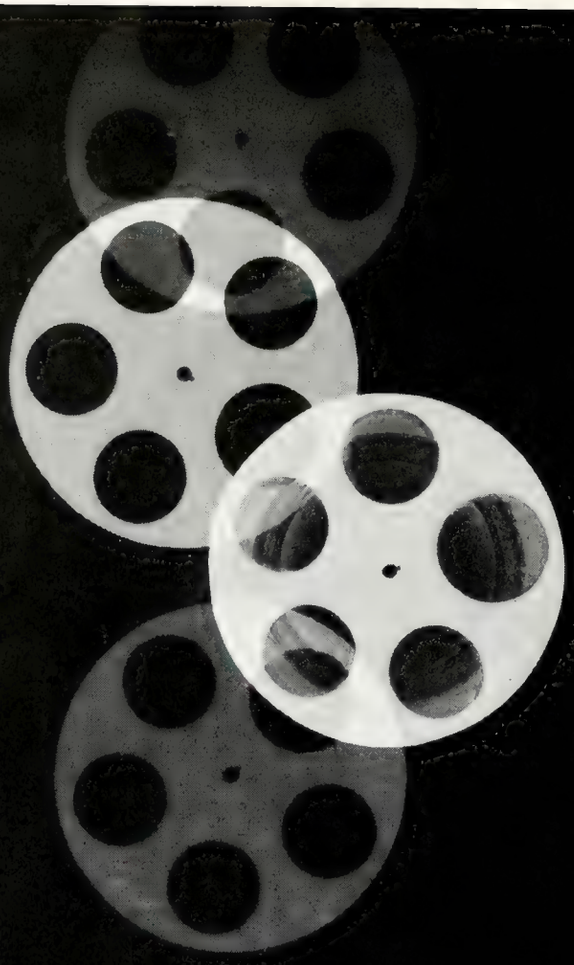
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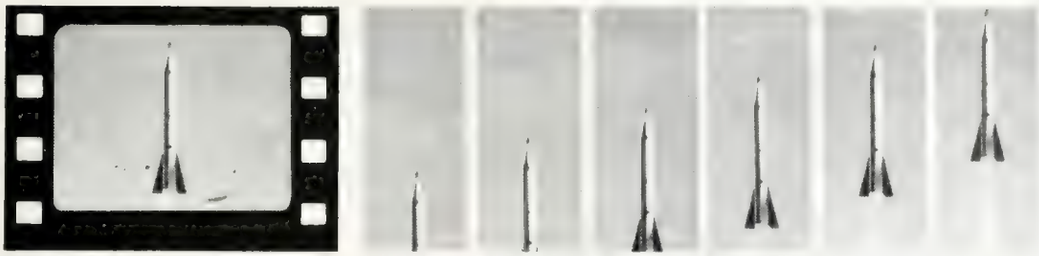
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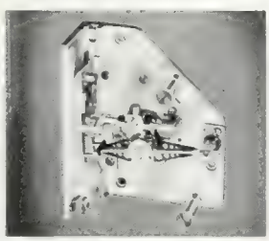


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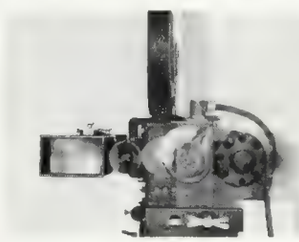
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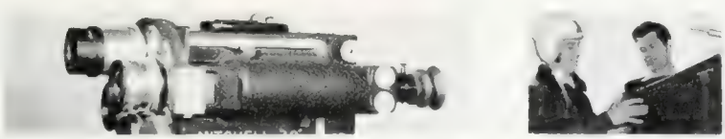
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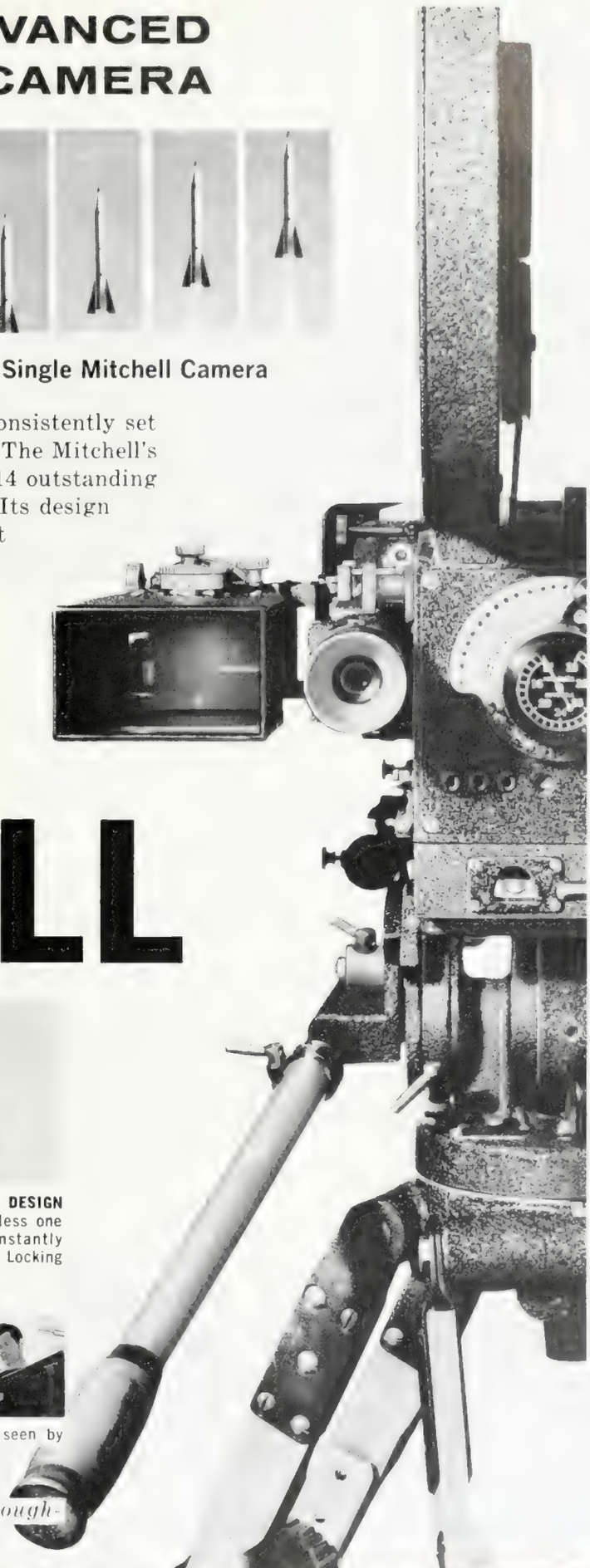
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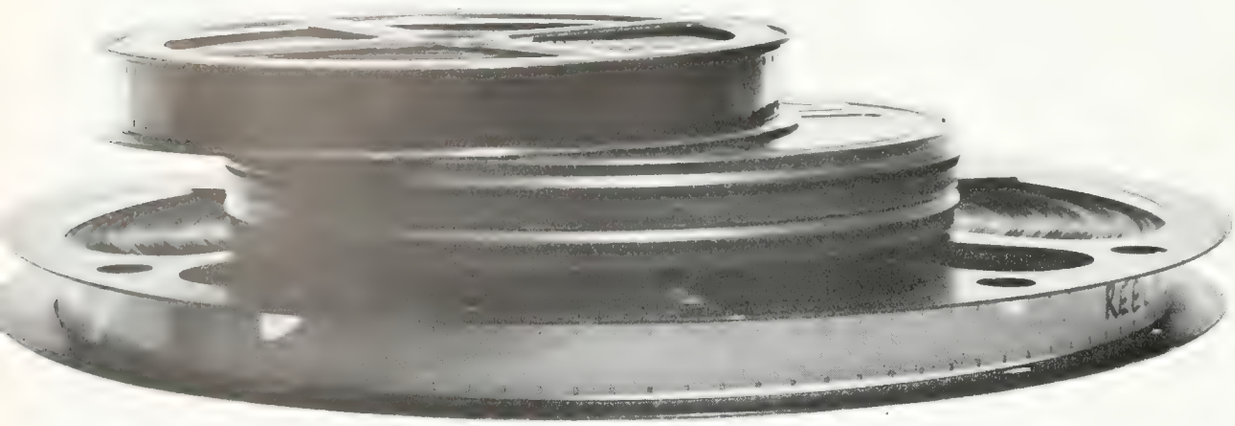


**85% of Professional Motion Pictures Shown Throughout the World Are Filmed with Mitchell Cameras*

MITCHELL CAMERA CORP., 666 W. Harvard St., Glendale 4, Calif., Cable Add: MITCAMCO

See the difference...

when 16mm Color Specialists process prints!



Color Reproduction Company has always believed only *Specialists* can produce the FINEST QUALITY. That's why Color Reproduction Company in over 20 years of *Specializing exclusively* in 16mm color printing, has earned a reputation for *guaranteed quality* which is the Standard of the Industry. For dramatic impact on an audience there is no substitute for FINEST QUALITY. *Why not make a comparison*–the cost of your production warrants finest quality prints! Send your next 16mm color print order to Color Reproduction Company!

COLOR

REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood 46, California

Telephone: OLdfield 4-8010

FILM FESTIVAL

Belgium's Ministry of Labor Announces 3rd Film Festival

☆ A Third International Industrial and Labor Film Festival has been announced for Antwerp, Belgium in March, 1960. Formal state announcement of the government-sponsored event was made by the Commissioner General for the Promotion of Labor in the Ministry of Labor, Belgium.

Purpose of the festival is "to compare, study and make known cinematographic achievements which are outstanding and of practical interest to *industrial research, vocational training, instruction, industrial or technical information, public relations, rationalization and the analysis of human labor problems.*" Films in these areas of content and subject matter produced since January 1956 may be submitted in either 16mm or 35mm versions, but "preferably in 35mm." All films can be submitted, including kinescoped and television films.

How to Enter Pictures

To be eligible for receipt of formal entry forms, the producer, director or owner is asked to submit a questionnaire form (obtainable from addresses noted below) and the National Organizing Committee for the Festival will then issue a formal invitation and instructions for dispatch of acceptable films.

Entries and handling of the films will be the charge of Jacques Ledoux, la Cinematheque de Belgique, Palais des Beaux-Arts, 23, Ravenstein, Brussels, Belgium. Film selection and press arrangements will be made by Francis Bolen, c/o Commissariat General for the Promotion of Labour, 58, rue Belliard, Brussels, Belgium. The required entry questionnaires may be obtained from either of these sources.

* * *

Worldwide Insurance Story Told in Candid Pictorial Film

☆ The American Foreign Insurance Company is showing the public how one of America's largest firms in worldwide foreign insurance does its job. Its 15-minute color film (now being distributed by Modern Talking Picture Service, Inc.) is *A Worldwide Insurance Venture*. Candidly lensed scenes and conversations in Rio, Paris and Singapore help present a palatable story of a highly-interesting business.

Farm pictures are no longer tailored for farmers. If you've been carrying around a mental image of a farmer, you'd better get rid of it. There are few business men who are not farmers, at least, at heart. Good agricultural motion pictures are simply good motion pictures on farm subjects. People, generally, just happen to like good pictures about the biggest, the most important and the only factory in the world which operates without a roof.

Farm Pictures by Audio...



Among our clients:

Atomic Energy Commission
American Bosch Arma Corp.
American Machine & Foundry Co.
American Telephone & Telegraph Co.
Babcock & Wilcox Co.
E. I. duPont de Nemours & Co., Inc.
Ethyl Corporation
The Gillette Company
McGraw-Hill Book Co.
National Board of Fire Underwriters
National Cancer Institute
National Cotton Council
Port of New York Authority
Schering Corp.
E. R. Squibb & Sons Div.
The Texas Company
Union Carbide Corp.
U. S. Navy
Western Electric Co.
Westinghouse Electric Corp.

—and many, many others

...nd ...r ...oklet...



Audio Productions, Inc.

FILM CENTER BUILDING · 630 NINTH AVENUE · NEW YORK 36, N. Y.

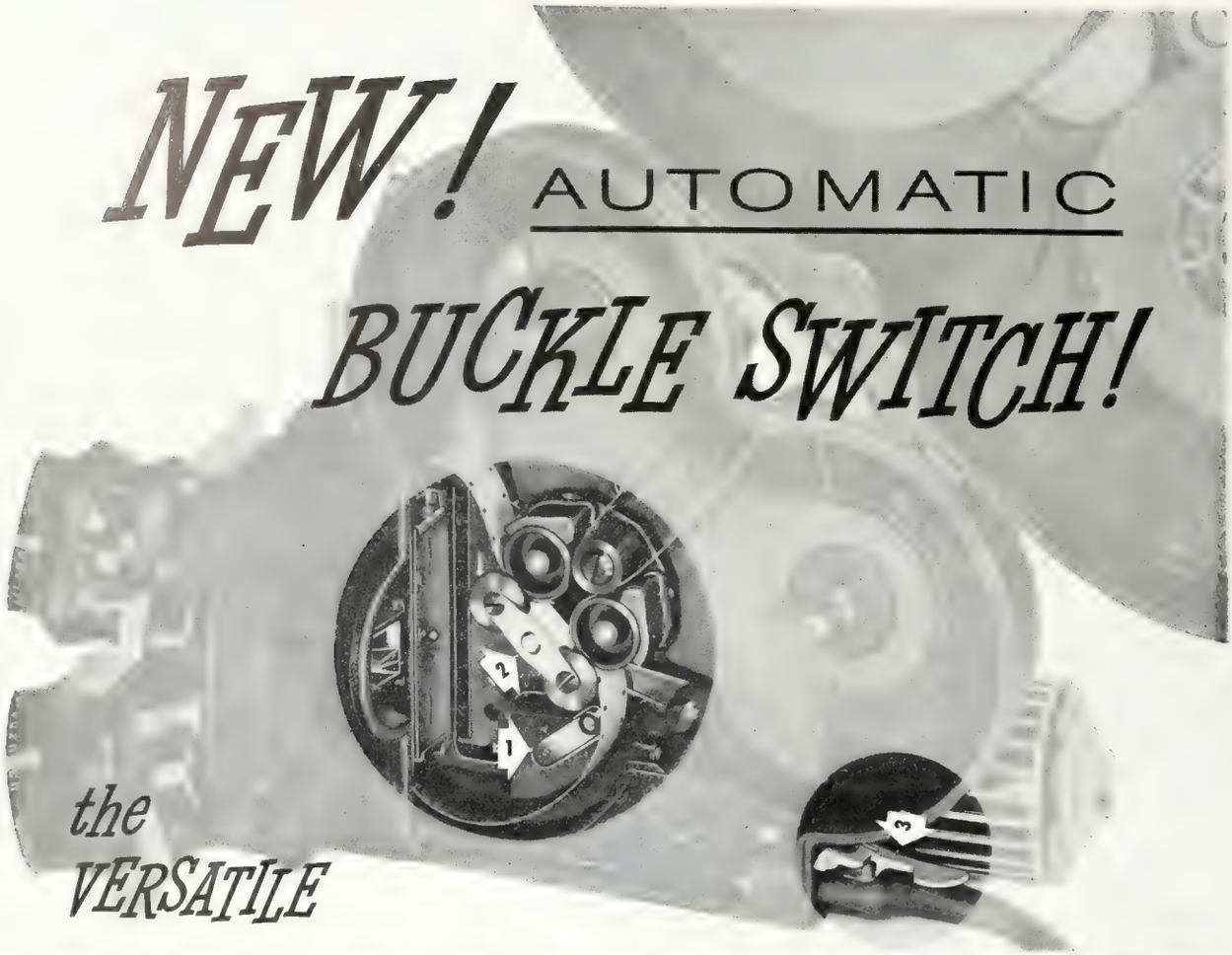
TELEPHONE PLaza 7-0760

Frank K. Speidell, President · **Herman Roessle,** Vice President · **P. J. Mooney,** Secretary & Treasurer

Vice-President, Sales: T. H. Westermann

Producer-Directors: L. S. Bennetts, Alexander Gansell, H. E. Mandell, Harold R. Lipman, Earl Peirce, Erwin Scharf

NEW! AUTOMATIC BUCKLE SWITCH!



the VERSATILE

ARRIFLEX® 16

THE CHOICE OF PROFESSIONALS ALL OVER THE WORLD

It's always difficult to improve on a truly fine product but perfection is achieved only through constant research and development. Such is the progress history of the versatile Arriflex 16.

Therefore we are pleased to announce the following new features now incorporated in the Arriflex 16.

1. **AUTOMATIC BUCKLE SWITCH** Camera is automatically switched off in the event of film jam or break and when end of roll is reached. This is a very important feature when camera is housed in Blimp.

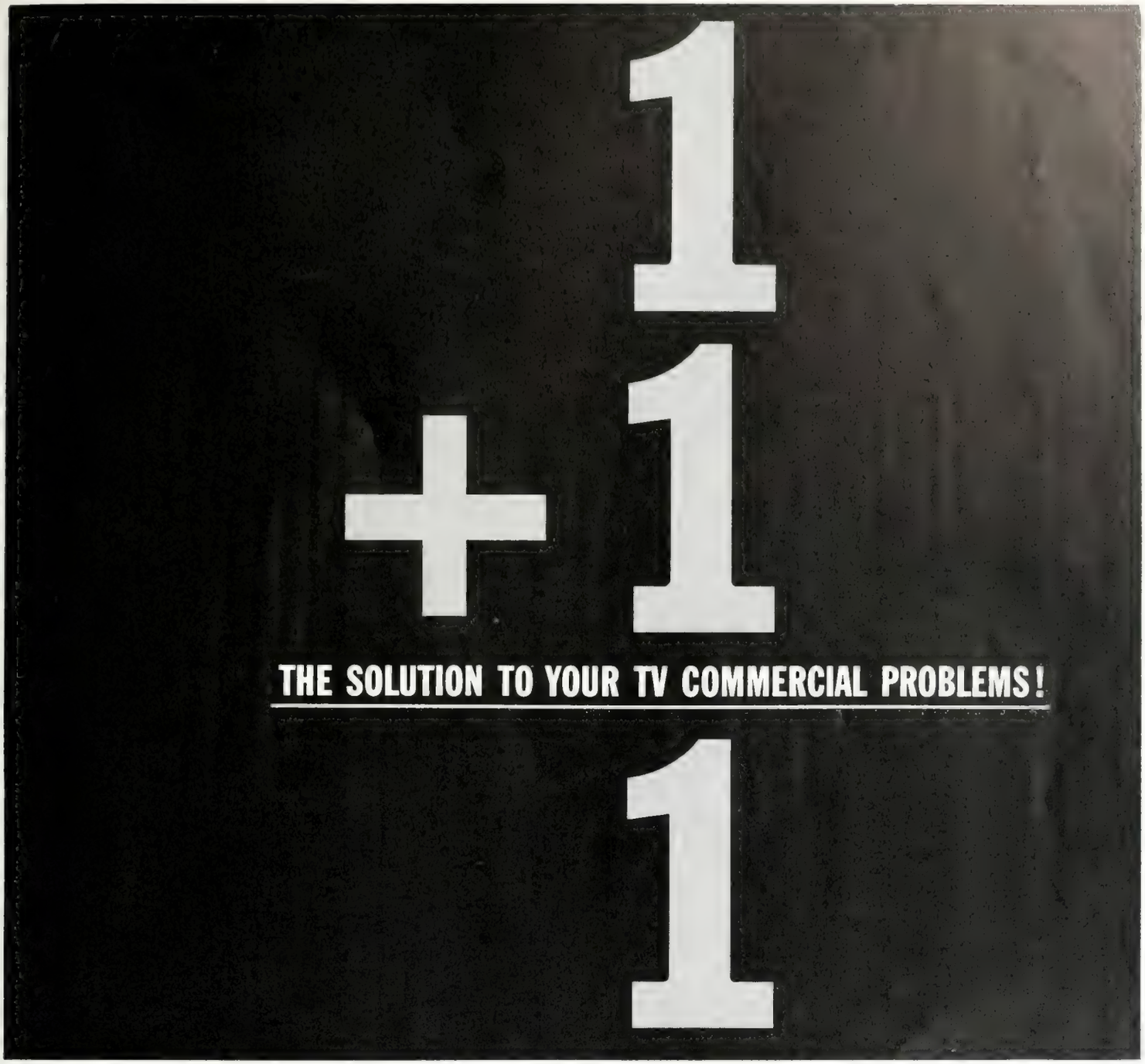
2. **NEW SPROCKET ROLLER GUIDE ASSEMBLY** Makes film loading even easier and quicker.

3. **MOTOR-CABLE CATCH LOCK** Automatically engages and locks power supply cord to camera plug-in receptacle.

Write for descriptive literature



ARRIFLEX®
Division of
KLING
PHOTO CORPORATION
New York 10 • Los Angeles 46
For Sale, Rent or Lease through your Franchised Arriflex Dealer



ONE of the nation's foremost producers of taped and filmed television commercials... ELLIOT·UNGER·ELLIOT, a division of **ONE** of the nation's foremost producers of filmed programs for television... SCREEN GEMS, adds up to **ONE** great source with incomparable facilities and vast experience on both coasts, for the production of television commercials and films for industry.

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES

ELLIOT·UNGER·ELLIOT
A DIVISION OF SCREEN GEMS, INC.



The 90-Foot Dilemma

The Art and Skill of Film Craftsmen Hold the Future of That Neglected Medium: the Television Commercial

by Jerry Schnitzer*

Twelve Years Ago, a prodigious child was born to the film industry. It was the television commercial, the 60-second spot, a 90-foot monster. As far as its progenitors in Hollywood were concerned, it was a strictly accidental birth. They wished it would just go away.

The filmed commercial arrived at an unfortunate time. The studios were beset with enough problems without it. Their main concern was the feature film, their pride and joy of long standing, whose very existence was being threatened by the cathode tube. Reluctantly and only for the sake of self-preservation, they quit fighting television and joined it. They admitted the tv program to their family. But the tv commercial? Never.

A Homeless Waif Turns Delinquent

As a result, the 90-foot monster was orphaned. Who can blame it, then, for mewling and puking and shouting its way through infancy? An abandoned delinquent, it succeeded in thoroughly antagonizing the American public. Like its parents, its captive audience wished it would go away.

The filmed commercial grew up in an unnatural environment. It was adopted by intrepid advertising men, by still photographers, by radio men—who did their best and did surprisingly well with this strange genre—but without motion picture know-how and without the aid of the overproud film industry. Like wolves raising a human child, they meant well and tried hard but could not do a sophisticated job with a foreign object. Under those circumstances, how could this baby be expected to be cultivated or aesthetic or even civilized?

Its Faults Outweighed the Virtues

It wasn't. It was narcissistic, pouting like a spoiled brat, "I love me," and expecting everybody else to follow suit. It was loquacious and noisy, issuing torrents of loud words that failed to ingratiate anybody. It was static, posing prettily without the slightest awareness of the need to perform or emote. And from an inflated sense of its own importance, it was didactic, the young punk talking down to its unimpressed audience with the condescending air of an untamed quiz kid.

Above all, it was anything but art.

In fact it so concealed its potentialities that few people suspected that it might be a communicative art, least of all its motion picture patriarchs, who took a look at the child a couple of years later and retched at the ugly sight, confirming their original decision to keep it at a distance. Not that they lacked sufficient living room to house it, nor sufficient personnel to keep it busy. Eventually and very gingerly, Hollywood did take the commercial in, not from any sense of duty but from a frank realization of the kid's earning power.

But, to this day, the theatrical film industry has failed to accept the challenge of the television commercial as an art form. It has failed to conceive that anything of any artistic merit could fit into the limited confines of ninety feet of celluloid. And, it has failed, for all it's worth to see that advertising and film are compatible.

I submit that the filmed commercial can be and, in notable instances, has been, art. And if it is ever going to mature as a vital means of communication, it will do so as an art form under the aegis of film men.

Admittedly, it sounds like a preposterous notion: arty commercials! Yet few people here will dispute the pretensions of other advertising forms to artistic consideration. If we are willing to acknowledge that the design of magazine and newspaper advertising can reach the heights, why not admit a similar potential for the filmed commercial?

Time Is An Inherent Limitation

The source of one genuine doubt is in the inherent time limitation of the commercial. Can film, which has attained its most powerful expression as an art form in lengths of approximately 90 minutes—can it speak a meaningful and sensuous message in *60 seconds, or 150, or eight?*

A print story may be 100,000 words, 25,000 words, 5,000 words or 1,000 words. Whether it is called a novel, a novelette, a short story, or a short short, it is still a story and it *can* be literature. The same holds true for the motion picture. None of its fundamental requisites depends for its fulfillment on any given duration of screen time.

What are the requisites? The motion picture, unlike advertising in other media, must tell a story. Unlike still photography, it must tell its story with dynamic movement. Unlike radio, it must tell its story visually. As long as a film is true to these basics, it *can* be communicative art, and the filmed commercial can do all these things.

It can tell a story by applying the basic principles of cinematic art, which have remained unchanged over the years. It is no news to anybody in motion pictures (although it's often enough forgotten) that the dramatic elements of film stem from Aristotle's principles of the *beginning, the middle and the end.* They consist of the accumulation of interest, the climax and the resolution.

Confine Drama to a Simple Story

What the limitation of time imposes on the commercial is *the need to confine the drama to a simple story.* This limitation must be recognized. There is no time for subplots, no room for complications, no space for frequent scene changes.

But, fortunately, the commercial is not asked to elaborate a plain message, but to dramatize it. Uncluttered, a trim and sculpted form, the commercial *can* become Chaplin's "former film."

The filmed commercial can, as it must, tell its story with dynamic movement. Emulating still photography, it has often failed; witness those commercials whose only action takes place between the nose and the chin of the announcer.

It is *the plasticity of the film medium, its flowing canvas of action, that distinguishes it from other art forms.*

Some commercial people have overlearned this rule and have gone to the other extreme, frenetically jockeying the camera about like a garden hose. Such laborious camerawork disregards the other variable of action, the scene itself.

Movement for its own sake or merely for the illusion of movement does not constitute progressive action any more than the absence of movement.

Let Them Speak Through Pictures

In the area of the visual, commercials have sinned the most. Here, more than elsewhere, the inspiration has come from radio, rather than film. If commercials are to utilize the film form to its utmost, *they must communicate non-verbally, they must speak through pictures* rather than an intrusive third party, *they must pictorialize their themes* and shrug off their dependency on inert sound.

And if I have accomplished anything in my five years as a director of commercials, I trust that I have proved that filmed commercials *can* be visually vital.

While it may be granted that the filmed commercial can tell a story, tell it dramatically and visually in its brief electronic moment, the question remains, *can it sell a product at the same time?*

This, of course, is where the film man's *creativity, his art and his craft meet the acid test.* It is not to oversimplify the matter to say that *the loyal application of classic film techniques will make a commercial that sells.*

Without reviewing the entire corpus of film theory, let me risk the pitfalls of generalization by putting it in a nutshell.

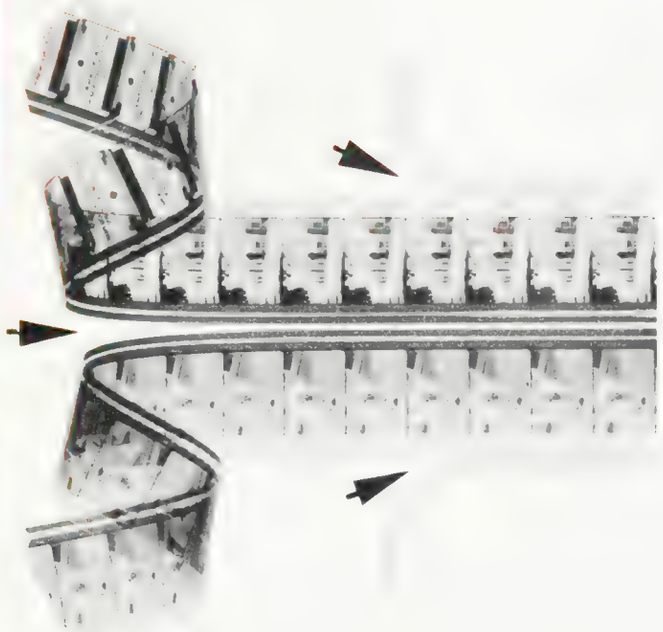
A feature film succeeds insofar as it achieves

(CONCLUDED ON PAGE SIXTY)

*An Award-Winner's Viewpoint

☆ A prize-winning director of television commercials (see page 38), Mr. Schnitzer is executive vice-president of Robert Lawrence Productions. The text of this article is his recent address at the International Design Conference in Aspen where he was a member of a distinguished panel on motion pictures.

35
32



. . . a unique process pioneered by General Film in which a strip of 35mm film, perforated with 32mm sprocket holes, is split down the center to produce two 16mm prints of outstanding quality.

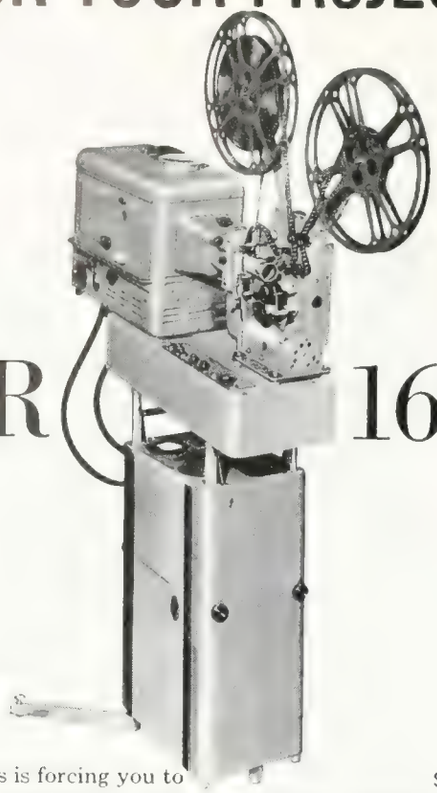
After successfully processing millions of feet of 35/32 black and white and color film we have observed many outstanding advantages and list a few: better sound quality, lack of roller abrasions in sound track area, the ability to use standard 35mm professional equipment, and the efficiency that comes from handling two prints in one operation. Negatives made on 35/32 film stand wear and handling of multiple printing much better than do 16mm negatives.

Additional information to help you apply these advantages to your own film needs is available on request. Ask for Bulletin G.*

GENERAL
FILM LABORATORIES CORP.
1546 ARGYLE, HOLLYWOOD 28, CALIF., HO 2-6171

*Presented October 9, 1956 at SMPTE Convention at Los Angeles by William E. Gephart, Jr., V.P. of General Film Laboratories Corp.

GET MORE FOR YOUR PROJECTOR DOLLAR



VICTOR 1600 ARC

If the high cost of 16mm arc projectors is forcing you to "make do" with an auditorium-type incandescent—you owe it to yourself to consider the Victor 1600 Arc. It delivers a full 1600 lumens of light on the screen at 30 amps with Mark II Shutter—more than three times that of any incandescent—yet it's still easier on your budget than other 16mm arcs. It incorporates all advanced Victor projector features and a powerful 25-watt amplifier. The 1600 Arc runs for a full hour on one set of carbons, does not require a special projection booth, and is the only arc projector made with 3-case portability.

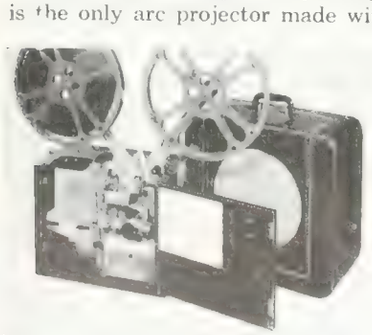
SPECIFICATIONS:

Selenium Rectifier has top-mounted controls, swing-out legs, built-in tilt lock, is blower cooled. Also serves as base for projector.

Speaker case houses 12" bass reflex speaker and is carrying case for 25-watt amplifier-projector unit.

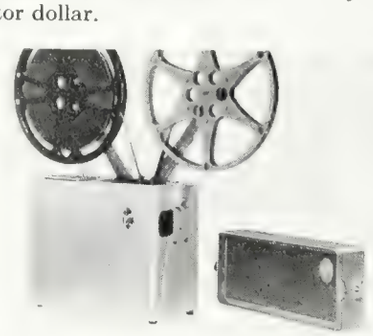
Lamphouse has built-in ammeter with motor rheostat, automatic carbon feed, external arc position marker.

Compare the Victor 1600 Arc side by side with any other 16mm arc and see for yourself how much more you get for your projector dollar.



◂VICTOR SOVEREIGN 25

VICTOR MODELS FOR SMALLER AUDIENCES OFFER QUALITY FEATURES FOUND ON THE 1600 ARC



VICTOR ASSEMBLY 10▸

SEND FOR **FREE** LITERATURE ON VICTOR 1600 ARC AND OTHER VICTOR A-V PRODUCTS

VICTOR ANIMATOGRAPH CORPORATION • EST 1910

A DIVISION OF KALART

Producers of precision photographic and A-V equipment

PLAINVILLE, CONNECTICUT

Name_____

Position_____

Address_____

City_____

Zone_____ State_____

Dept. BS-7

College Genetics Course to Be Filmed by Calvin Prods.

☆ There's a growing trend towa filmed courses for science educ tion classes in both secondary ed cation and on the college leve Joining previous programs in t fields of chemistry and physi (from Encyclopaedia Britanni Films and other sources) is a ne filmed college-credit course i genetics in which three Nob Prize winners and 12 other to geneticists are the "stars."

The one-semester course, er titled *Principles of Genetics*, co sists of 48 half-hour teaching unit with a student work book. It wi be made available to intereste colleges and universities afte January 1, 1960 by the McGraw Hill Book Company.

Heading the list of 15 lecturer are Nobel Laureates Dr. Herma J. Muller, Indiana University; Dr George W. Beadle, California In stitute of Technology; and Dr Joshua Lederberg, Stanford Uni versity. Each will deliver six lec tures.

The Ford Foundation's Fund fo the Advancement of Education i again meeting the academic costs of the project through a grant t St. Louis University and St. Louis educational television station KETC-TV. The films are being produced at the studios of Calvin Productions, Inc. from material filmed during the St. Louis tele casts.

* * *

"Fastest Kodak Films Yet" Photograph Venus on July 7

☆ Special Kodak films, said to include the "fastest 16mm movie film yet made" aided Harvard's astronomers in a once-in-a-thousand-years study of the atmosphere of Venus on July 7. The film was spooled for use in a compact 16-mm gun camera to record a stellar event that takes place only once in every thousand years—the occultation of the star Regulus by the planet Venus which took place on that date.

Use FilMagic All Ways!

—FilMagic Cloths Hand-Clean Films, Records.
—FilMagic Tapes for Film Cleaning Machines.
—FilMagic Pylon Kits for Tape Recorders.
—FilMagic Pylon Kits for 16mm SOF PROJECTORS.
—Get Best Results With FilMagic Silicones!

MANUFACTURED & GUARANTEED BY

THE DISTRIBUTOR'S GROUP, INC.

204 FOURTEENTH STREET, N.W.
ATLANTA 13, GEORGIA


Owen Murphy
PRODUCTIONS, INC.
One of America's Great
Industrial Film Companies
723 SEVENTH AVENUE · NEW YORK 19, N.Y. PLAZA 7-81



NEW!

A Major Advance in Film Reel Construction

PRECISION DIE-CAST ALUMINUM HUB COMBINED WITH SPECIAL TEMPERED STEEL REELSIDES MAKES A TRULY PROFESSIONAL REEL.

MUCH MORE STURDY — TRUER RUNNING

COMPCO reels and cans are finished in scratch-resistant baked-on enamel.

Be assured a lifetime of film protection with these extra quality products.

Write for complete information.

REELS AND CANS • 16 mm 400 ft through 2000 ft.

COMPCO corporation
1800 NO. SPAULDING
CHICAGO 47, ILLINOIS

Manufacturers of Photographic Equipment for Over A QUARTER of a CENTURY

BUYERS READ BUSINESS SCREEN

National A-V Convention Opens July 25th

Charles Percy Will Keynote Nat'l Audio-Visual Meeting

Keynote speaker at the 1959 National Audio-Visual Convention is to be Charles H. Percy, president of Bell & Howell. Also announced as major convention speakers are Dr. William Sanborn, director of the Bureau of Instructional Materials, San Francisco Unified School District; Dan Forrestal, director of public relations, Monsanto Chemical Company; and Dr. Elliott Kone, director, Audio-Visual Center, Yale University.

Announcement of the speakers and of the theme of the convention, "Lift the AV Standards Higher" was made by William G. Kirtley, chairman.

"Some 2,500 audio-visual specialists from all over the country are expected to attend," according to Kirtley, "and they will find this year's meeting a rare combination of penetrating talks by outstanding a-v authorities, plus workshops and seminars in such fields as education, industry, agriculture, religion, and medicine and the largest display of equipment and materials ever assembled at one time under one roof."

This year, 123 firms will occupy a record 171 booth spaces in the Trade Show area. All types of a-v equipment and materials, valued in excess of $1 million will be featured in both displays and demonstrations during the four day show which will be held July 25-28 at the Morrison Hotel in Chicago.

* * *

Industrial Film Executives to Meet at Princeton in Fall

☆ Dates for the annual fall meeting of the Industrial Audio-Visual Association have been announced. Heads of film and a/v departments within nearly 100 of the country's largest companies will meet again at the Princeton Inn, Princeton, New Jersey on October 13-15. Roy Vanderford, American Telephone & Telegraph Co., is chairman of the fall meeting committee, assisted by Fred Beach, Remington-Rand; William Connelley, Bakelite; Al Morrison, Bert McGarry and D. G. Treichler of Socony-Mobil.



Charles H. Percy: *Keynoter at 1959 NAVA Convention . . .*

University Film Producers To Hold 13th Annual Meeting

☆ The 13th annual conference of the University Film Producers Association, labeled as one of the most critical in the group's history, will be held August 17-21 in the Memorial Center, Purdue University, Lafayette, Indiana.

Sessions will cover the future of the UFPA, audiences for college and university-produced films and the role of sponsoring institutions as well as technical review of tools employed in film and tape production.



AMERICA'S FOREMOST SPONSORS—

KIMBERLY-CLARK CORPORATION

"How to Catch a Cold", The Champion of Champions, has been seen by more people than any other sponsored film. 137 million non-theatrical and TV viewers and still growing!

UNITED FRUIT COMPANY

Six films on the Central American "banana" republics—favorites with educators, club programmers, TV stations. 157 million 16mm and TV viewers.

FIRESTONE TIRE & RUBBER COMPANY

Pioneer film sponsor whose confidence in the medium is amply justified by the audience of 428 million persons who have seen the 19 Firestone films currently in distribution.

NATIONAL BISCUIT COMPANY

"The King Who Came to Breakfast", now in its tenth year of telling breakfast facts to young and old via TV and school community distribution. 76 million have seen it to date.

JOHNSON & JOHNSON

J & J's three films have reached 32 million people at a distribution cost of a fraction of a cent a viewer!

ARMOUR AND COMPANY

"Marie Gifford" has taught 247 million women and teenagers everything from basting a turkey to baking a pie.

INSTITUTE OF LIFE INSURANCE

Three of the Institute's five films now in release are among AF's all-time "Top Ten" on TV with 3095 telecasts. Total 16mm and TV audience for all five: 249 million persons.

THE GREYHOUND CORPORATION

leaves the distribution to us. And, for good reason, too: "Freedom Highway" and "America for Me" have been screened 85,363 times in the Nation's schools and community organizations.

DE BEERS DIAMONDS LTD.

72 million viewers have journeyed to South Africa via De Beers' "A Diamond is Forever."

Use America's First Distributor!

These companies and associations, like so many others, know that distribution by Association Films means results — results that exceed expectations, pay off in audience dividends. ★ Creative promotion keeps user demand high, expert print servicing extends print life, company-owned distribution centers offer valuable assistance and programming leads to local users. Add to these a reputation for personalized, individualized attention to each sponsor and his audience preferences, and you have just some of the reasons why more and more sponsors are turning to Association Films. ★ You can find out more about us by writing or calling our nearest regional sales office.

ASSOCIATION FILMS, INC.

National Sales Office
347 Madison Avenue
New York 17, N. Y. MUrray Hill 5-2242

Regional Sales and Distribution Centers in:

Ridgefield, N. J. (Broad at Elm) WHitney 3-8200

La Grange, Ill. (561 Hillgrove Ave.)
Chicagoans call BIshop 2-1898
Others call FLeetwood 4-0576

San Francisco, California (799 Stevenson St.)
UNderhill 1-5305

Dallas, Texas (1108 Jackson St.)
RIverside 2-3144

COMING SOON! ***A new DEPTH concept in monthly performance reports. Watch for announcement.***



News Along the Film Production Lines

☆ European and American contestants considering next year's International Advertising Film Festival (tentatively set for Venice in June of 1960) may have to go to "the summit" to settle some of the fur that has been flying since this year's Sixth event, just concluded in mid-June at Cannes.

There weren't too many happy smiles at the Palais des Festivals on June 13 when U. S. entries took home both Grand Prix, for the hitherto sacred European theatre ad playlet award, and for the new television commercial prize. British and West German delegations of ad men and producers numbered over 150 apiece with French, Italian and Spanish representation also in large numbers. Two U.S. visitors, in addition to John Freese, the U. S. accredited juror, made up our "troops" at Cannes. Wallace Ross, New York publicity counsel, and Herbert Rosen, president of Audio Master and sponsor of the Industrial Audio-Visual Exhibition and Trade Show in Manhattan were pretty lonely in an otherwise all-European assembly.

Color Dispute, Delays in Transit Eliminate Some TV Commercials

A Chemstrand Nylon color spot entered by Doyle Dane Bernbach agency and produced by Transfilm was among those "arbitrarily omitted" according to New York sources. A similar Chemstrand spot won a first prize last year. The maximum of 10 spots entered by McCann-Erickson was also not shown because of delay in transit and the same fate apparently hit two spots entered by Gene Deitch Associates.

Finally, entrants have been most conscious of expense factors. It cost a minimum of $37.00 for each 60-second entry (entry fee, cost of print, shipping etc.). This doesn't include the lengthy time it took entrants to prepare complicated entry forms which also required French translations of the film's synopsis.

Winners Pleased, But the Losers Always Outnumber Them

Happy, however, are the Festival winners. Happiest of all are the Campbell-Ewald folks and the creative people at Lawrence-Schnitzer Productions whose Chevrolet Station Wagon playlet won the Cinema Advertising Grand Prix, America's first in this highly-competitive category.

* * *

Ford's "Thinking Dog" Scores Again in Western Ad Awards

☆ That good *Thinking Dog* commercial which won a first prize for animation at the recent Cannes' International Advertising Film Festival (see story) has earned further kudos for Playhouse Pictures, its producer, and for J. Walter Thompson (Los Angeles) who placed the spot for the Ford Dealers of Southern California.

Television commercial's competition conducted by the Advertising Assn. of the West, will also award a "first" to this spot at its convention, June 28 to July 3 at Lake Tahoe, California.

* * *

SAG-AFTRA Ask David Cole To Study Merger Problems

☆ In a renewed effort to compromise differences in the much-discussed but thus far unresolved merger of the Screen Actors Guild with the American Federation of Television and Radio Artists, the two talent unions have selected David L. Cole, noted national consultant in labor affairs, to "conduct a study of the feasibility of a merger," according to joint announcement made on June 12 by both groups.

Mr. Cole is a former director of the Federal Mediation and Conciliation Service and is currently the permanent arbitrator under the AFL-CIO No-Raiding Agreement.

HOUSTON FEARLESS

Panoram Dollies

Thoroughly overhauled — Guaranteed

SPECIAL LOW PRICE:

Immediate Delivery!

4 Wheel — **$1400.00**
5 Wheel — **$1800.00**

CAMERA EQUIPMENT CO., Inc.
315 West 43rd Street • New York 36, N.Y.

PARTHENON PICTURES
HOLLYWOOD

It is inevitable that a producer's big-budget pictures, made fo general-public audiences, are th ones which attract notice.

So here is a group of less noticed films — special-purpos pictures for special-target audi ences, mostly produced on shor schedules and low budgets by the able and enthusiastic young men of the Techfilms and Parthe non-Central Divisions, but check ed throughout by the "old heads' for Parthenon standards of thoughtful concept, careful edit and smooth "finish."

TECHFILMS DIVISION

"PACKAGED POWER"—a film to sell the facilities and capabilities of a missile accessory manufacturer to prime contractors. SUNDSTRAND TURBO. Ektachrome, 22 min.; not classified.

"IM99A WEAPONS SYSTEM REPORT"—the Bomarc: for Pilotless Aircraft Div., BOEING AIRPLANE CO. 11 min., Color.

"ZUNI — THE GENERAL PURPOSE AIRCRAFT ROCKET"—semi-dramatized report to the public. NAVAL ORDNANCE TEST STATION, China Lake. 16 min., Color. Not classified.

"HELICOPTER TOWED SONAR"—proposal film for Bendix-Pacific, Div. of BENDIX AIRCRAFT CORP. 18 min., Color.

PARTHENON-CENTRAL

"MIGHTY MASTERS OF THE HARVEST"—the Combines at work. INT'L. HARVESTER. 20 min., Color.

"YOUR B LINE"—a 50 minute, 5 part picture made in 3 weeks from go-ahead to dub, to announce a new line of trucks at 48 simultaneous dealer meetings. Color. INT'L. HARVESTER.

PARTHENON-HOLLYWOOD

"PROGRESS IN MODERN BASIC REFRACTORIES"—this is a straightforward sales film addressed to technical men in the glass, cement, copper and steel industries, with side usage in engineering colleges. KAISER REFRACTORIES DIVISION. 28 minutes, Color.

"COLLECTORS' ITEM"—an unpretentious but surprisingly dramatic story of the small group of public servants who installed pickup and disposal system in Los Angeles against an "impossible" deadline. INT'L. HARVESTER. 32 minutes, Color.

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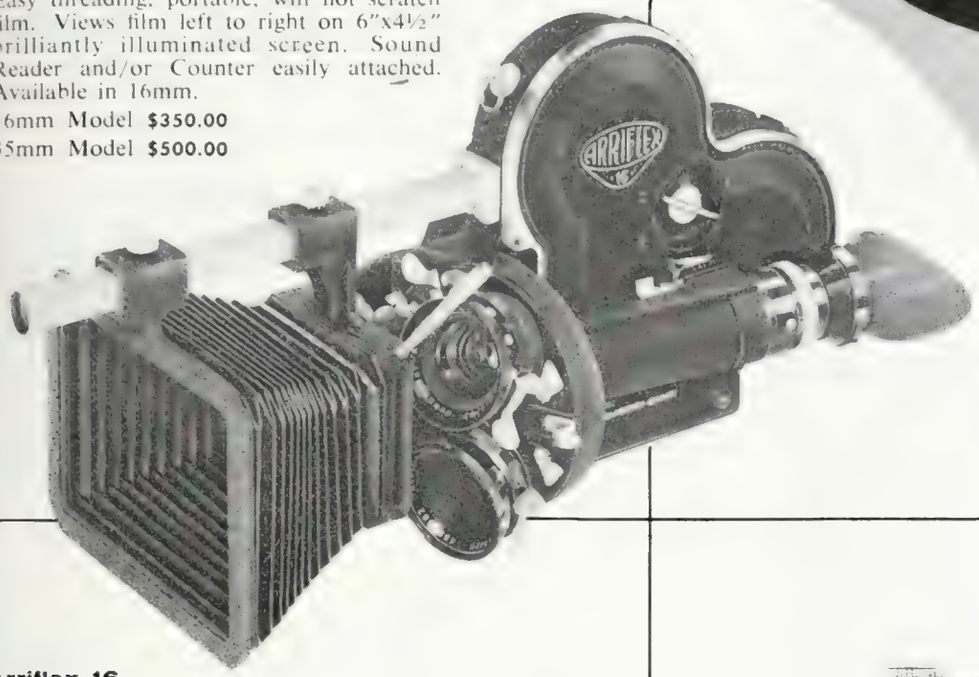


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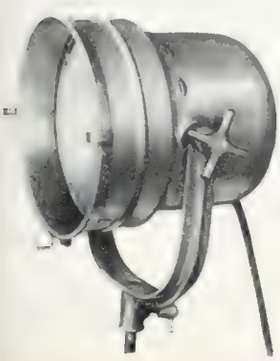
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These Events Made News of the Month

Canadian Film Award Honors To Crawley, Nat'l Film Board

☆ Honors in the recent 11th Annual Canadian Film Awards, jointly sponsored by the Canadian Association for Adult Education, the Canadian Film Institute and the Canada Foundation were shared by Crawley Films Limited, Ottawa, and the National Film Board of Canada. The two organizations shared equally a total of six of the nine theatrical and non-theatrical awards presented.

In addition two special awards were presented this year. The Canadian Broadcasting Corporation was cited "for its encouragement of the appreciation of good filmmaking over the years, notably through the programs, *The Movie Scene* and *Music From the Films*. Dean Walker, a writer, also received a special award "for encouraging high standards in Canadian film production through his articles in Canadian periodicals."

Three theatrical productions received Awards of Merit. They were *The Tall Country*, produced by Parry Films, Ltd.; *Money Minters*, produced by Crawley; and *The Quest*, produced by the National Film Board.

Top award in General Information films went to *The Living Stone*, produced by the Film Board; prize-winner in Public Relations was *Saskatchewan, Our University*, produced by Crawley. Crawley also scored with the Sales Promotion award-winner, *Beauty to Live With;* while *Fire in Town*, produced by the Film Board was the awardee in Training and Instructional Films.

In the field of Travel and Recreation films, *Grey Cup Festival '58*, produced by Chetwynd Films Ltd. shared honors with *Quetico*, produced by Christopher Chapman.

* * *

LA Industry Film Producers Hear Lab Expert Panelists

☆ Film laboratory problems were the concern of members of the Los Angeles Chapter, the Industry Film Producers Association, at its recent regional meeting in that area.

Some 90 West Coast film execs met as guests of General Film Laboratories in Projection Room A where a panel of film laboratory experts delivered short talks on various aspects of laboratory service. Panelists included John Killough, Acme Film Laboratories; Max Worley, Color Reproduction Co.; Bill Steen, Telefilm; Ted Fogelman, Consolidated Film Industries; Bob Ward, Hollywood Film Enterprises; Vaughn Shaner, Eastman Kodak Company; and Fred Scobey of General Film Labs.

IFPA president Robert Gunther and program chairman Julian Ely were in charge of arrangements which included guided tours of General's lab facilities.



☆ Echoes of the recent Columbus Film Festival; pictured above receiving a "Chris" award for "Teaching Johnny to Swim" is executive producer Herbert R. Dietz, Institute of Visual Training, Inc. (left). Presenting certificate is Galvy E. Gordon, public relations director of the Columbus, Ohio Public Library.

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SIGHT & SOUND

Nat'l Film Board Offers Stock Films for Television

☆ Non-profit service organizations which reach the public through TV public service time periods donated to them by local TV stations now have a new source of programming material in a special television library set up for their use at the New York office of the National Film Board of Canada.

Assembled in five sections, the Library will offer a wide variety of films in creative arts, health welfare and safety, science and nature study, industry and labor, and sociology.

Many organizations, who have found that incorporation of a suitable film into their live TV presentations often makes for a more dramatic program, have already made liberal use of NFB films on television. The new Library will offer convenient service to all organizations throughout the country. Address is NFBC, Canada House, 680 Fifth Ave., New York 19.

* * *

NFPA Lists Over 200 Titles In Fire Control Film Book

☆ A new "Fire Control Film List" which describes and provides sources for more than 200 motion pictures on home and personal fire safety, industrial fire protection, aviation fire control, forest, brush and grass fire fighting as well as fire department operations and civil defense has been issued.

Compiled by the Editors of FIREMEN, published by the National Fire Protection Association, the new 28-page list is available at 50 cents a copy from the NFPA Publications Dept., 60 Batterymarch St., Boston 10, Mass.

* * *

Fred Niles Offers a Free Chicago Services Directory

☆ A smart and most convenient new directory of film and television services in the Chicago metropolitan area has been issued by Fred Niles Productions. Listings include closed-circuit television, film and television producers and distributors, studios, rail, hotel and airline services.

New four-color desk reference piece can be obtained on letterhead or phone request from the sales promotion manager, Fred Niles Productions, Inc., 1058 W. Washington Blvd., Chicago 7. Call SEeley 8-4181 for your free copy.



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Primitive Africa to Modern Tools in "A Hoe for Kalabo"

☆ At their earlier 1959 convention in Detroit, members of the National Tool Builders Association premiered that group's new 27-minute color film *A Hoe for Kalabo*, with a fascinating on-the-spot introduction filmed by producer Reid H. Ray in Africa.

The present status of the giant machine tool industry is contrasted with primitive iron-making methods used in a tiny village named Kalabo in the secluded Zambesi Valley. In Kalabo the natives smelt iron ore in a crude furnace using goat-skin bellows. A whole day's work brings them a small chunk of iron to be pounded into a single hoe.

In vivid contrast are today's modern machine tools—from the very large to the smaller and more precise tools which shave a millionth-of-an-inch from metal. Reid H. Ray Film Industries, St. Paul, is the producer for the Association through its public relations counsel, Hill & Knowlton. National distribution is being handled by Modern Talking Picture Service, Inc.

* * *

Half Million Feet of Moody Films on Way to U.S. Bases

☆ Nearly a half-million feet of Moody Science films are stacked in pile below as Irwin A. Moon, manager (left) and F. Alton Everest, director of science and production for Moody Institute of Science check films being readied for shipment to U.S. military bases.



Going to Army and Air Force bases around the world and designed to bolster religious and character guidance programs, Moody films have been widely used in the military for past 15 years. Air Force alone reports some 200,000 showings of Moody films per year.



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The National Committee on the Aging, a standing committee of the National Social Welfare Assembly, has completed its plans and begun production, in association with Dynamic Films, Inc., of the first of five audio-visual programs around the central theme "Preparation for the Later Years." Each of the 5 programs will consist of a 30-minute sound film with accompanying film strips, discussion guides, and other pertinent literature.

The National Association for Mental Health will also cooperate in the planning of the whole series.

ADVISORY COMMITTEE (planning overall objectives, supervising content)

Mr. Frank H. Cassell, Manager
Industrial Relations
Inland Steel Company

Mr. Edward Linzer
Director of Education
National Association of
Mental Health

Mr. Don Gregory
Public Relations Director
Community Service Activities
AFL-CIO

Miss Ollie A. Randall, Vice Chairman
National Committee on the Aging

Miss Martha Douglas, Director of
Counseling & Employee Activities
Carson Pirie Scott & Company

Dr. Leo W. Simmons
Professor of Sociology
Yale University

Mr. William C. Fitch, Director
Special Staff on Aging
U. S. Dept. of Health, Education
& Welfare

Dr. William A. Sawyer
Chairman, Committee on Geriatrics
Industrial Medical Association

Mr. D. S. Sargent, Personnel Dir.
Consolidated Edison Company
of New York, Inc.

Mr. Charles O'Dell
United Auto Workers

Dr. John McConnell, Dean
Graduate School
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Dr. William J. Villaume
Executive Director
Department of Social Welfare
National Council of the Churches of
Christ in the United States

Dr. Harry E. Tebrock, Medical Dir.
Sylvania Electric Products, Inc.

Dr. G. Halsey Hunt
Chief, Division of General
Medical Science
National Institutes of Health

Dr. R. J. Pulling, Director
New York State Dept. of
Adult Education

Rabbi I. Fred Hollander, Director
Institute for Pastoral Psychiatry
New York Board of Rabbis

Dr. Jack Weinberg
Associate Professor of Psychiatry
University of Illinois,
School of Medicine

For further information write:

dynamic films, inc.

405 PARK AVENUE, NEW YORK, N. Y.

BUSINESS SCREEN

Survey of Film Distribution

500 Most Active Business Firms and Trade Groups Achieved Audience of 20,600,000,000 Viewers in 16mm Groups, Theatres and Television

BUSINESS SCREEN SURVEY figures of the total U. S. viewing audience for sponsored motion pictures in the past year reveal that a tremendous amount of time was devoted by groups and individuals to the public relations, informational and other films distributed by leading business concerns, trade groups and two Federal government agencies.

The Editors have compiled these data in the order of what they considered the relative importance of the various distribution channels. Hence, the movement of films to groups and institutions owning or having ready access to 16mm sound motion picture projection equipment was rated Number One for measurement and reflection.

Why We Rate 16mm Audiences First

This "self-equipped" audience goes to considerable lengths to obtain and view sponsored films of their choice. Involved in every showing is a voluntary selection of title, a mail or telephone booking and confirmation, personal or carrier handling of the print to and from the place of showing and attendant promotion of the event.

On the adult level, the groups involved in such showings represent influence-leaders in the community, members of civic, fraternal and other organizations, parent-teacher workers, etc. They also represent middle to high-income brackets, for the most part.

The age level of such 16mm audiences seldom falls below the teen-age group by the very nature of the films, teacher selection and other limiting characteristics that make the high schools of America an important segment of the total sponsored film audience.

Young Adults Need Facts on Business

American business and trade groups, conscious of a continuing urgent need for economic enlightenment among maturing young people and now aware of their personal income status, should not under-estimate the interest and accessibility of this audience.

The 16mm self-equipped audience also includes factory cafeterias and recreation areas (nearly 7,000 employees of one Midwest plant enjoy a "Movie Day" each week through the year in their arc projector equipped cafeterias). Union halls, church and community meeting centers, grange halls and after-hour use of school auditoriums are the "theatres" where Americans viewed sponsored motion pictures.

This preface is necessary to an appreciation of the solid facts now disclosed by the survey:

14,633,443 Hours of 16mm Viewing!

☆ In the 16mm self-equipped audience group alone, nearly 400 million persons (394,152,000) devoted some 14,633,443 hours of viewing time to the films of some 500 business firms and trade groups. Only 15 million of this total audience, representing viewers served by U. S. Department of Agriculture films, can be deducted as not representing business-sponsored messages. One other government agency, the U. S. Bureau of Mines, distributes 16mm films to audience groups which are sponsored by metals, petroleum and other industries.

In 1958, *there were 4,390,421 16mm showings of films* reported by the seven cooperating commercial distribution agencies, by an additional 65 companies and trade groups maintaining direct audience contact—and by the U. S. Bureau of Mines and U. S. Department of Agriculture film departments.

It is on this basis, multiplying the extremely modest total number of showings by the *average length* of most sponsored films (an average of 20 minutes, with a range from 13 to 27½ minutes for most subjects), that a total of 14,633,443 hours of viewing time was derived! *(Cont'd on Following Page)*



Sponsors Report Film Audiences Are Up 22%

MOTION PICTURES sponsored by American business firms and trade groups have increased in popularity by as much as 22 percent among the many kinds of audiences who saw them last year in clubrooms, classrooms, meeting halls, indoor and outdoor theatres and via television transmission in dwellings throughout the country.

Undertaking the first and most comprehensive survey of the sponsored film audience in six years (a previous one was made by this publication in 1952), the Editors of BUSINESS SCREEN have uncovered a wealth of valuable and relevant data, some unhappy truths about sponsor neglect of valuable film properties (inadequate record-keeping, etc.) and substantial verification of individual audience size, handling preferences, etc.

The survey was undertaken by a combination of personal interviews, correspondence and file research. Approximately 500 business firms and trade groups, two principal U. S. government agencies and seven commercial firm distribution agencies provided the data for this survey. Nine of the 10 largest industrial corporations in the nation have their film distribution facts included.

All of the material covered in this survey and used in compiling total audience figures, averages and trends represents a BUSINESS SCREEN "Exclusive." The success achieved in assembling heretofore restricted facts and long-needed indications of size and growth is reflected in such respondent comments as:

"Congratulations on tackling this job" and *"Factual film distribution data . . . most essential in the field."*

No comparison of company-to-company figures has been made and all respondents were assured that comparative data would not be presented. The primary aim of this survey was to achieve an accepted and verified count of *the total audience* for sponsored motion pictures in 1958.

But out of it has come valuable data on the three main channels by which these films reach their intended audiences: (1) the "self-equipped" groups owning or having access to 16mm sound motion picture projection equipment; (2) commercial motion picture theatres, including drive-ins; and (3) public-service showings by television stations.

From these basic data, measurements will be continued on further 1958 facts and figures in succeeding issues. Finally, the figures will furnish a substantial base for annual compilations and growth studies in 1960 and the years ahead.

The BIG Audience for Sponsored Films:

☆ Considering the fractional seconds of readership accorded the best read color magazine ads, the devotion of viewers in a concentrated sight and sound situation which the motion picture affords, is well worth a long hard look by any business with *appropriate* subject matter.

The key to the availability of this voluntary and valuable audience remains in the quality of *both the subject matter and its production.* It is very significant to note that the most popular films listed in this survey by respondents were those professionally-produced, extremely interesting in content and information and well worth their viewing time and attendant handling problems.

It is at this point that the survey begins to derive valuable data for those who use or contemplate using the medium.

What Is True Size of 16mm Groups?

As survey facts unfolded in the daily arrival of forms and in the compilation of total statistics, the Editors watched with keen interest the averaging of individual audience sizes. By simple division of the total number of showings into total reported audience, the average group size drifted from 60 to 38, to 45, 64, 69 and upwards to 83, 91, 98.

In notable exceptions that only served to prove an emerging rule, the average audience figure soared to a questionable 152, to 160, even to 347 persons per 16mm showing!

Because the facts have been previously noted in these pages, we can reveal that one large audience figure of 148 persons per showing (the American & National Leagues of Professional Baseball Clubs) was *excepted* but *accepted.*

The *exception* exists in the tremendous popularity of these business-sponsored recreations of World Series play and the other enormously popular baseball film fare. Time and again, clubs and organizations booking these films have broken their own membership attendance records on the nights that the films are shown.

Average Audience of 52.25 Persons

But only sports, travel and such highly interesting and widely popular screen fare is going to break the seemingly inexorable audience average which has now emerged.

That average, realistic *audience per showing* in 1958 *was 52.25,* based on exhaustive checks of detailed figures from 40 reporting companies. *This first check does not include sponsor figures reported by the commercial distribution agencies.* Now *they* begin to provide valuable confirmation of sponsor data. For example:

Distributor's Average Shows: 51.66

The largest distributor agency in the United States, based on the total number of prints and number of clients served, and wholly specializing in sponsored film distribution, brought in *an average audience figure of 51.66 per showing.*

We emphasize that no persons outside the survey staff at BUSINESS SCREEN had access to these figures, there was *no comparison, there was no opportunity or desire on anybody's part to alter this valuable conclusion.*

And now comes a third check against this "average audience": the U. S. Bureau of Mines, serving a representative nationwide clientele with institutional and sometimes technical films, *showed up with an average of 56.50 per showing.*

Eight Largest Companies Average is 54

Finally, we summarized our findings against the total reports of eight largest companies handling their own films and serving total audiences in excess of one million persons each in 1958. *Their average was 54 persons per showing.* What's the difference? Why is this important?

Well, it's important as a check and balance against extravagant claims made by some of agencies and sponsors in reporting their figures. If the audience figure exceeds 100 persons per showing, en garde!

Certification of audiences by commercial distribution agencies has improved considerably in recent years. One service furnishes an advance notice of the impending date in the field. It is possible to use this date for a field check, to supply promotional literature to accompany showing and to have a representative present.

With a nationwide 16mm audience awaiting the films and having access to somewhere near 600,000 16mm sound projectors around the country, only sizeable companies with fairly extensive film libraries are today maintaining the kind of film handling and statistical operations required to effectively serve and record these audiences.

50% of Sponsors Use a Distributor

50 of the first 100 companies reporting in the survey indicated that they are currently using the services of specializing commercial film distribution agencies. The advantage of skilled personnel, modern film handling and inspection equipment to assure good print performance, geographical convenience of location to shorten print travel time *and to increase performance per print per year in use* were some of the advantages cited by sponsors who utilize commercial film distribution services.

Lack of identity and of a "close relationship" with groups viewing such films was proving no handicap. Correspondence with prospective audiences, their own catalogs and follow-up promotion was being maintained by companies whose actual handling and detail, reports, etc. were being supplied by commercial film distribution agencies.

That is part of the picture which emerges on the 16mm self-equipped audience portion of this BUSINESS SCREEN distribution survey.

Sponsored Films in the Theatres

☆ A comparative handful of the total sponsor and trade group field is making use of one of the potentially tremendous outlets for their films. Of the nation's 17,000 theatres (including about 5,000 drive-ins) nearly all are accessible for the showing of colorful and interesting sponsored short subjects.

The largest and finest metropolitan theatres (like the Radio City Music Hall and Roxy in Manhattan, the Chicago, Roosevelt, Oriental and Woods in Chicago) have recently exhibited sponsored films. A Chevrolet "short" in widescreen and Technicolor *(American Look)* played the deluxe Oriental Theatre in Chicago for a solid week and repeated its engagement a week later.

Cost Is Low on a Per Person Basis

The cost of theatrical bookings ranges from $7.50 to $15.00, depending on length of subjects, which average from 10 minutes (best) to a maximum of 27 minutes. The shorter and the more professional the picture, the better the opportunity for the sponsor and the more enthusiastic the exhibitor. Showings are most often continuous throughout a booking engagement so it's a definite bargain for the sponsor. Audiences of 1,200 to 2,750 persons are available in a single booking, at lowest estimates provided us by distributors.

Cost of color and widescreen production and prints may total up to a major budget item at the outset but when a single sponsor can report a total 35mm theatrical audience of 14,281,929 persons in 1958 . . . theatrical distribution is indeed an important channel of sponsored film distribution!

92 Million Audience Is Reported

The 1958 Distribution Survey figure uncovered a total audience of 92,607,386 persons for just two specializing film distribution agencies active in theatrical distribution plus just two other sponsors. None of this activity involved payment to the theatre, other than providing free-of-cost to the exhibitor a short subject he could accept as worthy of playing time and marquee display.

The price for *success* in the theatre field is the excellence of the picture, its interest and

(CONTINUED ON PAGE THIRTY-THREE)



Bethlehem: Film Pioneer with a Future



There's color and a strident symphonic background of sound in Bethlehem's films, lending drama to solid, factual content. Scene in "Steel Pipe—At Your Service."

BETHLEHEM STEEL COMPANY has been an active sponsor of motion pictures for advertising and educational purposes since 1912. In that year, the Pathe Freres Moving Picture Company produced a four-reel silent film for Bethlehem on the conversion of ore into finished steel.

According to an April 4, 1912 article in IRON AGE, "fifteen electricians were constantly engaged in making the connections in the various shops to furnish the needed light. The illumination was provided by Cooper-Hewitt lights, with a 30-inch battleship torch light of 30,000 candlepower."

The article goes on to state that "other elements with which the film men had to contend were wind, steam, excessive heat and, for outdoor work, the severe winter weather." After forty-seven years, the elements remain unchanged.

Constant Interest Through the Years

Over the years, the company's interest in films as important communications media has been constant. Although primarily based on its advertising requirements, the Bethlehem Steel Company's film program also reflects the company's interests in the important fields of public relations, education and research.

As new developments have entered the field of motion picture production, Bethlehem has been quick to adapt them to the needs of its film program. Sound, color and high-speed photography found Bethlehem a receptive user. The same year that Eastman color negative stock (35mm) became available to industry, the company's first Eastmancolor production, *Teamwork*, was completed. All subsequent films for commercial distribution have been photographed on this stock.

Members of Bethlehem's staff supervise film productions from scripts through photography and editing to finished film. The films carry their sales messages on vehicles guided by the desire *to inform and to educate* and *to entertain*. They are designed and produced to reach specific audiences. This does not preclude films where an appeal is made to broader groups in the national community.

For example, a film on the highly-technical subject of reinforcing bar steel has had limited distribution, intentionally so, since it was aimed at engineers and interested students. More typically, a film about structural shapes, while aimed specifically at architects and builders, offers a theme that also appeals to students and lay audiences. A general, non-technical film discussion of steelmaking was produced solely for *general* audiences.

"Inside" Look at Plant Operations

The majority of these pictures are lensed in the company's eight steelmaking plants, its fabricating shops, mines, quarries, shipbuilding and ship repair yards. Enlarging their scope, Bethlehem includes in its films the processing and fabrication carried out in the manufacturing plants of its customers. Dozens of steel-consuming industries have had their operations photographed to amplify the message of such films.

Motion picture crews "on location" for Bethlehem films travel far and wide. In the past year, high-strength bolting was photographed on the 18th floor of a New York skyscraper under construction. Bethlehem's role in the nation's defense was pointed up with aerial photography of the Georges Bank Radar Station off Cape Cod. At nearby Saugus, Mass. (but centuries away in time) the country's first successful ironworks was photographed.

Pipe installations were filmed deep underground in the world's most modern iron ore mine; story line settings were picked up at locations in the Arizona desert and in the rain forests of Puerto Rico, as well as on sound stages in New York and Hollywood.

Bethlehem's own motion picture staff also produces 16mm films for internal company use. These projects are used for research, record, study and employee instruction. High speed photographic studies are made in many areas of steelmaking and processing to help improve operations.

Exclusive of public service television showings, well over a million persons viewed Bethlehem films last year in *selective* live-audience showings. For the most part, distribution of the company's present library of 21 motion picture titles is effected through Modern Talking Picture Service, Inc. Originally, prints were

(CONTINUED ON THE FOLLOWING PAGE)

Bethlehem on Film:



"Futures in Steel" pictures ironworks at Saugus, Mass.



Iron blooms were heated for forging in this furnace . . .



17th Century ironworker a historic Saugus ironworks.

distributed through Bethlehem's home office film library. But, by 1955, the volume of requests had increased to such an extent that distribution was turned over to Modern. Today, over a thousand prints are on hand in Modern's 28 regional exchanges for rapid service to requesting audiences. Film requests from foreign sources, however, are still reviewed and booked through Bethlehem's home office library.

Aside from distribution to outside groups and the general public, these films are also given wide distribution within the company itself. Bethlehem's home office, for example, has projection facilities that rival many a community theater.

Six Pictures Showing on Television

Bethlehem entered the field of public service television in the fall of 1954. Six films are currently being shown, in black and white and in color. These titles have been well received by station program directors and their viewing audiences:

The Open Road has been viewed by an estimated audience of 12 million; *Steel Spans the Chesapeake,* by over 14 million; *Inland Voyage,* another 12 million. *Shipways,* an abridged version of the original film, played to 9 million viewers in the same period of time and *Men, Steel and Earthquakes* has been viewed by over 16 million. *Bright Steel,* in use only three years, has been seen by almost 12 million viewers.

Since the inception of this public service tv activity, these films have reached an audience estimated at over 75 million persons.

A program of limited theatrical showings was launched early this year. Within the first six weeks, Bethlehem obtained thirty bookings with only ten prints of its newly-released film *Futures In Steel.* More important than statistics is the booking selectivity exercised.

Futures In Steel is an educational picture on the past, present and future of the steel industry. It was designed and produced to attract college graduates, particularly engineers, to careers in the steel industry.

To reach the college undergraduate with this message, theatrical bookings are arranged in college town theaters. Emphasis is on theaters in smaller towns adjacent to engineering school campuses rather than big city houses wi impressive audience totals.

Bethlehem evaluates each individual pictu on the basis of its performance and ability do the job for which it was produced. Neve theless, a number of films have won hon awards in both national and international fil competition.

Most recent of these winners were *Sky lines* and *The Long Pull,* which received Chri Awards at the Film Festival of Greater Colum bus. *Bright Steel* received recognition at th Seventh International Display of Cinematog raphy in Milan, Italy. This film also won to honors at the Cleveland Film Festival an Bethlehem's *Teamwork* received a Silver Reel *Futures in Steel, Bright Steel* and *The Lon Pull* were all written by Oeveste Granducci.

Sheet Steel's contributions to agriculture are explained in Bethlehem's 28-minute motion picture titled "Pageant of Steel" and released in 1959.



The Program Today; Its Subject Areas

Three new pictures are to be added to the Bethlehem library in 1959 to bring the company's total current offerings up to 23 titles (One of the new releases will replace an obsolete black & white film on the same subject).

Scheduled for early completion is *Fury of the Winds,* a study of hurricanes and hurricane-resistant construction. Work on this film began early in 1955 when Howard Lesser of Knickerbocker Productions was engaged as a producer. His experience in meteorology also served in the advance script studies. In July of that year, camera crews were employed on a standby basis in Miami, Norfolk, New York and Boston. Twice in '55 the teams were alerted and storm damage scenes were obtained in Winsted, Conn. and Stroudsburg, Pa. as Hurricanes Connie and Diane swept northward.

No storms materialized in 1956 near enough for filming and the 1957 hurricane Audrey, struck the Gulf Coast with little warning. The 1958 season finally provided the opportunity to photograph a striking hurricane. High-velocity winds, rough seas and extensive damage scenes were filmed near Corpus Christi, Texas and at Wilmington, N.C.

In producing this film, Bethlethem and Knickerbocker consulted with prominent architects and engineers specializing in steel design and wind behavior. The weather bureau assisted with the meteorological material. Forrestal Research Center at Princeton, N. J., made wind tunnels available for model study and photography.

Fury of the Winds was photographed entirely in Eastmancolor. It will offer 27 minutes of information on the technical subject of wind

and wind-resistant construction to engineering and general audiences.

"Pageant of Steel" a Product Parade

Second major release in 1959 is *Pageant of Steel*, a 28-minute exposition on sheet steel. So versatile was this subject that scriptwriter Howard Stiles conceived a fictional trade show, literally a *Pageant of Steel*, in which more than 150 steel products from 60 different companies are displayed. These items range from toys to massive tractors.

Dramatizing this display was the challenge faced by producer James L. Baker of Mode-Art Pictures. 18 separate sets were constructed on two large sound stages to reproduce a full-scale trade show. Narrator Bob Warren leads the camera (a television camera, since Stiles conveniently wrote in a telecast of the show opening) from one display to another, showing how sheet steel affects the lives of everyone, every day.

Bethlehem's third film, due for release in 1959, is *Steel Pipe—At Your Service*. This film was photographed by Jules K. Sindic, directed by Leslie M. Roush and produced by Mode-Art Pictures under the supervision of Mr. Baker. Aimed primarily at building contractors and pipe suppliers, the film opens with a short prologue which underscores an immediate need for steel pipe. The resulting scenes demonstrate Bethlehem's ability to fill this need from the company's modern pipe mills.

Because of the nature of the product involved, brief sequences carried location crews into a wide variety of industries—refrigeration, chemicals, rubber, transportation, construction, farming, oil and others. Primarily a product-sales film, *Steel Pipe* also holds interest among non-technical audiences.

These three new pictures and the 21 other current Bethlehem subjects in the company's library fall into five subject groups: steelmaking, steel products, fabricated steel construction, ship building, and general interest.

Educational Films on Steelmaking

Four films which comprise the "steelmaking" group are primarily educational pictures, produced to acquaint their audiences with basic processes and procedures. They have become valued teaching aids in high school and college classes and have also found extensive use

(CONTINUED ON THE FOLLOWING PAGE)



A process titles a Bethlehem film as one of company's continuous electrolytic tinplating lines at Sparrows Point, Md., delivers a coil of "Bright Steel."

Live Audience Totals for 21 Films in the Bethlehem Library

Film Titles	Yrs.	Showings	Live Audience
This Is Steel	10	11,310	533,865
Highlights—I	10	12,993	598,957
Highlights—II	10	8,268	372,967
Shipways	10	3,746	189,153
Streamlined Steel	10	2,295	109,754
Alloy Steels	10	3,172	156,272
Building the Golden Gate Bridge	10	10,393	511,869
Steel Builds the West	10	10,158	495,641
Fifteen Minutes	9	4,096	206,297
Inland Voyage	7	4,146	209,372
The Open Road	7	5,125	246,354
Ropes of Steel	7	3,275	158,186
Steel Spans Chesapeake	5	10,922	560,334
Holding Power	5	3,300	153,860
Men, Steel & Earthquakes	5	8,623	444,147
Bright Steel	3	6,630	304,303
Teamwork	3	1,985	72,804
Skylines	2	1,250	63,733
The Long Pull	2	1,083	70,292
Steel in Concrete	1	648	22,914
Futures in Steel	—	212	9,572
	10 yrs.	113,630	5,490,646

Bethlehem on Film:

among engineering and trade societies, at service club showings and other public audiences.

The basic steelmaking pictures, *This Is Steel* for high school use and *Highlights In Steelmaking* for college use, have been screened before an audience estimated at close to two million persons since original release. These subjects are soon to be re-released in modern color versions.

A measure of their effectiveness is found in the large number of colleges and universities that have incorporated these films into their courses in engineering and metallurgy.

Three Bethlehem films deal with fabricated steel construction. Two of these are documentary progress films of the construction of the Bethlehem-built bridges spanning San Francisco's Golden Gate and Chesapeake Bay. Produced to advertise Bethlehem's ability in this field, each has received wide distribution. Their audience popularity is constant, despite the fact that *Building the Golden Gate Bridge* has been in circulation for 20 years.

A third picture in this category, *Men, Steel and Earthquakes,* studies earthquake-resistant construction.



One impressive use of steel is Grand Coulee Dam, shown in "Steel Builds the West."

Two pictures in the Bethlehem library relate to shipbuilding and ship repair activities of the company. *Shipways,* produced during World War II, shows the company's contribution to the greatest shipbuilding program in history.

The second shipbuilding picture, *Inland Voyage,* is a documentary film in color showing the conversion of a World War II Victory Ship into an ore carrier and the 3,000 mile delivery voyage of the converted vessel from Baltimore to Lake Michigan via the Mississippi River.

New pipe mill forms and welds durable product in "Steel Pipe—At Your Service."



The largest group of films at Bethlehem is that relating to steel products. Primary objective of these films is the sales promotion of a given product or related group of products.

The nature of the product, its market, ultimate consumer use and similar factors influence or determine the treatment used in the films and their subsequent distribution.

Of the current nine product films, all are in color; five of these have been filmed in 35mm Eastmancolor and released since 1954.

Bright Steel, for example, is a picture about tin mill products—the story of equipment and technology required to produce tin cans and bottle caps—staples of American life which are more than 99% steel. It has been televised nationally over 22 network stations.

Two Bethlehem pictures were produced expressly for a public relations function:

Fifteen Minutes With Bethlehem Steel presents an overall view of the company and its operations. It is particularly suitable for showings to groups touring Bethlehem operations.

Steel Builds the West, produced originally for showings to audiences west of the Rockies, shows the role of steel in the development of the Western states.

Nearly 5½ million members of Bethlehem's "live" film audiences throughout America these past 10 years and another 75 million viewers of its public service television films add up to an impressive total "exposure" to this company's always informative and often entertaining motion pictures. Bethlehem pictures have an important common denominator . . . they are above all honest, useful delineators of a great company's products and ideas. ●

The BIG Audience for Sponsored Films:

(CONTINUED FROM PAGE TWENTY-EIGHT)

value to the audience and thus, its acceptability to the theatre owner. Films on product design, highway construction, health matters, travel and recreation have all played well in the nation's theatres within the year.

One commercial distributor reported to the survey a low total average attendance per theatrical booking of 1,200; another delivered figures showing average attendance during a single booking engagement of 2,750 persons. These are probable minimums and maximums for the averages.

And Now: Film Showings on Television

48 of the first 100 companies reporting directly in our Distribution Survey indicated release of sponsored films to the nation's television stations for public-service showings. Here again, public service really means *publicly interesting* and *this is the key* to sponsor acceptance of his films by station program directors.

The total audience in this third phase of sponsored film distribution really takes off and soars to astronomical heights. Lacking a single standard formula which sponsors can recognize, commercial film distribution agencies have followed station precedent and agency methods in computing the probable audience achieved by films booked into tv stations.

Formula for Computing TV Audiences

"We compute TV audiences on a market by market formula, making allowances for time of day, number of sets in area, number of stations in the market and average viewers per household," says an experienced distribution executive in verifying his company's average viewing audience of 40,000 persons per showing on television.

This checks out with an average of 38,900 viewers derived by the Editors from the figures of still another distribution agency active in this field. A third agency drops down to a modest 16,923 as we cast their bookings on a *total* reported audience of 53,667,000 persons in 1958.

Report Over 20 Billion TV Viewers

Now hold your hats, men, as we take off into the outer space atmosphere of the total 1958 audience for sponsored films exhibited on television:

With comparative ease we cleared over 20 billion persons out of the adding machines for just 20 companies and trade groups and six commercial distribution agencies.

A single national trade group, whose films you have certainly seen if you watch television at all, played on 331 stations a week for 52 weeks last year and figured its total audience exposure at over one billion viewers (1,040,000,000!).

Confirmed by Surveys and Interviews

". . . through broad surveys and depth interviews of adult audience only, we feel that this figure is quite conservative," reports the sponsoring group involved. Other films out of its library totaled an additional 20 million tv audience in 1958.

Two big companies, however, take a dim view of these figures (they're in the "top 10" of U. S. manufacturing companies) and while they do keep track of television bookings, they "don't try to estimate the audiences."

Distributors Aid with New Formats

The audience, however, *is there* and stations have shown keen interest in films that prove worthy fare. Development of "Magazine" and "Digest" programs, in which short-length films are combined for special audience appeal by distribution agencies, have proven successful and are popular with the stations.

Lest anybody think this is a *one-way street* in which sponsors are the *sole* beneficiaries . . . these "public service" films are being regularly "programed" and "listed" by the stations. In fact, they show up well on the ratings and in audience response.

Good Pictures Welcomed by Viewers

As an interlude for the inevitable commercial spots—good public service, travel, recreational, health, home-making, medical and science subjects *are welcomed* by a large segment of today's television audience—surfeited by the gun-slinging cowboys and gumshoeing private eyes whose misadventures dominate tv.

Promotional tie-ins provide rich dividends for alert sponsors who have been able to schedule window displays and to alert local dealers to station tie-in opportunities. This can work out well for local station spot sales, too, and further development in this direction can be regarded as inevitable.

"Public Service" Means What It Says

One phase of sponsor activity in commercial distribution is not working out too well, from station reports prompted by survey data. This is the sponsor practice of furnishing "throw-away" film clips for news and sport programs, etc.

One sponsor apparently does this on a relentless *weekly* basis. But station reaction soon sets in and the convenient waste-basket is the eventual fate of over-frequent (and not always news-*worthy*) film publicity releases.

It is indicated that limitation of such practice to genuine news-worthy incidents, *hard news* and definitely interesting fare, will slow the hand that feeds the trash barrel.



Some Conclusions From First Phase of the Survey

☆ This Survey of Distribution obviously omits thousands of showings of internal films in training activities, sales meetings, etc. It is primarily concerned with public exhibition and well it might be because specialized, internal company showings are unmeasurable.

Our conclusions will be formalized as this first survey phase is completed in a subsequent article. But here are a few of the important facts which have emerged:

Basic Principles for Film Sponsors

1. The 16mm "self-equipped" showing is a Very Special Event. If the audiences, both adult and teen-age groups, are willing to look at your film, you've enjoyed a very worthwhile experience.

(a) But too many sponsors reporting in this survey didn't know the total audience achieved by their valuable films in 1958. This is unbelievable but true. No sponsor who has an investment in a film or films can afford to overlook audience record-keeping. If you can't handle it yourself, let the experts do it for you. But it must be done.

(b) There is still blue-sky in the estimating of some sponsors who are kidding themselves and their managements when their average audience figures exceed the verified average of 50 to 60 persons per showing. Not unless you've got substantiating data or a very popular picture can you support an average of over 100 persons per 16mm showing.

(c) Too few sponsors yet regard their pictures as the valuable film properties they are.

2. Theatre audiences are being overlooked as a distribution potential by many appropriate sponsors. This is the "forgotten" segment of the total distribution opportunity. *Theatres are amenable, available and thoroughly professional presentation is a safe bet.* And theatrical distribution is a real bargain at the low per person rates now in effect.

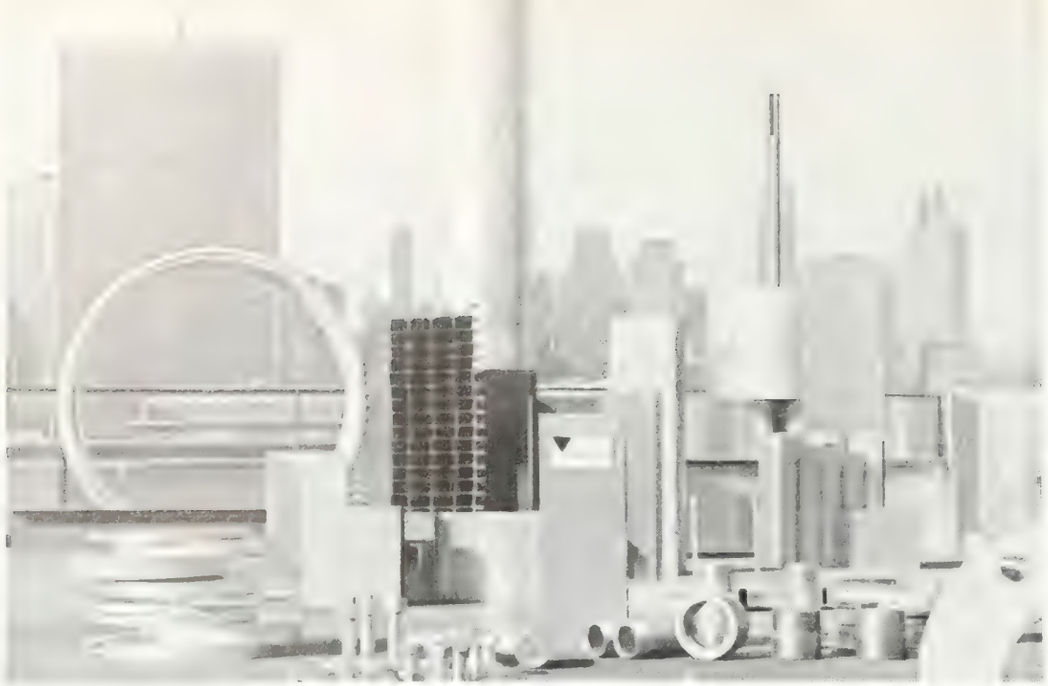
Better Films Will Show on Television

3. Television's welcome mat to sponsored short subjects depends on the quality and interest of films. Don't look for any miracles in this direction unless you've got product worthy of the effort.

Finally, those pie-in-the-sky audience figures for public service television showings are, at best, only *indicative*. Here again, however, one single standard of computation should be observed by all distribution agencies and it should be recognized by sponsors for uniform accounting of the total audience.

If it's to be "40,000 persons per showing," let the figures be based on a definite formula. Getting the film to the station on time, in perfect playing condition and worthy of the time to be devoted to it are other prerequisites to be observed by every sponsor.

EDITOR'S NOTE: Part II of this continuing survey will appear in the next issue.



Alcoa products against New York's skyline: a scene in "Aluminum Is Not Only Aluminum."

"Something Extra" from ALCOA

Showings to Purchasing Agents of a Well-Designed, Fast-Paced New Color Picture Help to Interpret Company's "Added Values" Program

MOTION PICTURES of the Aluminum Company of America have gained widespread public acceptance over the past 20 years. Such perennial favorites as *Unfinished Rainbows, Curiosity Shop,* and *This Is Aluminum* visualize Alcoa's extensive research efforts and furnish useful educational fare. The newest of these public relations offerings is *A Product of the Imagination,* a portrayal of aluminum's discovery and application (BUSINESS SCREEN, No. 2, Vol. 20, 1959).

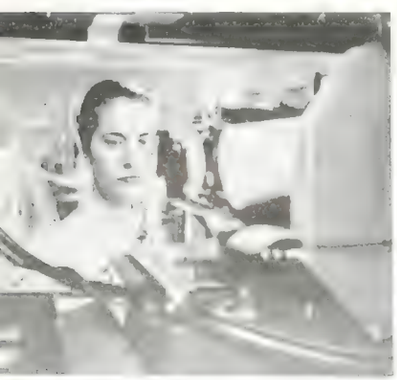
Within recent years also, the company has placed new emphasis on films for those who *use* and *influence the use of* the product itself. An award-winning, design-conscious picture, *Color and Texture in Aluminum Finishes,* was primarily directed to this buyer audience. It is now joined by another and equally effective sales promotion film, *Aluminum Is Not Only Aluminum,* recently released for showings by Alcoa distributors and representatives to purchasing agents.

Produced by On Film, Inc. on an extremely short schedule of 60 days . . . *Not Only Aluminum* is an integral part of Alcoa's current "Added Values" program. Its 146 scenes comprise a thoroughly functional (but equally fascinating) review of the theme "all of Alcoa's skills are mobilized to a single purpose: to put more than just 16 ounces of metal in every pound of aluminum you buy."

"Something extra" from Alcoa includes research, product development, service inspection and quality control, availability of product (through 68 strategically-located warehouses) and heavy emphasis on the company's year-round promotions and its widely-publicized label.

A happy use of old-time movie scenes to break these well-pointed sequences is matched by excellent pictorial design and color. But the overall aim of . . . *Not Only Aluminum* is rifle-straight to its target audience: the purchasing agent.

Requests for this film should be made to Alcoa's Motion Picture Department, Room 1501, Alcoa Building, Pittsburgh, Pa.



Left: *"from anywhere in the country Alcoa tape relays transmit your order to the Teletype center in Pittsburgh."*

Below: *"at Process Development Labs, almost 50% of work is for customer service."*



Below: *"so the man who sets out to make a purchasing decision must see beyond . . ."*



Drama of Light

—from Superior Electric

SPONSOR: Superior Electric Company.

TITLE: *Light—As You Like It,* 24 min., color, produced by Transfilm.

☆ This good color film presents new ideas in home lighting, showing the latest in styles and devices for personal comfort and decorative beauty. Using the principles of stage lighting as its theme, *Light—As You Like It* shows how theatrical lighting principles can be applied to change forms, create moods and atmosphere and to give life to stark shapes within the room.



Above: *good modern lighting techniques make a dramatic effect in this living room scene.*

There is a pictorial resume of theatre lighting from the past to the present day. The interpretative suggestions of a drama professor carry the stage theme into a student's home. There, the lighting tricks of the stage appear to have succeeded in many ways. Controlled lighting dramatizes sculpture and art; covelighting accentuates a fireplace.

Lighting alone changes the mood of a party in the family room from a high-keyed, brisk setting for table tennis to a romantic atmosphere for dancing. A brief, closing "how-to-install" scene on Luxtrol Light Control equipment is available to technically-minded audiences.

Prints are being made available by the sponsor for private or public showings on free loan or they may be purchased outright by electric utility companies throughout the country.

Where to Get Picture

Write the Superior Electric Company, Department BS-4, Bristol, Conn. for free loan of the film or call company sales offices in major U.S. cities.

Auto Racing: Tire Research Tool

"Circle of Confidence" Shows Major Events of '58

SPONSOR: Firestone Tire and Rubber Company.

TITLE: *Circle of Confidence*, 28 min., color, produced by Willard Pictures, Inc.

☆ From the beginning of auto racing Firestone has always believed that lessons learned in competition on the track were the very best means of checking and developing tire research for all purposes. The company has done so much for racing, supplying special treads for special needs, and constantly improving racing tires, that today fully 90% of all race tires carry the Firestone insignia.

Because of its pre-eminence in the field, audiences of many kinds have come to depend on Firestone for information on racing, which the company has been glad to supply from time to time with films on such specific races as Indianapolis, Pikes Peak, Daytona and Monza.

Because these films have been so highly popular, last year it was decided to make a compendium of all major racing events in order to give an overall picture of auto racing and its value to tire research and development.

Circle of Confidence shows five major events of the 1958 season, each covered in meticulous detail. Over 200,000 ft. of 16mm color film, and 40,000 ft. of 35mm color negative were used.

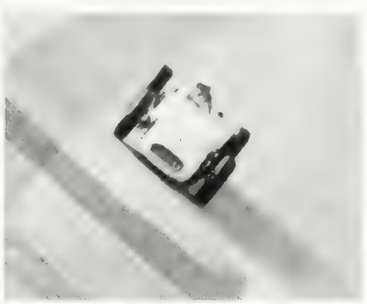
The film shows how research in the laboratories and on the track complement each other. While a thoroughly "researched" tire may pass all specifications, only the exaggeration of all the hazards of normal driving—which is racing—can prove the tire completely fit for highway use.

Each race provides different problems for tires: at Sebring's 12-Hour Grand Prix for sports cars the demand is for maximum traction for quick acceleration but minimum wear to reduce pit stop time; on the hot Darlington, S.C. oval, resistance to heat assumes great importance; at Pikes Peak it is traction—and, it is interesting to note — most cars on the Colorado mountain-climb use stock Firestone Town and Country tires—available everywhere.

Much of the footage in the film shows the use of new camera techniques — shots made from specially rigged cameras on cowlings and the rear-ends of cars in actual competition. Other shots have the candid-look that comes from hard-to-get on-the-spot camera work along the right-of-way, curves and from helicopters.

373 prints of the *Circle of Confidence* have gone into circulation —as fast as the lab could turn them out to meet a whopping demand. Versions in French, Spanish and Portuguese are also being prepared.

Distribution of the film is being handled by Association Films, which also is presenting such other Firestone racing films as: *The Fabulous 500*, *The Monza Challenge*, and *Pacemakers and Champions*.



Above: *Pat O'Connor, sprint champion and test driver flashes around high-banked track at Monza, Italy in "Circle of Confidence."*



Above: *they're off at Indianapolis as cars begin 200-lap grind for honors in Decoration Day classic. Scene in Firestone's "Circle of Confidence."*









Good Salvage Cuts Fire Losses

Underwriters' Film Points Up Attitude, Training

SPONSOR: National Board of Fire Underwriters.

TITLE: *A Tale of Two Towns*, 20 min., color, produced by Audio Productions, Inc.

☆ How can you tell the difference between a good fire department and a better one? Watch how they work on salvage. The first responsibility of fire fighters is to save life, and to put out the fire, of course. After that, to minimize the destruction of property, as much as possible. But it is here that some fire departments have not made as much progress as in other cities where salvage activities are stressed and firemen carefully trained.

A Tale of Two Towns illustrates the attitudes of the two fire departments toward fire salvage, and shows how a salvage-minded department earns for itself the respect and support of the citizens it serves. Yet, as the film shows, fire departments can conduct salvage work efficiently without additional manpower and equipment requirements.

Some common sense rules for good fire salvage procedure:

. . . During forcible entry do not cause more damage than absolutely necessary.

. . . Aim waterstreams directly *at* the fire. This eliminates excessive use of water with the resulting excessive damage.

. . . Smoke and fumes should be removed as quickly as possible.

. . . Use salvage covers to protect furniture, merchandise, etc., against water and other damage.

. . . Remove water with the help of chutes and through holes drilled in the floor.

. . . Business records and personal objects, although damaged and charred, should be preserved with great care.

A Tale of Two Towns was produced with the cooperation of the fire departments of New Haven, Conn., and White Plains, N.Y.—both examples of the very best in fire departments. The fires in the film are real scorchers—especially constructed and set off in some condemned buildings in New Haven. Once, such was the heat of the blaze, the film crew had to duck out momentarily and leave the cameras running.

In addition to distribution of the film by NBFU through its affiliates, Audio Productions is offering it (either in b/w or color) to industrial concerns for use as an in-plant training tool, or, for presentation to local fire departments.



This modern chemical plant *uses natural gas. A scene from the motion picture "Impact" recently produced for Panhandle Eastern Pipe Line Co.*

Natural Gas Reports to America

Pipelines Spanning the Continent. Gas Has Become the Nation's Sixth Largest Industry In a Decade

SPONSOR: Panhandle Eastern Pipe Line Company.

TITLE: *Impact,* 26½ min., color, produced by Farrell and Gage Films, Inc. Distributed by Modern Talking Picture Service, Inc.

☆ This picture is different from some other natural gas (and petroleum) films in that it is much more about the industry and its economic impact on the nation, rather than about one company.

Panhandle Eastern Pipe Line, which is both a producer and a transporter of natural gas, wants the public to know just what goes on in this big new industry. New, it certainly is; hardly more than a decade ago natural gas was only an important industry in its producing area. Now—through pipelines—its usefulness spans the continent.

Through excellent pictorial photography and animation, the film shows how gas wells are discovered—a gigantic gamble, and the gas "scrubbed" of impurities and transported — 560,000 miles of pipeline, a major industry in itself.

Natural gas now heats more homes than coal or oil, but perhaps its greater impact has been in supplying raw material for countless new industries. Today, natural gas provides synthetic alcohol for solvents, ethyl chloride for high-octane gasoline, butane for rubber, ammonium nitrate for fertilizer, polymers, plasticizers and polyesters for the chemical industries



Costly drilling operations *must go on as the gas industry seeks to fill ever-increasing demand.*

—over 25,000 different industrial uses for natural gas. In fact, it is now the sixth largest industry in America, employing millions of skilled workers, and producing twice as many tons of gas as the whole steel industry produces tons of steel.

Impact comes to this important point: the 8,000 terrifically competitive gas producers now supply their product for only 4% of what the ultimate customer pays for it. In fact, if the producers furnished their gas free to the utility, the average customer's bill would be almost the same.



The New Look in World Markets

New York's National City Bank Sponsors a Fortune Film on Implications of the Economic Boom Abroad

MID-AMERICA IS LOOKING outward toward Europe, across the lakes of its "Eighth Sea," as the formal opening of the St. Lawrence Seaway made headlines this past month. Revitalized West Germany and Japan have become formidable competitors in the renewed struggle for world trade. The Soviet Union threatens economic reprisal in world markets.

These are brief, inconclusive glimpses of the *big* story of international trade. Its astonishing postwar build-up and the reasons behind that growth (and its effect on the peoples of the world) is the subject of a useful new 31-minute motion picture, *The Big Change in World Markets.*

Adapted from Fortune's Pages

The First National City Bank of New York is the sponsor of this color visualization based on editorial material from FORTUNE Magazine. Presented by Fortune Films, it was produced by Transfilm.

The opening six minutes of cartoon animation explain man's efforts to improve his productivity. This sequence points out that his rise in productivity created a better customer with a larger market potential for both industrial and consumer goods.

Automobiles Abroad Tripled

The Big Change shows the effects of the world-wide economic boom now under way. In the last decade, for example, automobiles on the road (excluding the U.S.) have tripled. Steel production and telephones in use have doubled. Crude oil production is up 150% and world trade has increased 80%. It attributes much of this boom to European recovery.

The brilliant planning, foreign aid and Spartan operations which helped put Europe back on her feet within a few years after the war eventually left European families with money to spend after necessities. This discretionary buying power created a mass market in Europe, opening the doors for products from the rest of the world. Europe, the film points out, must now import 20% of what she consumes and a rise in her standard of living is a boost for all other economies of the world.



Above: *animated sequence depicts Europe's remarkable comeback . . .*

Scenes Filmed in 35 Lands

Scenes were filmed in more than 35 countries in every hemisphere to amass the total of 125,000 feet of film (more than 58 viewing hours) for the live-action portion of this picture. A select 900 feet were finally used to report the essence of the *Big Change.*

Women of Ghana, the new African republic, are seen carrying their bundles atop their heads in the age-old way—but the women of Africa also bought $20 million worth of sewing machines in a single year. Shown also is the rise of installment buying, once condemned as economic heresy, and now flourishing all over Europe. New retail stores and supermarkets, the latter rising at the rate of 60 per month in Germany alone, typify other dramatic changes in European marketing.



These African ladies *find new joy in that modern marvel, the sewing machine. Sales are booming there.*

India's Major Food Problem

More than 80,000 men are at work in the Tata steel mills of India while others work to improve millions of acres of land to overcome India's greatest problem: her food supply, already up 15% in five years. Health and education are cited as big problems throughout the world but these also are being overcoming. Shown are health clinics of Malaya which have

helped cut its death rate in half within the decade.

In the Philippines, ten universities are no longer enough.

While camels still cover the trade routes across ancient deserts, their shuffling steps are in the shadows of overhead air transport



Above: *Indian driver of new farm machine helps produce more food.*

planes which carry tons of cargo. In Brazil, they're tackling the transportation problem by planning a $142 million railroad. In Venezuela, $350 million is spent each year on roads and other public improvements.

The film concludes that the vast potential of a single world market will help assure rising living standards for all peoples and offers the best hope of world peace. *The Big Change in World Markets* is available on free loan from the Film Section, Public Relations Department, The First National City Bank of New York, 55 Wall Street, New York 15, N. Y.

Telephone Science

New A T & T School Film Shows How Phones Work

SPONSOR: American Telephone & Telegraph Company.

TITLE: *Your Voice and the Telephone*, 7 min., color, produced by Audio Productions, Inc.

☆ One of the most popular Bell System films in recent years has been *Sounds Familiar*, a general public information subject which describes how the telephone instrument works—tells why the voices of such stars as Charlie McCarthy, Arlene Francis and Red Barber sound familiar and lifelike on the telephone.

For school use, the telephone company has had *Sounds Familiar* revised. Now, as *Your Voice and the Telephone*, it is perfectly tailored to serve as a curriculum film in general science for schools. Animation sequences detail the operation of transmitter and receiver and show how they produce and receive sound waves.

How to Meet Price Competition

Better Selling and Service Can Beat Lower Prices Say Successful Dealers in Good Filmed Interviews

SPONSOR: National Carbon Company, Division of Union Carbide Corporation.

TITLE: *Assignment: Anti-Freeze Sales*, 20 min., b/w, produced by Klaeger Film Productions, Inc., through Wm. Esty Co.

National Carbon Company has for years promoted "Prestone" Brand Anti-Freeze through service stations, garages and car dealers and has fair traded the price in all states with Fair Trade status. At the same time the company has recognized that anti-freeze can be purchased from non-service type dealers at low prices.

To present to service dealers the facts of life in regard to the sale of anti-freeze, National Carbon decided to produce a country-wide filmed report on what some dealers were doing to combat the discounters and to continue to make a fair dollar on "Prestone" anti-freeze.

Living With the Discounters

The film's theme is that discount houses are a fact of life, and service station operators will just have to live with them. For help in obtaining the facts at the dealer level the company turned to Victor Postillion, Executive Secretary of the Gasoline Retailers Association of Metropolitan Chicago.

Postillion, a gas dealer's gas dealer for many years, is admirably equipped for talking to service station people in their own language. He agreed to travel a route from Portland, Oregon, to New York interviewing dealers before the camera.

"One thing I advise you to do," said Postillion, "is to show actual service stations and record actual dealer comments."

The film shows how dealers are selling "Prestone" under any and all conditions. It pounds home the fact that anti-freeze must be properly installed—hoses checked and replaced if necessary, flushing in spring and fall, and the installation thoroughly tested before the customer drives off.

Tight Schedule and Problems

The Klaeger crew—working a very tight schedule—had to shoot under every kind of weather condition. Camera angles were difficult to set up because gasoline brand names had to be avoided, and, in most cases there was not time to mask them out. But the films are true to life, never contrived. Credit ace cameraman Dave Quaid for this.

Two hundred prints are now in the field, playing before gasoline dealer associations and other service dealer groups all over the country.

Their Ideas Increase Sales

Assignment: Anti-Freeze Sales found that "Prestone" anti-freeze was being very successfully merchandised by such dealers as William W. Rudd, of Chicago, who brings customers in and keeps them happy by a guarantee plan —backed by superior service.

Robert Montgomery, of Detroit, uses an automatic record player in the fall that reminds each customer as he gets gas that now is the time for "Prestone" anti-freeze installation.

William S. Johnson, of Kansas City, says, sure, he has to compete with discount houses—buys things there himself—"anyone who doesn't is either a liar or a fool."

But Mr. Johnson sells a lot of "Prestone" anti-freeze. The secret, according to him, is service—"there is a lot more to anti-freeze protection than just dumping the stuff in the radiator."

Charles Goforth, of Portland, Oregon, adopts the same methods as the big chain store guys. To sell his services he uses direct mail, radio and newspaper advertising and finds that hustling after business like that brings in the customers.

Four Steps Toward Profits

Vic Postillion sums up his experiences speaking to members of the New York Gasoline Dealers Association at the end of the film. "Prestone" anti-freeze *can* be merchandised profitably if (1) — the dealer features good over-all service and the customer has learned to trust him; (2) the dealer promotes anti-freeze installation early —not waiting until the first frost drives the customer to the nearest discount store in a panic; (3) promotion is aggressive, hard hitting and timed to the season; (4) dealers recognize that the discount house problem will not be resolved by tears or curses — they can be beaten only by proved selling methods that work.

FACTS FROM THE FIELD



Above: coast-to-coast *interviews with station operators were conducted by Victor Postillion . . .*



Mr. Postillion gets the facts *from Bill Johnson in Kansas City . . .*



In Portland, Ore., *he interviews sales-maker Charles Goforth . . .*



Chicago's William Rudd *gives his customers anti-freeze guaranties.*



And in Detroit, *Bob Montgomery ups his sales with recorded announcements to remind driver*



Above: *scene from Coty's "French Spice" produced by MPO Television Films.*

TV COMMENDATIONS AT CANNES



This Charmin Tissues' *commercial won honors for MPO-TV and Campbell-Mithun.*



"Girl in Pool"—*one of two prize Zest Soap spots produced by Peter Elgar, N.Y.*

Below: *Chesterfield's "Song of the Cowboy" was produced by Filmways.*



U. S. Wins Grand Prix at Cannes

Share Honors With European Cinema. TV Spots With 10 Awards at Sixth International Advertising Film Festival in France

THE INTERNATIONAL Advertising Film Festival, held annually in Europe for the past six years and heretofore dominated by theatre screen advertising playlets in which its continental entrants have excelled, added television commercials to the awards bill-of-fare at the Sixth Annual event in Cannes, France which concluded on June 13.

Visitors from the U. S. were few in number in contrast to delegations numbering into the hundreds from Britain, West Germany and France but American entries took both Grand Prix, two first prizes, one second prize and seven special commendations. The Grand Prix for Cinema Advertising, picked from a total of 442 films, went to *Chevrolet Station Wagon* produced for Campbell-Ewald Company, Detroit, by Lawrence-Schnitzer Productions of New York.

Calo Spot Wins Television Award

The Grand Prix for television films, picked from a total of 453 entries from 19 countries, went to a *Calo Dog Food* commercial produced by Cascade Pictures of California for Foote, Cone and Belding, Chicago.

A first prize for animated films up to 30 seconds long (television commercials) went to the Ford Dealers *Shaggy Dog* commercial produced by Playhouse Pictures, California, for J. Walter Thompson.

First prize award for either live action or animated commercials longer than 60 seconds went to a *Piel Brothers' Hockey* spot produced by CBS Terrytoons, New York, for Young & Rubicam, Inc., New York.

Second prize among television commercials (for animation up to 60 seconds in length) went to the Anderson Soup *Splitting Peas* commercial produced by Goulding-Elliot-Graham Productions, New York for Bryan Houston agency, also of New York.

Seven Win Special Commendations

MPO Television Films, New York, won two special commendations. Coty's *French Spice* commercial for BBD&O and Charmin Tissues' *Charmin Baby* for Campbell-Mithun were the two winners for MPO.

Cascade also came up with a special commendation award for Dial Soap's *Hobo Mystery*, produced for Foote, Cone & Belding, Chicago. Robert Lawrence Productions also scored in the commendation group with Les-



This Calo commercial won TV Grand Prix

toil's *Penetrating Agent* spot produced for Jackson Associates.

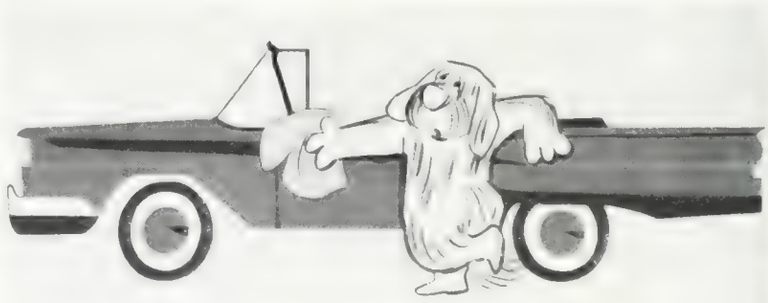
Two Zest Soap commercials, *Girl in Pool* and *Slide*, produced by Peter Elgar Productions, New York, for Benton & Bowles, also won special commendations as did Chesterfield's *Song of the Cowboy* spot produced by Filmways, Inc. for McCann-Erickson and Carling's Stag Beer commercial *Goldfish*, entered by Edward H. Weiss Advertising, of Chicago.

Hard-Working Jurors See 895 Films

An international jury of eleven men prominent in advertising within their respective countries viewed the total of 895 films during five consecutive days of projection at the eye-filling Palais des Festivals in Cannes. Spain, the Netherlands, Germany, Scandinavia, Great Britain, France, Switzerland, Italy, Belgium, the United States and South Africa were represented on the hard-working jury. John Freese, head of film production at Young & Rubicam, Inc., was the American representative on the awards jury. All U.S. awards were accepted by Wallace A. Ross, public relations counsel, and lone American delegate among a total of over 900 who attended from 19 countries.

Peter Taylor was Festival Director, representing the two sponsoring groups, the International Screen Advertising Services and the International Screen Publicity Association. Plans for the Seventh Festival were tentatively set for Venice, Italy in June of 1960.

At right: *winner of a first prize for animation was this Playhouse Pictures' Ford commercial created for J. Walter Thompson Company and Ford Dealers.*



WINNERS OF CINEMA AND TV AD FESTIVAL HONORS

Grand Prix du Cinema
(Theatre Screen Advertising Films)
Film: *Chevrolet Station Wagon.* Producer: Lawrence-Schnitzer Productions, New York (Gerald Schnitzer). Sponsor: Chevrolet Div. Agency: Campbell-Ewald Company, Detroit.

* * *

Grand Prix de la Television
(Filmed Television Commercials)
Film: *Tired Dog.* Producer: Cascade Pictures of California (Tex Avery). Sponsor: Calo. Agency: Foote, Cone & Belding, Chicago.

* * *

Palme D'or du Cinema
Les Films Pierre Remont, Paris

* * *

Palme D'or de la Television
Cineastes Associates, Paris

* * *

First Prize Winners: Cinema Advertising

Category #1: Live Action, 13-30mm
Film: *A La Douane.* Producer: Les Films Pierre Remont (Phillipe Condroyer), Paris.

* * *

Category #2: Live Action, 31-55mm
Film: *Fugue.* Producer: Cinema de Publicite, Paris (Bernard Lemoine & Bernard Boussac).

* * *

Category #3: Live Action, 56-110mm
Film: *An American Visits Paris.* Producer: Cinema et Publicite (via Arco Film Productions). Agency: Campbell-Ewald Company.

* * *

Category #4: Cartoon, 13-30mm
Film: *Le Boeuf.* Producer: Cinema Nouveau, Paris. Agency: Spedic.

* * *

Category #5: Cartoon, 31-55mm
Film: *Typiquement Italien.* Producer: Central-Film S.A.; CEFI Filmproduction, Zurich. Agency: Adolf Wirz, Zurich.

* * *

Category #6: Cartoon, 56-110mm
Film: *Una Vita Con Stock.* Producer: Ferry Mayer Film Pubblicitari e Televisivi S.p. a, Milan (Gino Gavioli and Giulio Gingoli).

* * *

Category #7: Puppets & Marionettes
Film: *Dutchy Is de Baas.* Producer: Joop Geesink's Dollywood, Amerstam (Henk Klabos).

* * *

Category #8: Models & Special Effects
Film: *Sol de Andalucia.* Producer: Estudios Moro-Movierecord, Madrid (Francisco Macian). Agency: Publicidad Rasgo.

* * *

Category #9: Cinemascope
Film: *The Raft.* Producer: Filmlets (S.A.), Ltd., Johannesburg; African Film Productions

* * *

Category 10a: Series-Live Action
Films: *Interplanetary Rocket; The Flying Headpiece; The Aerobyke.* Producer: Screenspace Ltd. Produced by Andre Sarrut, Jacques Asseo. Agency: S. H. Benson Ltd.

Category 10b: Series-Animation
Films: *Le Grand Succes, Nos. 1,2,3.* Producer: Cinema et Publicite, Paris (Pierre Grimblat).

* * *

First Prizes: Television Commercials

Category #11, Live Action, 7-14mm
Film: *Brooke Bond Tea Orchestra.* Producer: Cineastes Associates, Paris. Agency: Spottiswoode Advertising, Ltd., London.

* * *

Category #12, Live Action, 15-27mm
Film: *Swimming.* Producer: Pearl & Dean Productions Ltd., London (Phillip Bond). Agency: Everetts Advertising Ltd., London.

* * *

Category #13: Animation, 7-14mm
Film: *Shaggy Dog 1.* Producer: Playhouse Pictures, Hollywood (Bill Melendez, Sterling Sturtevant, Chris Jenkins). Agency: J. Walter Thompson Company.

* * *

Category #14: Animation, 15-27mm
Film: *Eveready Radio Batteries, Trio.* Producer: TV Cartoons Ltd., London (George Dunning). Agency: Greenlys, Ltd.

* * *

Category #15: Live Action or Animation
Film: *Hockey* (Piel Bros). Producer: Terrytoons (Div. of CBS Films); (Arthur Bartsch). Agency: Young & Rubicam, Inc., New York.

* * *

Special Commendations: Television
Film: *French Spice* (Coty). Producer: MPO Productions, New York. Agency: Batten, Barton, Durstine & Osborn.

* * *

Film: *Hobo Mystery* (Dial Soap). Producer: Cascade Pictures of California. Agency: Foote, Cone & Belding.

* * *

Films: *Girl in Pool; Slide* (Zest Soap). Producer: Peter Elgar Productions, New York. Agency: Benton & Bowles.

* * *

Film: *Song of the Cowboy* (Chesterfield). Producer: Filmways, Inc., New York. Agency: McCann-Erickson.

* * *

Film: *Charmin Baby* (Charmin Tissues). Producer: MPO Productions, New York. Agency: Campbell-Mithun.

* * *

Film: *Goldfish* (Stag Beer). Producer: Edward H. Weiss & Co., Chicago (entrant).

* * *

Film: *Penetrating Agent* (Lestoil). Producer: Robert Lawrence Productions. Agency: Jackson Associates.



Right: *Terrytoons' winning "Hockey" spot—*

The Cinema Grand Prix:



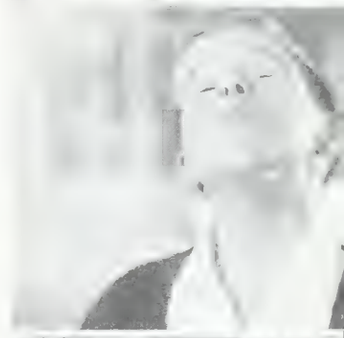
Family on a shopping trip pass Chevrolet showroom in opening scene...



Their son falls behind his parents to admire a station wagon thru the show window...



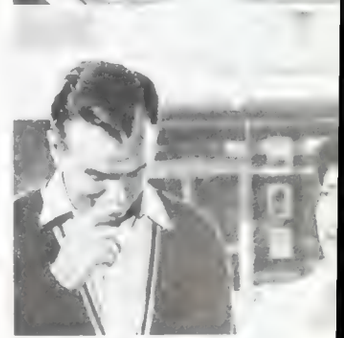
The girl in rear of the car (her parents are also looking) turns up her nose at the window shopper.



The boy returns the gesture and calls back his parents to draw attention to the car.



His parents react more subtly but mother is won over by a feature—



...and without a word of dialogue the family is seen driving off in the car.



The only words: "Yes, fun to see, fun to drive, fun to buy—the Chevrolet."

Shooting Boards for Television

Tom Dunphy's Sketches Go Step Beyond Story Board



Man with a plan: *WCD's Tom Dunphy believes in fine detail.*

TWENTY YEARS AGO, Tom Dunphy, vice-president of Wondsel, Carlisle & Dunphy, Inc., first began working with what he now calls "shooting boards."

Studying for a master's degree in dramatic arts at the University of Southern California, Dunphy and other budding screen directors were assigned the problem of breaking scripts down into sketches for each shot showing camera angle, the amount of set required for background and the position of each player. In other words, students were required to carefully "pre-direct," "pre-design" and "pre-photograph" each scene.

Proved It in Practice

As Dunphy went on to become a newsreel cameraman, a writer-director of Naval documentary and training films and a leading producer-director of industrial films the technique stayed with him. It has proved to be just as successful in actual practice as it was in his academic experience.

With the factor of economic layout of studio space for television commercials so important today, Dunphy, who is in charge of TV activities at WCD, finds that the technique of sketching scenes into shooting boards has become increasingly effective. He emphasizes that his shooting boards are *not* art—in fact they may frequently look more like matchstick-figured doodles, but as their principal purpose is to set in his own mind the angle, extent of coverage and movement within each scene, elaborate shooting boards are seldom necessary. On some occasions, where a more finished board may be required for an intra-agency conference, or client approval, WCD's art department prepares one.

Saves Time and Expense

All screen directors pre-plan a day's action to a greater or lesser extent by necessity. Dunphy believes his shooting boards carry the pre-production planning beyond most mind's-eye visualizations. For one thing, it enables him to establish his actual content with his agency commercial producers before moving on to the set. It insures that all concerned will agree on objectives in conference with considerably less expensive time consumed than on the set with a full crew standing by. Thus it is a motion picture production tool permitting all parties concerned to work out the problems involved using explicit motion picture semantics so that everyone concerned knows exactly what is going to be seen on the screen in the finished product.

It might be said—doesn't the agency's story board do this? No, it does not. With few exceptions, story boards are head-on visualizations, not indicative of final camera angles or the mechanics of player movement. While agency art directors are now much more facile and cognizant of film techniques, the head-on story board will probably be around for many years to come.

Helpful to Set Designers

Tom Dunphy has found shooting boards can be most helpful to the plans of scenic designers, not only as assisting in composition, but as a must in planning for action. For instance, Dunphy frequently likes low angles for dramatic emphasis. Shooting up, he needs ceilings, which some designers are often ready to omit. Working out these elements in advance saves many hours of headaches on the day of shooting. And with exact angles indicated, some parts of the sets may be left undressed, often resulting in considerable saving in construction costs.

Dunphy's shooting boards are, of course, not always immediately acceptable. Some ideas, camera movements and angles will be rejected by the agency producer for very good reasons, but the benefit of the thinking about it and the careful pre-production planning is still there. Tom Dunphy believes that if a director merely takes an agency story board, practically as-is, and shoots it that way, he is just regurgitating something that often wasn't right in the first place and adds nothing to the production value of the commercial.

An Asset in Pre-Production

This technique of blocking out and breaking down is the screen director's homework. All good directors do it. The shooting board's great value is to formalize and effectively spell out the production mechanics in advance so that all concerned can share and cooperate in the director's thinking. Dunphy's shooting boards have become so useful in pre-production conferences that some agencies now deliver a written script only, rely on the WCD shooting board for exact delineation of what will finally appear on the screen.

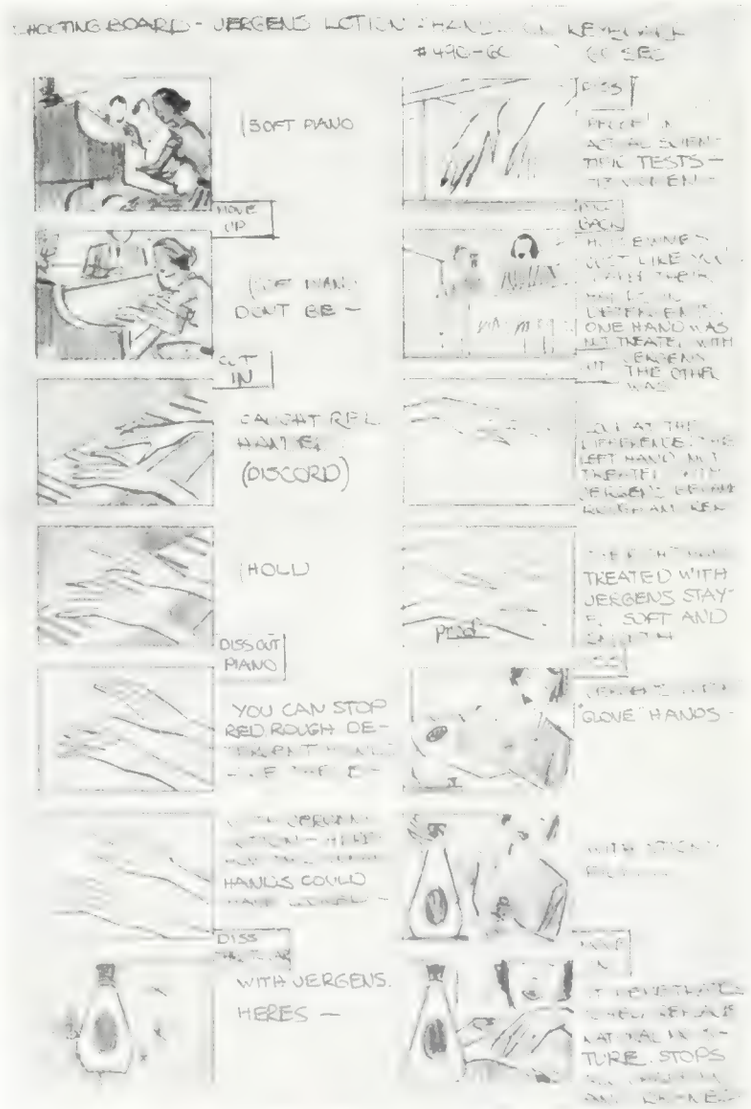
An interesting point can be introduced here: how important to its success is the director of a TV spot? Is it just a case of pointing a camera at good-looking players on a story board set and nudging them into mouthing their lines without mumbling?

Spot Director a Craftsman

Tom Dunphy says that in his experience—and it is a wide one —the TV spot director has a more difficult job, must be a better craftsman than his dramatic counterpart. He must continually use vignettes to create mood and tell a story; he must take an advertising message of little intrinsic audience interest and punch it up to *become* interesting. Where a dramatic director may ramble for minutes to establish a point, the TV spot director must create a logical beginning, middle and close in but 58 seconds, yet focus attention on the important advertising elements of each scene. This takes extraordinary skill.

Some story boards will contain from 10 up to 32 scenes that must be woven into one minute. Yet,

Below: *This Dunphy-created "shooting board" gives production details for a recent Jergens' spot "Hands on Keyboard" produced by WCD.*



the spot director is bound by the same rules of continuity as the dramatic director—players must enter a scene and leave it gracefully and logically. The director must understand all the short cuts to quicken the pace; he must be a man with a very big bag of tricks.

TV commercial directors must have a complete knowledge of costs. As each spot is so carefully budgeted, the director has to be able to add some contribution to the story board without disturbing the cost structure already set up. He must know many ways to accomplish a given effect, and he must be able to champion the one to fit the budget and make the client happy.

Knowing Helps Teamwork

One attribute of the director that is sometimes overlooked is the ability to get along with people on the set. Day after day he will find himself working with a strange crew. Though most often with a preferred cameraman, other technicians are usually on for one day only under union spread-the-work conditions. If the director is able to convey his wishes, to make these men pitch in willingly as a team, he will go very far in delivering an economical and efficient commercial to his client.

Tom Dunphy feels strongly that *shooting boards* help him produce better quality commercials that more effectively satisfy the needs of the client.

Keeping the Family Boat Shipshape for Pleasure

SPONSOR: Behr-Manning Company

TITLE: *Cast Off For Family Fun*, 13 min, color, produced by Hartley Productions, Inc.

☆ The theme of this film is family pleasure derived from boating. Fun on the water is partly the result of having a boat in good condition and the underlying message of the film is how to keep a boat in good condition.

Proper preparation of hull and decks for painting is of the utmost importance, so the choice of sandpapers and sanding tools is featured. Behr-Manning (Troy, N.Y.) is one of the world's largest manufacturers of coated abrasives.

At the Trojan Boat Works the film shows how the professional sands and paints a boat. Also, how the proper grade of masking tape assures a finer paint job. The amateur learns how to do a professional job in refinishing an older boat.

AUTOMATED VISUAL SELLING is bringing "outstanding results" at a new super shoe store of the Foot-so-Port Shoe Company in downtown Chicago where sight/sound equipment is being used for both window and store display as well as making a direct product pitch to waiting customers.

Projection program inaugurated in Chicago "is now scheduled for all 150 Foot-so-Port Shoe Stores throughout the country," according to company president G. E. Musebeck. Although the Oconomowoc, Wisconsin manufacturer-retailer firm has maintained stores in Chicago for over 25 years, Mr. Musebeck notes:

Credit Visuals With Sales

"At this new location, results have been outstanding and we give great credit to the three-fold adaptation of Pictur-Vision automation in our selling effort. The sequence of visual and audio-visual applications used in this (Chicago) store has proved to be most effective in bringing new customers into the store, in familiarizing them with our product—inside and out—and pre-selling customers as they wait to be fitted."

Taking a cue from its customer promotion, Foot-so-Port has carried its sight/sound media into the company's national sales program. Each of the firm's salesmen, calling on the stores, is equipped with a PRC filmstrip projector, table-model translucent screen and a PRC tape repeater.

Dealers See 10 Slidefilms

On weekends, throughout their respective territories, these men conduct dealer training sessions with the aid of ten sound slidefilm programs, each of them of about 20 minutes' duration. Shoe construction, fitting, anatomy of the foot, operating methods, custom shoe casting are all typical subjects covered by automated sales training.

Details of the Chicago store setup show how both visual and audio-visual equipment can play a key role in attracting window shoppers and help clerks by pre-selling to waiting prospects in the shop. Helping to catch the attention of walking traffic (and designed to get interest in displayed merchandise) is a specially-designed projection cabinet, enclosing a 10 x 15" translucent screen. The cabinet, which its maker calls the "Picturescope," was designed for window projection during daylight hours, enclosing entire projection area from lens to screen, shutting out light rays to induce a bright image on the screen.



Above: *both front windows of Foot-so-Port's modern Chicago store feature continuous slide projectors (1) and (2). In background, within store (3) is larger continuous slide projector presenting product pointers.*

Sight / Sound for Retail Selling

Chicago "Super Store" Visualizes Ideas Into Sales

Within the store, backing up the window showing, is another silent automatic slide presentation. A model 75 "Pictur-Vision" projector helps tie the outside display with overhead showings of similar scenes at the rear of the store. This equipment has a 20 x 30" screen.

The third phase of this automated retail store program turns to both sight *and* sound for the edification of waiting customers. Comfortably seated opposite a handsome projector cabinet of light walnut finish (with gold mask framing the screen), the customer is welcomed by a sales clerk.

The salesman picks up the receiver of a phone hand-set at the customer's arm, presses a button and hands him the receiver, asking "Wouldn't you like to look at and listen to the Foot-so-Port story?" Pressing the button activates a synchronized slide-sound presentation.

What the customer sees and hears is an interesting, clear and concise product pitch that takes a little over two minutes and automatically shuts off at its conclusion. The company calls it "a dramatic and appealing medium."

President Musebeck puts a good deal of confidence behind the twin customer-salesman programs. He sums it up this way:

"We are in an era of automation in production and our selling methods must keep pace. Results are what count and our experience thus far has proven the value of automation in selling through audio-visual equipment."

Below: *inside new Chicago "super shoe store" both types of projection units are shown. In foreground (5) is Model 1655-C cabinet projector and below (6) a PRC tape repeater. Customer activates showing from comfortable chair opposite, using desk phone (7). Overhead projector (8).*



Credit Union International Premieres Anniversary Film

☆ The growth of the nationwide credit union system and the story of the legal antecedents which made it possible within the various states is dramatically portrayed in *A Picture of Unity*, premiered on May 7 at the 50th anniversary convention of the Credit Union International in Boston.

The struggle for permissive legislation, in which such men as Edward Filene, Boston merchant and philanthropist and Roy F. Bergengren played leading roles, is told in the half-hour picture.



Chet Huntley *narrates story of Credit Union's amazing growth . . .*

This campaign is developed in its historical chronology: the roaring 20's; the depression and recovery phases of the 30's; and through the two world wars.

Personalities of this period, from movie idols to presidents, play their part in the film. Men and women from all over the world and in many walks of life are seen as they unite into credit union groups to solve their personal financial problems.

Footage for *A Picture of Unity* came from the files of the Credit Union and Fenton McHugh Productions, Inc., the producer, researched stock libraries across the country. In keeping with its documentary character, an outstanding news personality was selected to narrate the film. Chet Huntley did the narration at the Chicago studios of McHugh Productions.

Review of Production Services

☆ The Annual Review of Production Services will be a fall marketing feature of BUSINESS SCREEN. *The* guide to services and equipment for film production.

Wonderful World of Wild Life

Nature Pictorialist Captures the Beauty and Color of New Mexico's Vacationland in a Memorable Film

SPONSOR: New Mexico Department of Game and Fish.

TITLE: *Wildlife World*, 29 min., color, photographed by E. P. Haddon and produced through the facilities of Ideas Illustrated, Inc.

☆ Audiences of all ages and especially the millions of members of sportsmen's clubs will find *Wildlife World* an eye-filling, pictorially delightful new screen experience. One of America's top-flight photographers of wildlife, E. P. Haddon, has captured the true beauty of his native state's wilderness and its inhabitants in color and composition that ranks this picture with the finest of its kind.

Rare Splendor of Outdoors

New Mexico's crystal lakes shimmer like jewels in craggy mountain settings as the eye of a concealed camera records the flash of wily rainbow trout; patient stalking captures memorable scenes of Sonoran fantail deer, bighorn sheep, elk and mountain lions. Elusive water fowl and rare quail compete for stardom with trout and plentiful panfish.

Captured in misty splendor are lofty mountain peaks and lush forests and meadows, the living color of desert plains and sparkling currents of mountain streams . . . all part of the 23½ million acres of New Mexico's vacationland. There are 2,715 miles of trout streams and 11,675 acres of well-stocked trout lakes.

Scenes to be Remembered

Among the most thrilling of Mr. Haddon's sequences is a shot of waterfowl on the wing against a background of New Mexico sky and mountains. Wildlife portraiture is at its best when a buck mule deer is snapped craning his neck to locate the hidden cameraman.

Prints of *Wildlife World* are available to qualified groups in New Mexico on free loan from the office of Fred O. Patton, Chief, Information and Education, New Mexico State Department of Game & Fish, Santa Fe. *Out-of-state inquiries* are directed to the State's Tourist Bureau in Santa Fe. Fred Phelps is Director of the Bureau.

Edited by Ideas Illustrated

Ideas Illustrated, recently specializing in outdoor films, handled editing and production of *Wildlife World*. Its president and executive producer, Irvin Gans, served as associate producer. Descriptive narration, strongly sustaining the pictorial beauty of this picture, was skillfully written by Robert Arch Green, with a long list of Western credits in both films and television.

Another New Mexico Game and Fish picture is currently in production at the same studio. This is a film on the complete life cycle of the trout and includes a 5-minute underwater sequence from the trout's eye view. Also in production at Ideas Illustrated, Inc. is a filmed story of the Rio Grande River and *Forest Fantasy*, a 20-minute color subject being produced for theatrical release on New Mexico's Indian silver craftsmen.



Barbary sheep *have been imported to New Mexico's mountains.*



Summer's the season *when New Mexico's mule deer grow antlers.*



Merganser ducks *glide through a submerged cottonwood grove . . .*



Dusky grouse in repose *in one of film's artfully dramatic scenes.*

* * *

Millions of Americans Are Active Participants in Sports

☆ Ever wondered how many Americans are involved in the various recreational and sports pursuits? Thanks to our good friends at The Athletic Institute, here are the latest poll figures on participants:

Boating . . 37 million persons
Fishing . 25½ million persons
Bowling . . 22 million persons
Hunting . . 18 million persons

Among the active games, basketball easily leads the field with 11,275,000 participants and baseball with 7,925,000 players is closely followed by softball with 7,840,000 in the field. Tennis, with 6,714,000 on the courts is more than a million ahead of golf which has 5,400,000 who follow that little white ball from green to green.

The Institute's figures are fortified by estimates received from the American Bowling Congress, Amateur Softball Association, U.S. Bureau of Sport Fisheries and Wildlife, Sport Fishing Institute, National Association of State High School Athletic Assns., National Collegiate Athletic Association, Outboard Boating Club of America, National Association of Engine & Boat Mfrs., Little League, Inc., American Amateur Baseball Congress, and the National Golf Foundation.

* * *

Golf Fans See Canadian Open Championship on the Screen

☆ Both Canadian and American golf and service clubs are attending the 1958 Canadian Open Golf Championship—on film. A new motion picture, *Fight for Fame*, is being made available on free loan via Seagram Distillers, Inc., Chrysler Bldg., New York City. Picture was lensed by Crawley Films, Ltd.

25-minute subject was the first Canadian motion picture to be shot on new Commercial Ektachrome.



For quality production more and more of the quality accounts are entrusted to MPO's care

. . . and below is a list of companies whose motion pictures* are currently being produced by MPO:

AMERICAN AIRLINES, INC.
AMERICAN INSTITUTE OF CPA'S
ASSOCIATION OF PACIFIC FISHERIES
BURLINGTON INDUSTRIES, INC.
E. I. DU PONT de NEMOURS & CO.
FORD MOTOR COMPANY
GENERAL MOTORS CORPORATION
GULF OIL CORPORATION
HAMILTON WATCH COMPANY
INTERNATIONAL BUSINESS MACHINES CORP.
UNION CARBIDE CORPORATION
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

MPO

Productions, Inc.

in NEW YORK CITY
15 East 53rd Street
MUrray Hill 8-7830

•

in HOLLYWOOD
4110 Radford Avenue
POplar 6-9579

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, MUrray Hill 8-7830

SLIDE FILMS
MOTION PICTURES

As clear an economy as your telephone

Write for our booklet,
"How Much Should a Film Cost?"

HAIG and PATTERSON INC.

SOUND BUSINESS FILMS

15 East Bethune Avenue
Detroit 2, Michigan
TR 3-0283

131 North Ludlow Street
Dayton 2, Ohio
BA 3-9321

hp

RUSSIAN FOOTAGE

shot to your order by professional crew leaving New York City July 15th.

INSIGHT: REPORTERS, INC.
70 E. 49th Street, New York City

VISUAL AIDS

MOTION PICTURES

SLIDE FILMS

SEYMOUR ZWEIBEL PRODUCTIONS Inc.

11 EAST 44th STREET
NEW YORK 17, N.Y.

PLANNING AND PRESENTING THE SALES, TRAINING AND MERCHANDISING MESSAGE WITH

Camera Eye

A Column of Industry Events

Pillsbury Management Film Backs Up the Sales Force

☆ A new 7½-minute color film that takes Pillsbury Company grocery products salesmen through all phases relating to their jobs was shown during May sales meetings held in eight regional areas of the U.S.

Film was created for Pillsbury's Grocery Products Division by George Ryan Films, Inc., under the supervision of Wayne E. Langston, executive vice-president. Designed for internal sales training, its phases deal with advertising, public relations, marketing, research and production at Pillsbury. Mission is to impart to company salesmen the firm's ability to stand behind him and its products through all modern techniques in management, production and distribution.

* * *

Linde's "Gift of Kings" Premieres to Retail Jewelers

☆ The Star Sales division of the Linde Company, subsidiary of Union Carbide Corporation, will premiere a new 13½-minute color film, *The Gift of Kings*, in August at the convention of the National Retail Jewelers of America in New York.

The new picture tells the story of star sapphires and star rubies from early history to the present, tracing their discovery in India and Burma to the invention of the Verneuil furnace for the making of synthetic corumdum. Developed in very recent times are the Linde Stars, now widely used by more than 200 manufacturing jewelers in their lines of fine jewelry for both men and women.

Following the August premiere, prints will be made available to jewelers for showings to clubs, civic organizations and women's groups. Peckham Productions created the film.

* * *

Ralke Company Debuts New Audio-Visual Center in L.A.

☆ The growing importance of audio-visual services in large U.S. metropolitan centers gained impetus this month with the occupancy by the Ralke Company, Inc. of its new Audio-Visual Center building at 849 N. Highland Avenue in Los Angeles.

The ultra-modern 3,500 foot structure provides larger display area for a-v equipment and accessories, houses a demonstration room with special acoustical treatment for tape and film reproduction. A retail store is also maintained.

The Ralke Company and its president, William C. Ralke, has gained international prominence for its engineering and audio-visual installations at Disneyland and for the audio-visual setup used in the Circarama exhibit at the Brussels World Fair. Viewed by more than 4 million persons, Circarama was a popular attraction of the U.S. exhibit in Brussels and is being utilized this summer at the United States exhibition in Moscow.

Better service to industry: the new Ralke Audio-Visual Center.





Hercules Powder's *advertising director, Montgomery Budd (left), presents American Film Festival award to producer Matt Farrell.*

This IS News: Sponsor Presents Film Award to Producer

☆ Considering the rather widespread belief among the film producing fraternity that their efforts go largely unnoticed by top management, an experience of Matt Farrell, president of Farrell and Gage Films, is somewhat unique in sponsor-producer relations.

J. M. Martin, general manager of Hercules Powder Company's explosives department and a member of the Board of Directors, held a luncheon to honor and commend a group of the company's advertising department for their excellent contribution to the explosive department's sales, public relations.

Among these contributions was the film *Blasting Vibrations, Cause and Effect* which recently won a Blue Ribbon Award at the 1959 American Film Festival held in New York, and produced by Farrel and Gage Films, Inc.

Attending were all top management personnel of the advertising department, as well as the Hercules' executive committee which includes the president, chairman of the Board, and three vice presidents. Farrell was the only nonmember of the company who was invited to participate.

Mr. Martin made a brief speech of commendation, directing his comments to Montgomery R. Budd, director of advertising. Mr. Budd presented several awards to various members of his department, including several "oscars" from the American Film Festival. These "oscars" were presented to the members of the advertising department who contributed to the excellence of the film . . . so Matt Farrell found himself in the unique position of receiving his "oscar" directly from the sponsor of the award-winning film. What could be more gratifying?



What you can learn about 16mm projectors from Walt Disney's Studio

When the priceless originals for Walt Disney's latest true-life adventure "White Wilderness" came into the studio, they were first shown with a Kodak Pageant Projector.

As soon as original 16mm motion picture footage is processed, Disney projectionists screen it, using Kodak Pageant 16mm Sound Projectors.

They know from experience that the Pageant Projector will handle every priceless frame *gently*. They are sure that the thousands of dollars invested in shooting the original footage is safe.

You and films

Whatever you're using films for—sales promotion, training, public relations—you can be sure of your investment with a Kodak Pageant 16mm Sound Projector.

You can count on the Pageant's fine mechanism to protect your film . . . to minimize any possibility of its breaking or scratching. This means your audience always gets your message at its best.

With a Kodak Pageant Projector you'll get bright, sparkling pictures, even in rooms that can't be completely darkened. You'll get clear sound that's *balanced* because the Pageant's speaker is baffled. And you'll always have a projector that's ready to go when you are because the Pageant is *lubricated for life*.

Your decision

There are many good reasons why professionals pick the *portable* Kodak 16mm Sound Projector. You can get a full demonstration of why from any nearby Kodak AV Dealer. Or fill in the coupon.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Please send me complete information on Kodak Pageant 16mm Sound Projectors and tell me where I can get a demonstration. I understand there is no obligation.

NAME _____

TITLE _____

ORGANIZATION _____

STREET _____

CITY _____ STATE _____
(Zone)

6-47

Kodak Pageant Projector 〉 **EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.**

Kodak
TRADE MARK

"Design for Fire Protection" Shows Bestwall Firestopper

☆ A new, highly-functional 15-minute color film beamed at architects, engineers and roof deck applicators is *Design for Fire Protection*, sponsored by Bestwall Gypsum Company and produced by Photo-Arts Productions, Inc.

Showing industrial groups its Firestopper Roof Deck compo-



Splashing in Metro-Mix

nents, the film illustrates the combination of Metro-Mix, steel reinforcing wires and gypsum formboard as they form a rigid monolithic unit which can be tailored to meet the architect's exacting requirements.

Sub-titled *Bestwall Firestopper Poured Gypsum Roof Decks*, film shows Firestopper's adaptability in design for use in factories, schools, offices and similar structures. It is also being used in Bestwall's internal sales training.

Illustrating basic fire resistance, an animated sequence depicts gypsum's ability to withstand heat up to 1700 for one hour.

Film may be borrowed (by appropriate groups) from Bestwall Gypsum Company, 120 E. Lancaster Ave., Ardmore, Pa.

* * *

Natural Gas—a Billion Dollar Boost to Canada's Economy

☆ The natural gas industry's impact on Canada's economy is interpreted by Trans-Canada Pipe Lines, Ltd. in a new color film, *Natural Gas Goes East*. The film shows some of the difficult construction problems overcome in the building of the 2,290-mile natural gas line from Alberta to Montreal.

Exploration, drilling, petrochemical, distribution and industrial projects totaling more than $1 billion have been affected by the new line. A dramatic episode shows the crossing of the Winnipeg River, near Kenora, Ontario, where dual 30-inch diameter pipes had to be buried in ditches blasted from solid granite along river banks, thru channels and on two islands.

The Magazines Bid for Advertising

"Ideas for Sales" Presented by Magazine Bureau

IN THE TUG-OF-WAR for the advertiser's dollar which has been waged for many years between the major media, ad agency account executives and company ad managers have been the principal audience for the claims and counter-claims of radio, television, magazines and newspapers.

Lately, however, it's been recognized that another group plays a powerful, even if indirect, role in the allocation of advertising money. This group is made up of the *salesmen* of the major manufacturers who account for the bulk of ad expenditures.

The approval by these salesmen of the way their company's promotional money is being spent—and their ability to make use of their company's promotion in selling—are now counted major factors in the planning of many an advertising campaign. Accordingly, they are being wooed by their fellow salesmen on the staffs of the various advertising media . . . and films, rather than flowers, are often the instruments of this courtship.

Made With Help of ANA

A recent and notable example is a motion slidefilm, *Ideas for Sales*, sponsored by the Magazine Advertising Bureau in cooperation with the Association of National Advertisers, and produced by Henry Strauss Productions of New York.

Designed to assist advertising departments of major manufacturers explain the virtues of magazine advertising programs to the field sales staff, the film is devoted to two basic themes. First—that magazine advertising pays off; and, second—that the salesmen can use it in many ways as part of their own across-the-desk selling approach.



Americans *are always on the move —and magazines with them.*

Makes Some Telling Points

While blowing a discreet, if forceful, horn for the magazine medium, this 14½-minute semi-animated film also gets across some telling points for advertising in general. An interesting thesis it propounds—that advertising is *a part of the product* which the salesman should try to talk up just as he does quality, price, consumer appeal and so on . . . because it helps sell the product to the eventual consumer just as effectively as do these other more conventional features.

After making a graceful bow to the virtues of competing ad media, *Ideas for Sales* proceeds to develop the case for magazines. Eight out of ten national advertisers use magazines . . . it points out . . . and six out of ten use them exclusively . . . because magazines operate in the same ways as does a good salesman.

The Power of Suggestion

In *Ideas for Sales*, the Magazine Advertising Bureau and Strauss have come up with a presentation that's forceful and direct . . . and yet manages to *suggest* ideas rather than hammer the audience with them. Its success in breaking through the sound barrier which surrounds all audiences who are exposed to competing claims for various media is indicated by reports of over 500 showings all across the country. A number of large firms have obtained the film on permanent loan for incorporation into their sales training programs.

Accompanied by a booklet of which more than 15,000 copies have been distributed, this picture should go on selling ideas to the profit of the magazine clients in whose interests MAB worked to produce this film.

Summertime...
when your films are out of circulation

. . . is the best time for you to have us remove scratches, correct brittleness, repair sprocket holes, remake dried-out splices.

Then, thoroughly reconditioned, your prints will be ready for hard use again in the fall.

Of course, before proceeding we tell you the cost . . . SEND US YOUR PRINTS NOW.

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.



How Condor Films gets "studio quality" on tough location assignments

Ansco

Type 242

". . . We here at Condor use the Ansco family of films in all our color productions. Naturally the workhorse is the unmatched Ansco 242. For faithful color reproduction of delicate pastel colors in a film for a paint manufacturer, accurate flesh and blood tones for medical work, the dramatic color for studio sequences . . . all this we sort of take for granted with Ansco 242. When lighting conditions get rough and impossible, Type 232 and Super Anscochrome colors blend with the rest of the footage. When time is short we appreciate the fast processing service we receive even though we are 300 miles from the Lab." (signed) Very truly yours, Dean Moore, Production Manager.

Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.

THE BUSINESS SCREEN EXECUTIVE

Charles Hunt to Head Sales for Sound Masters, Inc., N. Y.

☆ Charles R. Hunt has been appointed sales manager of Sound Masters, Inc. He will be responsible for coordinating all sales and promotion activities under the direction of W. French Githens, Chairman of the Board. Hunt will also serve as comptroller of Sound Masters, Inc. and National Educational Films, Inc., a Sound Masters affiliate. He comes to his new position from Fordel Films, where he was sales director.



Charles R. Hunt

Mr. Hunt is a certified public accountant and lawyer, with a broad background in professional accounting and tax law. He served three years in fiscal capacities with the U.S. Treasury and Navy Departments, and is a U.S. Air Force veteran of World War II.

* * *

Regan Film Productions Names Wm. Gillespie as Account Exec

☆ The appointment of William P. Gillespie as special account executive and sales representative for Regan Film Productions, Inc., Detroit, has been announced by Lawrence M. Regan, president.



William P. Gillespie

A former contact representative for Wilding, Inc., Mr. Gillespie has an extensive background in advertising, point-of-purchase promotion, sales promotion and advertising.

Ross Sutherland to Midwest Sales Division, Wilding, Inc.

☆ A well-known figure in the field of sponsored films, Ross M. Sutherland has joined the Midwest Sales Division of Wilding, Inc., according to announcement by Clifford F. Weake, midwest sales manager.

A former vice-president for sales and service of John Sutherland Productions and recently midwest sales manager of MPO Productions in Detroit, Mr. Sutherland will locate in Chicago. His special assignments include firms in the food and petroleum products field and in the heavy equipment industry.

From 1941-45 he was assistant general manager of the Navajo Telephone Company, Holbrook, Arizona, where he also operated his own general accounting and tax service. He was president of Holbrook Chamber of Commerce.



Ross M. Sutherland



Smart Pros rent their Equipment from CECO's* immense stocks . . .

Better than new? Absolutely! Every item in CECO's enormous stocks of cameras, lenses, lighting, generators, sound recorders, etc., are checked out for perfect performance before they're released for rental. Smart producers find this has distinct savings. If CECO doesn't have it for rent—who has?

Cameras
16mm & 35mm—Sound (Single or Double System)—Silent—Hi-Speed

Lenses
Wide angle—Zoom—Telephoto—Anamorphic

Sound Equipment
Magnetic—Optical

Grip Equipment
Parallels—Goboes—Other Grip accessories

Dollies
Crab—Western—Portable—Panoram—Cranes

Lighting
Arcs—Incandescents—Spots—Floods—Dimmers—Reflectors—All Lighting Accessories

Generators
Portable—Truck Mounted

Editing Equipment
Moviolas—Viewers—Splicers—Rewinders

Projection Equipment
16mm & 35mm—Sound & Silent—Slide—Continuous

Television
Closed Circuit TV

*CECO Trademark of Camera Equipment CO

FRANK C. ZUCKER
CAMERA EQUIPMENT CO., INC.
Dept. S 315 West 43rd St., New York 36, N. Y. • JUdson 6-1420

Name Armistead as Producer-Director of MPO Television

☆ MPO Television Films, Inc. has added Thomas B. Armistead as a staff producer-director in Hollywood. Mr. Armistead, a former head of the J. Walter Thompson Co. West Coast TV Commercial Film Department, will report to Mel Dollar, MPO executive producer in Hollywood.

During the past year Mr. Armistead's activities as an independent TV commercial film director have included spots for such clients as Chiffon Tissue, Anacin, Eastman Kodak, Piels Beer, etc.

From 1954 to 1958 he was associated with the J. Walter Thompson Co., first as a TV film producer-director and director of the JWT-TV Workshop in New York and then as head of the agency's West Coast TV Commercial Film Department for 2½ years. Here he was in complete charge of production of commercials for such clients as Lever Bros., Ponds, Kraft, Scott Paper, Sylvania, Schlitz, Eastman Kodak, Swift, etc.



Thomas B. Armistead . . . *to MPO-TV as producer-director*

Mr. Armistead's television career dates back to 1941 when he directed his first show at Don Lee Mutual in Hollywood.

* * *

Sheldon Nemeyer to Depicto Films as Executive Producer

☆ Now an Executive Producer at Depicto Films Corporation, New York, is Sheldon Nemeyer, formerly sales manager of industrial films at Audio Productions, Inc.

A former Navy training films producer and in recent years an independent film-maker in Manhattan, Mr. Nemeyer has had an extensive background in the field. His new post at Depicto is part of the company's wholly-integrated operations in motion picture, slide-film, slide and industrial show production.



NEW

from Ozalid

Audio Visual . . . the

PROJECTO-PRINTER 30

Makes transparencies for overhead projection from any source material . . . in minutes!

Now, with the new Ozalid Projecto-Printer 30, you can prepare transparencies—on the spot—*without being a photographic expert.* Using any original visual source material . . . textbooks, manuals, charts—whether opaque or tracings—two-sided, or even book-bound . . . you can get dozens of new visual effects in black and white or color. You need no darkroom—no trays—no mixing of messy chemicals. The Projecto-Printer 30 is a simple, self-contained unit and the cost is low. The simple process takes mere minutes. Anyone in your office can make projectables in just a few easy steps.

Overhead projection gives you complete flexibility in planning and delivering your presentation. Use the projection stage as a "blackboard" for specific emphasis. You're in complete control—no need for an assistant.



Ozalid, Dept. No. D-6, Division of General Aniline & Film Corp. Johnson City, New York

Please send me your descriptive literature on the Projecto-Printer 30.



Name_____

Company_____

Position_____

Address_____

City_____

State_____

OZALID audio visual

Ozalid Division of General Aniline & Film Corporation

GOOD READING

Free references you can use

☆ Current and useful reference tools you can use and where to write for free copies:

☐ **220 Free Films for TV:** illustrated catalog of films available for free loan by television stations. Subjects include sports, travel, science, health, homemaking; other films of women's and youth programs. Running times range from 3 to 29 minutes. Write: Modern TV, 3 East 54th St., N. Y., 22; mention title.

* * *

☐ **How to Win Attention & Influence Audiences;** 4-page folder on use of opaque projectors in meetings and classes. Write Projection Optics, Dept. B S, 271 Eleventh Ave., East Orange, N. J.

* * *

☐ **Kodak Color Processing, Printing & Duplicating Services:** 8-page booklet telling how to order Kodak services for Kodachrome, Ektachrome and Kodacolor films. Details on Kodachrome movie processing, duplicating & Kodak Sonotrack Coating services. Write Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.

* * *

☐ **Reprints of factual articles,** background on film creative thinking available free. Write Parthenon Pictures, 2625 Temple St., Hollywood 26.

* * *

☐ **Improved Group Communication:** excellent treatise on history and recent developments by Jamison Handy, a pioneer in field. Available on letterhead request from The Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11. Attn: Public Impressions Dept. BS.

* * *

☐ **Motion Picture Equipment Catalog:** illustrated. Descriptive literature on the Victor Animatograph line. Address Dept. BS-7, Victor Division, Kalart Corporation, Plainville, Conn.

* * *

☐ **A Few Facts About Audio:** booklet listing productions and descriptive data on films available from Audio Productions, Inc., 630 Ninth Avenue, New York 36, N. Y.

* * *

☐ **Directory of Sales Training Films:** 16 pages, illustrated. Descriptive details on motion pictures available from the Dartnell Corporation, 1801 Leland Ave., Chicago 40, Ill.

* * *

☐ **Reel News:** issued at intervals through year by Wilding Picture Productions, Inc., 1345 Argyle St., Chicago 45. Letterhead request will put you on mailing list for illustrated review.

What's New in Sponsored Pictures

The Light Touch Helps Sell Electric Cooking Advantages

☆ The light touch in films for public viewing sometimes delivers a lot more impact than a traditional approach. Comics Jerry Colonna and Tom Poston help prove the case in 10-minute color films titled *Life on the Range* and *What's Cooking*, newly released by the Appliance Division of General Electric via nationwide exchanges of Modern Talking Picture Service, Inc. You'll enjoy their 10-minute "soft-sell" on the advantages of electric cooking!

* * *

British-American Oil Shows Canada's Arts and Crafts

☆ The British American Oil Company, Ltd. has released *Craftsmen of Canada*, a 27-minute color film on arts and crafts. Produced by Crawley Films of Ottawa, new film traces the development of handcrafts from early times, explains how various ethnic groups brought to Canada their native designs.

Interior decor of B-A's buildings in Toronto, Vancouver and Montreal shows how the company has pioneered in use of Canadian crafts. The viewer is taken on a tour of crafts across Canada—in shops, exhibitions and in the work of individual craftsmen such as a potter, a weaver, a woodcarver and a metal sculptor.

Free loan to Canadian groups is made possible through the company's seven film libraries in Vancouver, Calgary, Regina, Winnipeg, Toronto, Montreal and Halifax and through National Film Board offices in Canada.

* * *

Church-Home Record Library Uses Sales Promotion Film

☆ Religious educators and members of the public interested in a new church-home educational program will be the audience for motion pictures, sound slidefilms and silent filmstrips being produced for Word Records, Inc., Waco, Texas by Ideas Illustrated, Dallas film production firm.

Word Record distributors throughout the U.S. of its church-home program of Audio Record Libraries (a singing program called the Audio Handbook and spoken material, called the Audio Bible) will get the new filmed background media to coordinate their home sales activity.



Above: *the Long Island Railroad's visual display draws viewer attention in N.Y. terminal.*

The Long Island Railroad Uses An Effective Visual Display

☆ On the occasion of its 125th anniversary, the Long Island Railroad has installed an effective visual display adjacent to its New York terminal in the Pennsylvania Station, Manhattan.

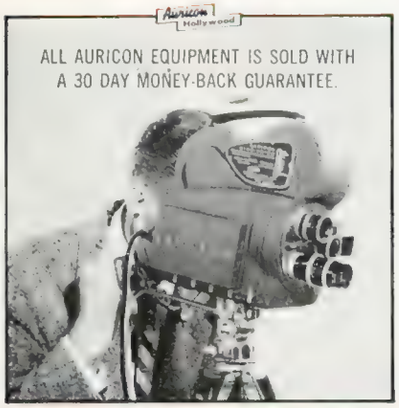
A 3,000-watt Genarco slide projector holds waiting room audiences riveted to an historic program made from old original documents tracing the history of the road. Old trains, stations and engines from the end of the 19th century are depicted with startling clarity, despite the high level of illumination in the area.

A Klearcite translucent screen, fortified by the strong beam of the Genarco projector, handles the difficult historical material easily. High contrast is achieved and viewer distances from 10 to 40 feet are possible, with as many as 60 persons watching the screen at one time. 4,000 lumens are delivered to the 3-foot screen surface by the equipment.

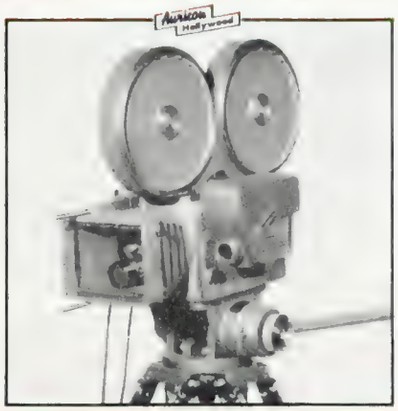


FOR R&D PROGRESS REPORTS and COMPANY PRESENTATION FILMS, Choose

AURICON 16mm Cameras for Professional Results!



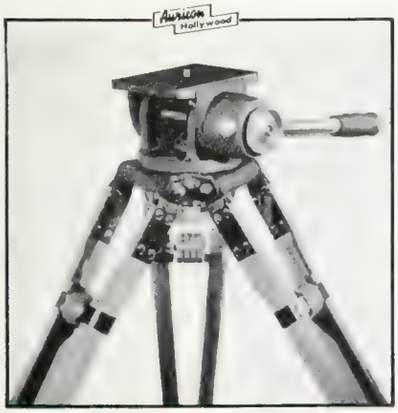
"CINE-VOICE II" 16 mm Optical Sound-On-Film Camera. ★ 100 ft. film capacity for 2¾ minutes of recording; 6-Volt DC Convertor or 115-Volt AC operation. ★ $795.00 (and up).



"AURICON PRO-600" 16mm Optical Sound-On-Film Camera. ★ 600 ft. film capacity for 16½ minutes of recording. ★ $1871.00 (and up) with 30 day money-back guarantee.



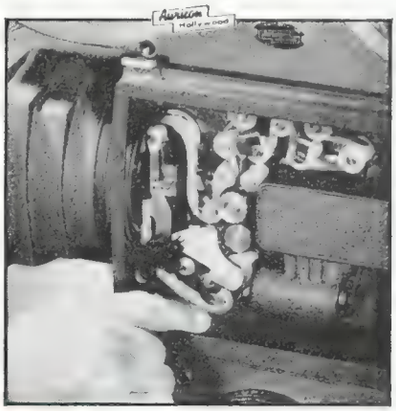
"SUPER 1200" 16 mm Optical Sound-On-Film Camera. ★ 1200 ft. film capacity for 33 minutes of recording. ★ $5667.00 (and up) complete for "High-Fidelity" Talking Pictures.



TRIPOD — Models FT-10 and FT-10S12... Pan-Tilt Head Professional Tripod for velvet-smooth action. Perfectly counter-balanced to prevent Camera "dumping." ★ $406.25 and up.



PORTABLE POWER SUPPLY UNIT — Model PS-21.. Silent in operation, furnishes 115-Volt AC power to drive "Single System" or "Double System" Auricon Equipment from 12 Volt Storage Battery, for remote "location" filming. ★ $269.50



FILMAGNETIC — Finger points to Magnetic pre-stripe on unexposed film for recording lip-synchronized magnetic sound with your picture. Can be used with all Auricon Cameras. ★ $870.00 (and up)





Write for your free copy of this 74-page Auricon Catalog

AURICON Cameras are superb photographic instruments for your FILMED REPORTS...

The new technique of **filming Progress Reports,** as covered by the Air Force "Table 210 Requirement," for example, has revolutionized reporting on R & D Projects. The work of many months can be telescoped into a 20- or 30-minute filmed documentary for the benefit of key executives and military personnel who have limited time, but a great need to gather an over-all impression as quickly as possible.

Major aircraft or missile manufacturers are using Auricon Professional 16mm Cameras for filming R & D Progress Reports in compliance with contractual obligations to the Armed Services and Government Agencies, under requirements such as Air Force "Table 210."

Presentation Films of R & D Engineering Extracts, Scientific Developments, Training Films, Company Facilities and Scientist and Engineer Recruitment Films are being produced with quality and dependability in full color or B & W, using Auricon Professional Cameras. Auricon Cameras have **advanced features** which set them apart as superb photographic instruments for precision film-making!

AURICON

A PRODUCT OF

BERNDT-BACH, INC.

6910 Romaine Street, Hollywood 38, California
HOllywood 2-0931

GUARANTEE
All Auricon Equipment is sold with a 30-day Money-Back Guarantee. You must be satisfied!

MANUFACTURERS OF ELECTRONIC-OPTICAL RECORDING EQUIPMENT SINCE 1931

EUROPE'S LEADING
ANIMATION STUDIO*

Halas and Batchelor

*17 MAJOR INTERNATIONAL AWARDS

INVITE ENQUIRIES FOR

a NIMATION

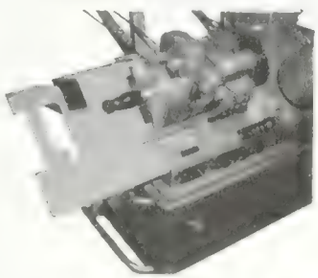
Lysbeth House, Soho Square, London W. 1
In U.S.A. Louis de Rochemont Associates
380 Madison Avenue, New York, N. Y.

ANOTHER CAMART FIRST!

CAMART ADD-A-UNIT EXTENSION PLATES

(U.S. Pat. Pending)

FOR MOVIOLA SERIES 20



Now add a third sound head to your two head Moviola using this easy as A-B-C attachment:

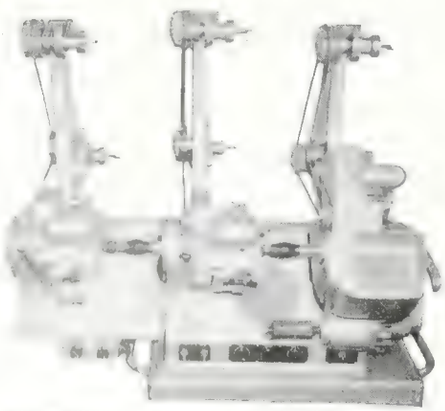
A. Remove the take-up arm from the separate sound side of your Moviola.

B. Add the extension plate, no drilling or tapping in your cabinet.

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News Along the Film Production Lines

Wilding Forms Dearborn Div.; Centers Detroit Production

Streamlining its several Detroit operations for improved customer service and production efficiency, Wilding, Inc. has announced the formation of a new Dearborn Division at 13534 Livernois St. in that city. The new division replaces Wilding-Henderson, Inc., former subsidiary which has now been incorporated into the parent company, according to H. Williams Hanmer, president.

A new Detroit production organization has also been formed to relieve both the Dearborn Division and Wilding's Great Lakes Division (also located in Detroit) of administrative and other details in that sphere.



John Parrott heads Dearborn Div.

New Dearborn Division is headed by vice-president and general manager John Parrott and will help meet sales promotion and market development needs of all divisions of the Ford Motor Company.

Charles Dennis, 23-year veteran of the Wilding organization, will direct company's motion picture and slidefilm studios at 4925 Cadieux Road as well as its graphic arts studios at the Livernois address. Under Dennis, production facilities become one department for administrative purposes.



Charles Dennis . . . directs Wilding film production in Detroit . . .

The Great Lakes Division, under the direction of Dean Coffin, serves corporate clients in both Michigan and Northwestern Ohio.



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* * *

Maurer Camera 16mm Model 05 without dissolving shutter, including two 400 ft. magazines, parallax finder, matte box, 110 volt sync motor, 12 volt DC motor and case $1,750.

* * *

Fonda 16mm developing machine, negative & positive. Details and prices on request. Neumade automatic film cleaner, $100.

BYRON
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Peachtree Prod. Associates Takes Over Strickland Studio

☆ Management and control of Strickland Films, Inc. has been announced by Peachtree Production Associates, Inc., Atlanta, Ga., as a first step in an extended expansion program. Production facilities have been moved to the former Strickland studios at 220 Pharr Road, N. E.

President Skip Thomas and vice-president Philip W. Taylor have also announced the appointment of Richard R. Krepala as operations manager and Betty L. Merritt as promotion and public relations manager. Louis C. Ingram, Jr. has been named sales manager and Norman Whitman is production manager.

* * *

Jerry Long Productions Opens New Jersey Studio on June 4

☆ New motion picture studio facilities at 509 Valley St., Maplewood, New Jersey have been opened by Jerry Long Productions, Inc.

Associated with Jerry Long, president of the integrated film production firm are Richard W. LaWall, vice-president and writer-director and Gaylord Welker, art director and secretary. Firm has sound-proofed studio with stage, screening room, art department and other facilities at its new location. "Open House" was held on June 4.

* * *

Ozzie Glover in New Studio

☆ Ozzie Glover Productions has moved to new quarters at 1327 North Highland Avenue in Hollywood. Phone number is HOllywood 2-6061.

POSITION WANTED

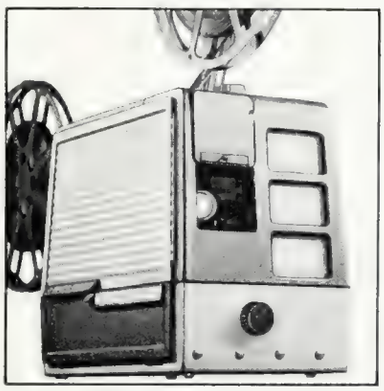
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Add to this the *convenience* of a clean and speedy set-up, for with an integrated system there are no wires to string from projector to speaker.

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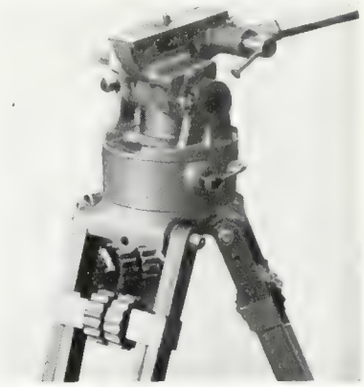
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Ceco Lists Features of New Pro Jr. Fluid Tripod Head

☆ For swift, sure movement in panning and tilting cameras, check the Ceco Pro Jr. Fluid Head, recently introduced by Camera Equipment Co., Inc.

Fluid within this tripod head is a silicone polymer, said to be unaffected by temperatures from 20 below to 120 above. New head was designed to keep viscous in the pan and tilt chambers in horizontal position, for equal distribution of the fluid. Extra precautions have been taken to eliminate leakage. Pan has an extra "trap" ring to prevent leakage of any fluid which might escape through the "O" ring.



Features conveniently located positive locking levers; a twin lever tilt system; two-place angular pan handled with infinite adjustment; tie-down knob on camera mounting platform; and built-in level. Takes following cameras: Auricon Cine-Voice; Arriflex 16 & 35; Maurer 16mm; Kodak Cine-Special; Bolex 16mm; Bell & Howell Filmo and Eymo models; and Eclair Camerette.

Weighs 8½ lbs. and priced at $350. Write Camera Equipment Co., Inc. at Dept. S, 315 West 43rd St., New York 36, N.Y. for more details or nearest source.

* * *

Cinetron Color Temperature Unit Introduced by Forney

☆ A new Cinetron color temperature control unit with 460-volt input has been announced to producers by Forney Films, Cinetron Division. This self-carting Cinetron IV weighs only 140 lbs. but is said to meet lighting requirements of any photographic assignment—utilizing ordinary lamps. For details write Dept. BS, Forney Films, Cinetron Division, 1802 LaPorte Ave., Fort Collins, Colo.

Animation Equipment Unveils Two New "Master" Stands

☆ The Animation Equipment Corporation has introduced two new additions to its Oxberry Master Series of animation stands. FS-4300 is a new slide or filmstrip stand with all necessary components for high production; MP-4200 is the first complete Oxberry stand developed to fit low budgets. For complete details write Dept. BS, Animation Equipment Corp., 38 Hudson St., New Rochelle, New York.

* * *

Chemical Firm Develops New Film Cleaner, Reconditioner

☆ There's a new film cleaner and conditioner being manufactured and marketed by the Chemical Division of Associated Marketing Products Co., Boulder, Colo.

It's called Film-New and is said to be useful for cleaning and preserving old and new motion picture film, both color and black & white, micro-film and filmstrips. Ingredients used in this product have advantages which will be described on request by AMPCO's Chemical Division, 1135 Pearl St., Boulder, Colo. Write to Peter A. Metros.

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Miller Fluid Head Tripods To F&B for East Coast Sales

☆ A new agreement signed with the Miller Professional Equipment Co., Sydney, Australia, makes Florman & Babb, Inc., exclusive east cost distributor in the U.S. of this firm's Fluid Head Tripods.

Model D fluid head (medium weight) is available from F&B at $150, with swivel base for fast leveling, an additional $59.50. This head accommodates such "hand" cameras as Filmo, Cine-Special, Arriflex 16, Bolex, Auricon Cine Voice, etc.

A heavy-duty professional model fluid head is priced at $299.50 and accommodates larger cameras such as Mitchell 16, Maurer, Auricon Super 600 and 1200, Filmo, Cine-Special with motors and magazines and Arriflex 16 or 35 with magazines.

All Miller equipment is in stock for immediate delivery and servicing is also to be handled by F&B. Write Arthur Florman, Dept. BS, 68 W. 45th, New York 36 for literature or further details.

* * *

All-Directional Conversion of Dollies Offered by Cinekad

☆ The high-precision engineering and shop facilities of George Kadisch's Cinekad Engineering Company in Manhattan have worked out a custom conversion for camera dollies made by Houston-Fearless, Raby and Camart, converting various models of these makers to a crab-type dolly, providing all-directional, easy movement.

For conversion, the dolly has to be sent to Cinekad's factory. For details and prices mention BUSINESS SCREEN when you write Cinekad at 500 W. 52nd St., New York 19.

* * *

Low-Cost Anti-Static Film Cleaner Is Announced

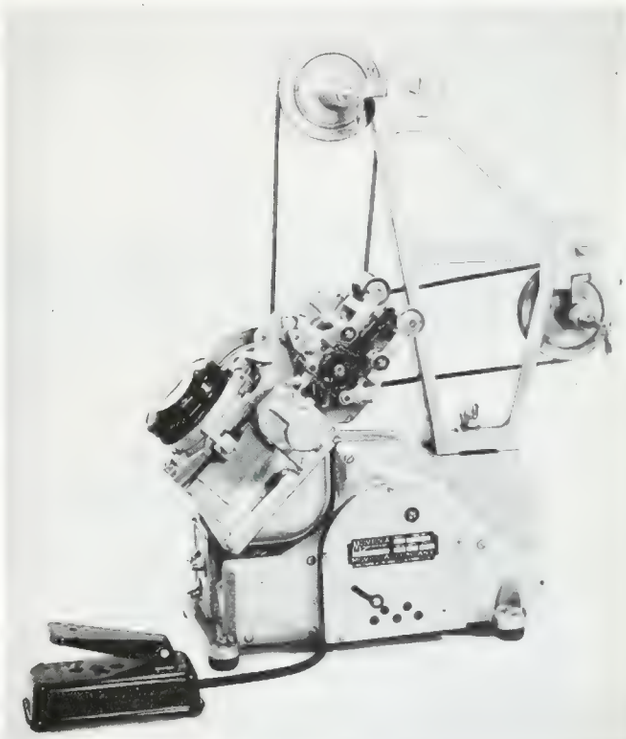
☆ Ecco 1500 "Extra" with Filmex, a new low-cost anti-static film cleaner with improved properties for film conditioning has been announced by Electro-Chemical

(CONT'D ON NEXT PAGE)

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Price schedule, literature and samples are available (on letterhead request mentioning BUSINESS SCREEN) by writing Electro-Chemical Products Corp., 427 Bloomfield Ave., Montclair, N.J.

* * *

Three Pocket-Size Recorders Offered by Geiss-America

Advertising, sales and merchandising departments as well as p.r. men have many uses for today's lightweight pocket-size tape recorders. To extend the useful role of this equipment for meetings, interviews, field observation, etc., Geiss-America, Chicago, has three models. One of these is the new 7-pound Minifon "Office" dictation-transcription unit. This accommodates a 15-minute magazine of tape.

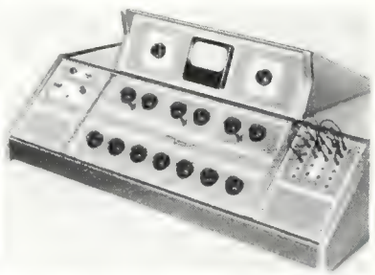
The "Attache" pocket-size recorder has 25-foot range and immediate play-back. Its tape magazine is interchangeable with the Minifon "Office" model.

Third unit in the Geiss-America line is the long-play Minifon P-55L which may be used for recording entire conferences, speeches and instructions. It takes up to four hours without interruption or attention. Model P-55L is said to be only miniaturized 4-hour, 2-lb. pocket size recorder on the market. Write Wally Moen, Director of Sales, Geiss-America, Chicago 45 for prices and demonstration.

* * *

Studio Mixing Consolette For Re-Recording Application

A miniaturized studio mixing console has been announced by Magnasync Mfg. Co., Inc. It has six input channels and patch bay selection of three program equalizers. This studio mixing consolette is for motion picture re-recording applications. Its frequency response is 20 to 20,000 cps; signal to-noise ratio is 70 db. below program level. Distortion is less than 0.5% total harmonic and output level is maximum 20 dbm. For full details and prices mention BUSINESS SCREEN in writing to Magnasync, 5546 Satsuma Ave., North Hollywood, California.



Electronic Lectern Doubles As Portable Sound System

New from Radio Corporation of America is a portable lectern which doubles as a sound system. The 'Lectronic Lectern features a fast 30-second setup time, operates from a wall outlet or batteries. Incorporated is a miniature TV-type microphone, high-fidelity loudspeaker and a newly-developed transistorized amplifier to project sound to audiences up to 600.



Record player, radio tuner or tape recorder may be connected to lectern if desired. Write Lectern Sales, Radio Corporation of America, Camden 2, New Jersey for prices, nearest source and other details, mentioning BUSINESS SCREEN for a very prompt reply.

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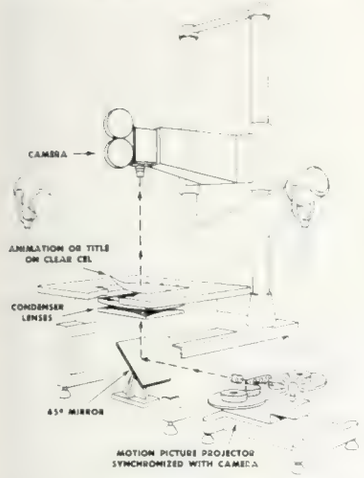
New Life For Old Film
Long Life For New Film

Oxberry Aerial Image Unit Simplifies Animation Work

☆ A new aerial image unit, allowing the camera to photograph a top lighted cel and an underneath projected image simultaneously, designed by John Oxberry, has been announced by The Animation Equipment Corporation.

The new installation is self-contained and is electrically interlocked with the animation camera. It consists of a projector head, lens mount, stop-motion motor, precision-ground flat-surface mirror, a large condenser lens system, and necessary controls.

Using the new apparatus, a title may be superimposed over a live background or a small product may be animated over a live action



scene with a single exposure or one-pass method.

Previously, this work required traveling mattes with double exposure and careful procedure. Aerial image photography eliminates traveling mattes and provides steadier registration than other methods.

Film capacity of the unit is provided by four 400 ft. chambers, two for feed and two for take-up, driven by electric torque motors. Iris of the F 2.8 objective lens allows varying exposure on the projected film. Lamp wattage can be adjusted from 100 to 750. Three filter slots are provided.

Stop-motion motor on the aerial image unit runs continuously forward or reverse and may be operated independently or in step with the camera stop-motion motor. When indexed 180 degrees out-of-sync, skip-frame work can be handled. When operated in synchronization, the operator can do continuous step printing or stop-motion step printing.

In using the aerial image unit with an animation stand, the ground glass in the table top is replaced with a clear glass. The light source of the aerial image unit projects through achromatic condensers, diffusing ground glass, color correcting filter (when required), to the black and white or color fine-grain film in the shuttle.

An objective lens projects the film from the shuttle to form a $10\frac{1}{2}$ inch aerial image at the top surface of the field lens condensers. The objective lens of the animation camera picks up the aerial image and records it on raw stock.

* * *

Multi-Purpose Viewing Table Has Magnifier, Illumination

☆ A viewing table has many film dept. uses and there's a new multi-purpose magnifier-illuminator table that's portable. Available from Burke & James, Chicago, it has an $8\frac{1}{2}$ x 11-inch viewing table in combination with a 6 x 6-inch optically-ground magnifying lens and independently controlled overhead fluorescent lighting (110 volt AC). The viewing table base is 13 x 15 x $13\frac{1}{4}$-inches. Price is $59.50, without lamps. Write Dept. BS, Burke & James, 321 S. Wabash, Chicago 4 for details.

* * *

Review of Production Services

☆ The Annual Review of Production Services will be published as a fall marketing service by BUSINESS SCREEN. Watch for it!



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• NEW JERSEY •

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Appel Visual Service, Inc., 927 Penn Avenue, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: RA 9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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• CALIFORNIA •

LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. A-V Center, 849 N. Highland Ave., Los Angeles 28. HO. 4-1148.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

Davis Audio Visual Company, 2023 E. Colfax Ave., Denver 6, Colorado.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

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PRODUCTION LINES

Industrial Film Producers in Expanded New York Quarters

☆ New and larger quarters in Manhattan have been announced by Industrial Film Producers, Inc. at 207 E. 37th Street. Move took place on June 1 and, according to William Alley, president, provides needed expansion for script and art departments and cutting room.

Firm was organized in 1956. Jack Lane is executive vice-president.

* * *

Anne Koller, Gustave Hesse Form Rossmore Productions

☆ Rossmore Productions and Selling Methods, Inc. has been formed in New York at 50 East 42nd Street by Anne Koller, president, and Gustave Hesse, vice president.

The new firm is an authorized agent for the sale of Beseler "Salesmate" sound slidefilm projectors, and will produce programs, slidefilms and tapes.

Mrs. Koller was formerly a vice-president of Roger Wade Productions, Inc.

* * *

Wylde Studios Affiliates With Transfilm in New York

☆ Joining its animation and art services with that of Transfilm, Inc. in New York is Wylde Studios, Inc., according to joint announcement by William Miesegaes, president of Transfilm and Fred Levinson and Robert Bean, executive producers of Wylde.

Wylde Studios will move its animation operation from present quarters at 41 W. 57th St. to the Transfilm Building, 35 W. 45th. The five-year old firm has a blue-chip clientele and has won considerable awards.

Transfilm recently became a part of the Entertainment Division of the Buckeye Corporation.

SOUND RECORDING

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High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

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BEHIND the SCREEN

The Story of Crotched Mountain Is Relived by the Finehout Family

☆ Crotched Mountain Foundation, in Greenfield, N.H., is a rehabilitation center for children crippled by such diseases as polio, multiple sclerosis and muscular dystrophy. To acquaint people with the wonderful work of the Foundation and to help raise funds for its continuance, the Foundation has sponsored and produced a new film, *Crotched Mountain, U.S.A.*, featuring, and narrated by, Helen Hayes. Unpretentious and unassuming, the film is nevertheless one of the most heart-warming pictures we have seen in some time.

When it was brought in to the distributor, Association Films, Inc., for the first time, Robert Finehout, director of advertising and promotion, was so carried away by it that he took it home to show to his wife.

Bob and Pat Finehout decided that it might be a good thing for their children to see. The film is intended entirely for adult audiences, and the Finehout children's experience with handicapped people has been slight, so Bob and Pat didn't know just how they would react to it. Children are not always quickly compassionate, not always easily touched. But the Finehouts thought it might be good to show them how fortunate they were to have good health, and what kind people were doing to help less fortunate youngsters.

When the film was shown, the children were entranced—didn't say a word—didn't squirm around as they sometimes do when too-grown-up pictures are shown. Afterwards, Debbie, 7, said, "Daddy, I want to send something up to those children." She suggested that she could set up a lemonade stand and turn over the proceeds to the Foundation, which Bob thought was a grand idea, but being a movie-minded Daddy, he came up with the idea of a benefit children's matinee in the Finehout basement "home movie theatre"—(equipped with a wide-screen and Cinemascope lens, by the way.)

So, the whole family pitched in on the promotion, and soon hand crayoned posters were put up in the school and attached to trees up

(CONTINUED ON THE FOLLOWING PAGE)

SUCCESS IS A JOURNEY . . . *NOT A DESTINATION . . .*

and that is why, even though we now produce the finest titles in the country, we constantly strive to improve our product . . . to add new equipment . . . new processes . . . to always prove "The Knight Way is the Right Way."

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SYMBOL OF PROFESSIONAL QUALITY

EMPIRE PHOTOSOUND
INCORPORATED
Films for industry and television
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MINNEAPOLIS 5, MINN.

Your SALESMEN GET IN STORY GETS TOLD . . .

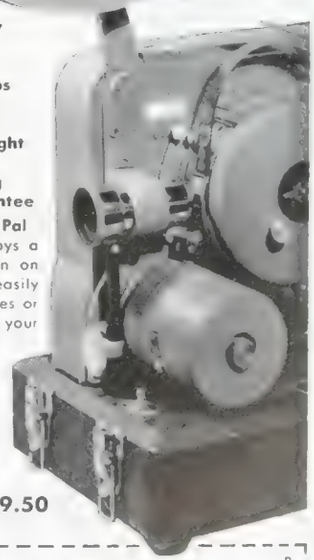
SENSATIONAL NEW **Movie-Mite** *Supreme*

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BUSINESS SCREEN MAGAZINE
7064 Sheridan Road • Chicago 26

90-FOOT DILEMMA:

(CONTINUED FROM PAGE FOURTEEN)

an interflow of action and reaction, first, among its characters and, second, between its characters and its audience.

The same holds true for the filmed commercial. The viewer can, as he must, be drawn into the commercial's drama; he can be interested in the players and entertained by their play. He can, in short, be befriended by the commercial. Then and only then can he participate in it, actively, relate to its characters and be won over by its message.

The Honest Commercial Will Succeed

A good, dramatic, visual film-story will communicate and persuade. Only those who have failed with the sublime approach will stoop to the subliminal.

It is the commercial that reveals itself to the viewer, honestly and unself-consciously, that is most likely to succeed as a communicative and selling form.

To the extent, then, that the commercial is produced as a film, that it tells a story, dramatically and visually, and to the extent that it ingratiates the viewer—to that extent does it consummate its fullest potential.

All of which does not cover the subject, by a long shot. Surely worth mentioning is the forceful use to which original music may be put in the filmed commercial, to intensify a strong visual image and to evoke an even stronger emotional response. While we deplore an overdependence on sound, it would be foolhardy to dismiss it as an integral element of the filmed commercial. Sound must be wedded to sight—but not with a shotgun.

Best Elements of the Feature Film

Suffice it to say that all of the elements that go into a feature film must converge on the commercial if it is to fulfill its communicative mission. But the commercial is tougher.

Your star is not very glamorous—a can of shaving cream, a box of cereal, a roll of toilet tissue. Units of tolerance unheard of in features (like the smidgen, the grunt and the hair) strain to squeeze that star into the best possible light.

It is tougher, too, because it is a medium of seconds' duration, because it is surrounded by huge blocks of entertainment that compete effectively for the viewer's attention, and because it has built up a monumental viewer resistance in its first twelve years of life.

The only question that remains is, why bother? There's certainly more film in your films in Hollywood, more prestige, more glamour, more artistic elbow room, more of almost everything in feature films.

Infant Is Now a $100 Million Giant

One reason is a practical one. That 90-foot infant we have been referring to has become a $100,000,000 giant. And now, more than ever, it has no intention of going away. It consumes 14% of all television screen time and it will continue to do so whether it remains a burdensome admission price or becomes more of an extra bonus. It is an industry that engages approximately 20,000 people, mostly in New York, but also in Hollywood and points between. Since over 80% of all commercials are on film, it is a motion picture industry, even if theatrical film makers continue to look down their noses at it. It is a thriving industry, rich in growth potential.

These Hold the Future's Course

But more important to us here is a larger purpose. The filmed commercial industry has a good share of creative men—men and women from the advertising field, from radio, from television, from photography — people who have learned volumes about the film, and learned it the hard way, in the line of battle. They have been joined by a small cordon of expert film men who have the effrontery to take commercials seriously. It is to their credit that commercials have improved markedly since 1947. It was no mean task. They have taken on the challenge of filmed commercials while the theatrical film industry has turned its back.

I am suggesting that we address ourselves to this challenge wholeheartedly. Advertisers and their agents have learned (through sales figures) that the more artful the commercial (not artfulness for artfulness' sake but for the sake of communicating with optimum effectiveness), the stronger the sell.

This, the Challenge and the Time

It remains for film men within the industry to stop acting like hacks and start performing like the artists they are. Here are ninety feet of film that must sell and must ingratiate and must entertain and *can* communicate artfully.

It is quite a challenge.

But when you succeed in commercials, you have succeeded in designing *a thoroughly contemporary art form, a universally communicative image, an image that speaks.*

SAGA OF CROTCHED MOUNTAIN:

(CONTINUED FROM PRECEDING PAGE)

and down the street where the Finehouts live.

On a recent Saturday afternoon the benefit took place—in "Debbie's Cellar Cinema"—and children from four to ten years old packed in for an SRO performance. Free popcorn and Cinemascope cartoons preceded the main event, *Crotched Mountain, U.S.A.* With Debbie, 7, as Mistress of Ceremonies, and Pammie, 5, as usher, the show was a smash success and raised $7.18 for the Crotched Mountain Foundation.

Bob Finehout was struck by the way a mature motion picture, like this, could so move small children. It brought home to him that perhaps we underestimate the maturity and understanding of our youngsters.

Debbie and Pammie told their father, "When you go up to the Foundation, send our love to little David." David, who appears in the film, may always have to use crutches, but the picture shows that although his body may be crippled, his spirit and heart and mind are not. The work of the Foundation staff is surely the sheerest dedication that can be seen in overcoming the crippling effects of these diseases.

We hope that many people will want to see *Crotched Mountain, U.S.A.* and, like Debbie and Pammie Finehout, send their love to little David.

in the East it's . . .

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Our first aim is to make films that get results. Because they are made so well, they win awards. So far this year, for instance . . . fourteen . . .

Information delivered . . . Instructions understood . . . Attitudes changed . . . and other measures of values . . . all stern tests applied to all Jam Handy productions. • But critical acclaim by film award juries is also welcome evidence of acceptability and competitive excellence. • On behalf of our sponsors and the many staff people involved, we express deep gratitude to the National Committee on Films for Safety; Freedoms Foundation; American Film Assembly; Columbus Film Festival; Scholastic Magazine; the Student Market Clinic; and the Committee for International Non-Theatrical Events for highest honors these groups have bestowed on 14 of our motion pictures and slidefilms within the first months of 1959.

We invite you to preview any of these winners.



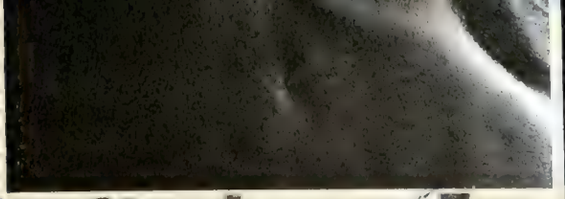
The
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Organization

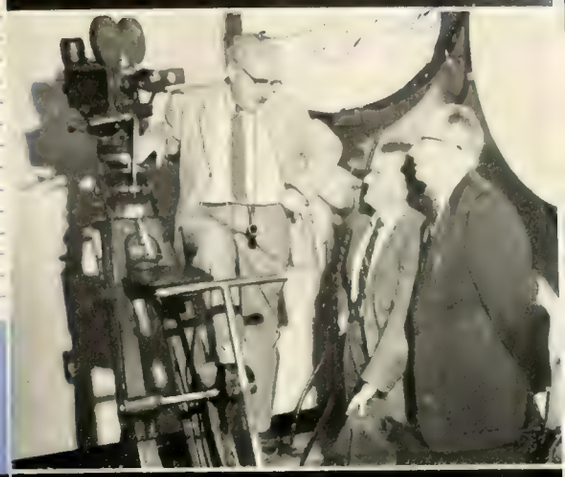
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BUSINESS SCREEN

MAGAZINE · NUMBER 5 · VOLUME 20 · 1959





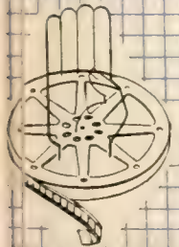






op Right: Meet the People of Columbia Gas: Page 30

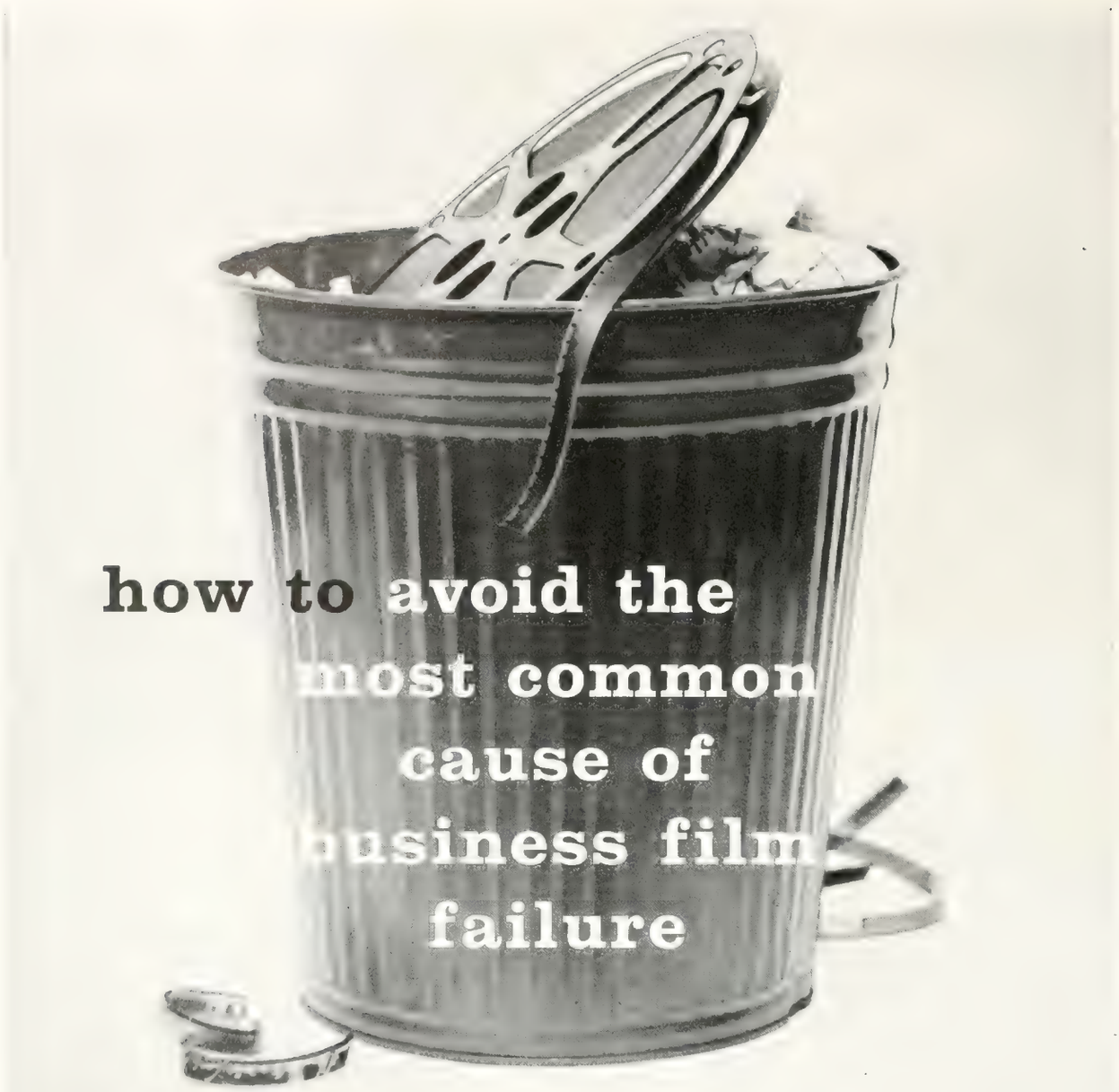
enter Above: This is Ford in Quadravision: Page 34



Right: Industry Challenge—
NAVA Convention Responds
to "The Quiet Revolution"

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Ineffective distribution. There you have the most common cause of business film failure.

Only when the well-made film is seen by the maximum number of people it is designed to reach, can it be considered *fully* successful. Make sure yours is. Follow the example of many of the country's foremost trade, professional and business organizations: assign your film's distribution to specialists with the most impressive distribution record. Use the firm that distributes more sponsored films than all other distributors combined—MODERN TALKING PICTURE SERVICE.

MODERN's record as leader in its field goes back to 1935. Today, MODERN distributes business films for showings before general 16mm audiences, on television, and in motion picture theatres all over the United States and Canada.

Most MODERN clients have the resources to set up their own film distribution departments. Why, then, do they use MODERN? They find that MODERN does the job more expertly and at lower cost than they can do it themselves.

Film promotion, distribution, shipping and print maintenance are all parts of MODERN service. You get periodic, audited circulation reports and analyses of the job done for you. Get the facts today; use coupon.

Sales Offices
New York Chicago Detroit Los Angeles Pittsburgh San Francisco

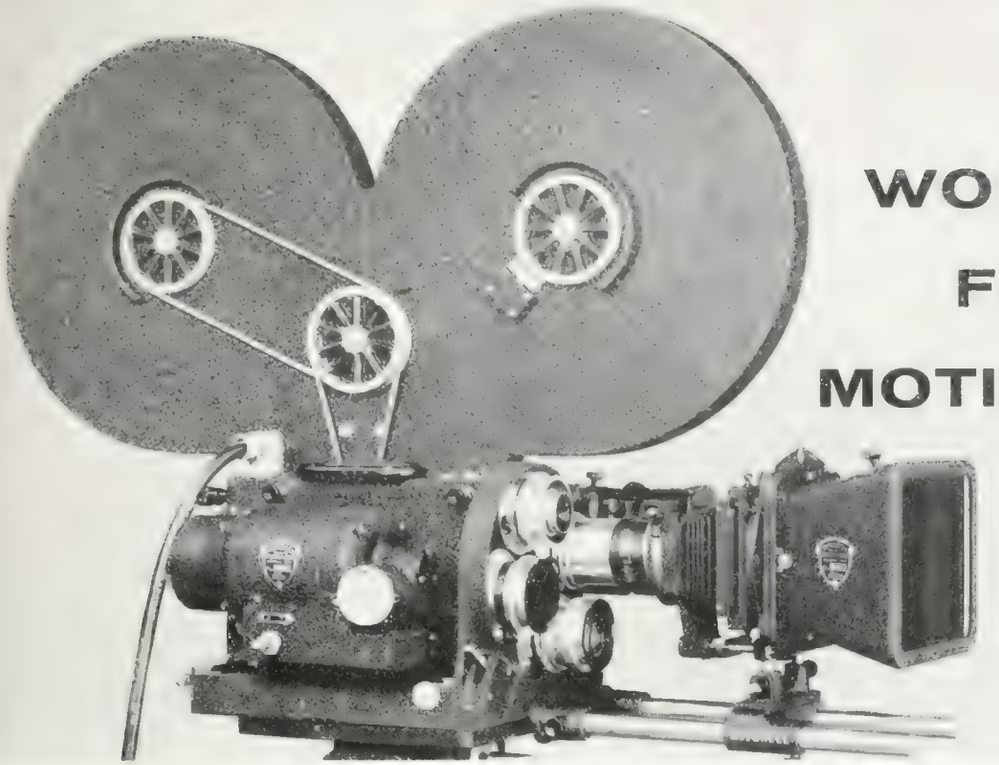
MODERN
Talking Picture Service, Inc.
3 East 54th St., New York 22

FREE! Write for *The Opportunity for Business Sponsored Films.* Use the coupon below. No salesman will call unless you request.

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Title
Company.....
Street.....
City & State.....

BS-89

This advertisement prepared by Lawrence Peskin, Inc.



Mitchell camera shown with 1200' magazine.

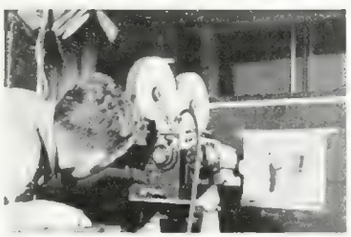
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MITCHELL

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Mitchell cameras include: 35mm and 16mm cameras; 70mm 2¼ x 2¼ high speed cameras; and 70mm, 65mm and standard aperture cameras.

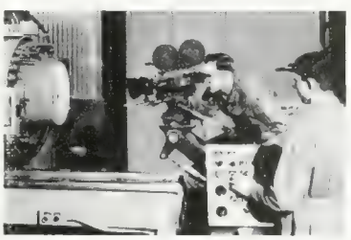
For information, write on your letterhead—please indicate which model camera your request concerns.



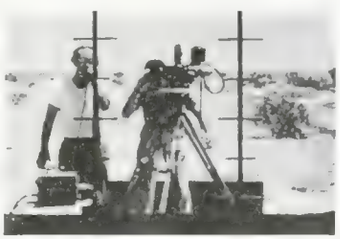
GENERAL ELECTRIC uses Mitchell for wide range of work, including slide films.



BUD WILKINSON PRODUCTIONS shoots its award-winning TV Sports Series with the Mitchell.



KEARNEY & TRECKER films first fully automated tape controlled combination machine tool with the firm's Mitchell camera.



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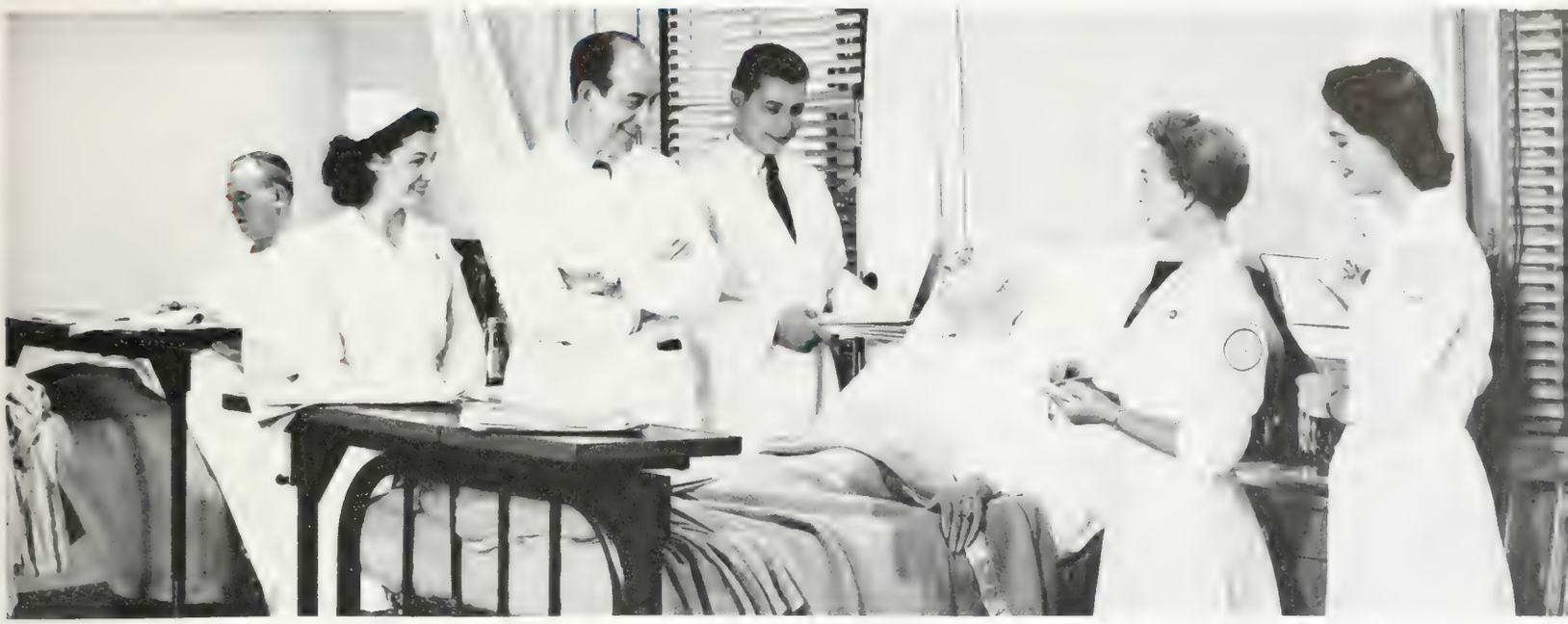
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One such need was to interest college girls in courses to prepare for careers as dieticians. American Dietetic Association and H. J. Heinz & Co., commissioned Wilding to give this idea proper emphasis and dramatic impact. The result: "View From the Mountain," now in distribution, is helping to provide trained dieticians. Details of this success story available upon request.

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BUSINESS SCREEN
FIRST NATIONAL BUSINESS MAGAZINE
OF AUDIO AND VISUAL COMMUNICATION

Number 5 • Volume 20 • 1959

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historic images at Moscow

EYES OF THE WORLD SEE NIXON AND KHRUSHCHEV

VISUAL HISTORY, with worldwide implications, was made last month at the American National Exhibition opening ceremonies in Moscow when cameras at the RCA-Ampex exhibit captured the now famous "debate" between Vice President Nixon and Premier Khrushchev in what started out to be a simple demonstration of Video-tape for the Russian. The resulting images, transferred to film, were played and re-played to what may have been the largest audiences in television history.

The factual record of what transpired completely reversed earlier news headlines which indicated that Mr. Nixon had received an angry tongue-lashing from the Russian. The most fascinating phase is the "story behind the story" which shows how fate sometimes plays a key role in the affairs of men.

George V. Allen, Director of the U. S. Information Agency, was with the Nixon party as they arrived for the opening tour with Mr. Khrushchev. Here is his record of what actually took place:

"Our exhibition was scheduled for formal opening at 6 p.m., July 24. Early that morning, we received word that Mr. Khrushchev would like to go through for a preview at 11 a.m. Word got around to the press and by the time Mr. Nixon arrived with Mr. Khrushchev at the appointed hour, a large contingent of newsmen, photographers, American and Soviet workmen, and obviously a great many casual Russian passers-by had gathered at the gate.

"There was an immediate crush of photographers, reporters, translators, Soviet and American officials, tourists with cameras, etc., all jockeying for position to catch every word or to photograph each gesture. As a result, Mr. McClellan, General Manager of our exhibition, who was to act as guide, could not avoid being jostled out of position. Two or three times, Mr. Nixon, who was seeing the fair ground for the first time and had no idea where to turn, found no one near him who could direct his way.

"Although I was coordinator of the exhibition at the Washington end, I had arrived with Mr. Nixon and had very little more idea where to turn than he did. I was also squeezed and shoved far out of ear-shot more than once. By better luck than management, we wound our way past the RCA-Ampex studio, set up to demonstrate color TV and Video-tape. Mr. Nixon ushered the Soviet premier inside solely for the purpose of demonstrating how Video-tape is made.

"The exhibitors expected to record two or three minutes of tape consisting of polite chitchat, which would be played back so the actors could see their performance on color receivers. When the performers found themselves before the cameras and lights, with an audience of several hundred reporters and onlookers on a balcony above, something exciting was almost bound to happen—and it did. The exhibitors got a recording far beyond their expectations.

"In response to a polite but substantial overture by Mr. Nixon, Mr. Khrushchev launched into a vigorous campaign performance. Mr. Nixon responded in spirited fashion, and the show was on. The exhibitors let the cameras run for 17 minutes. The performance, entirely unrehearsed, unexpected, and uninhibited, provided the most unusual and historically important television program the people of the U. S., the USSR, and I suspect of every country which has TV, have seen in a very long time," Mr. Allen concludes.

Thus was history made. Video-tape and film and millions of television receivers throughout the world played their part, gave viewers on both sides of the Iron Curtain a "lift" through *their personal participation* in the event, gave them a much *better understanding* of *both* men. Mr. Allen has another good word to say about the importance of visualizations at the Moscow exhibition:

"Some of the exhibits which visitors are most anxious to see—Circarama for example —cannot physically accommodate more than 10,000 persons a day. Hence, three out of four visitors to the exhibition must go away disappointed. On balance, I believe a fairly sensible daily average of attendance has been achieved." And he calls Septorama, the seven-screen invention of Charles Eames, "spectacular and impressively beautiful."

The pictorial image, with sound, continues to perform inestimable service to peoples everywhere. It may be playing a vital role in the course of world history.

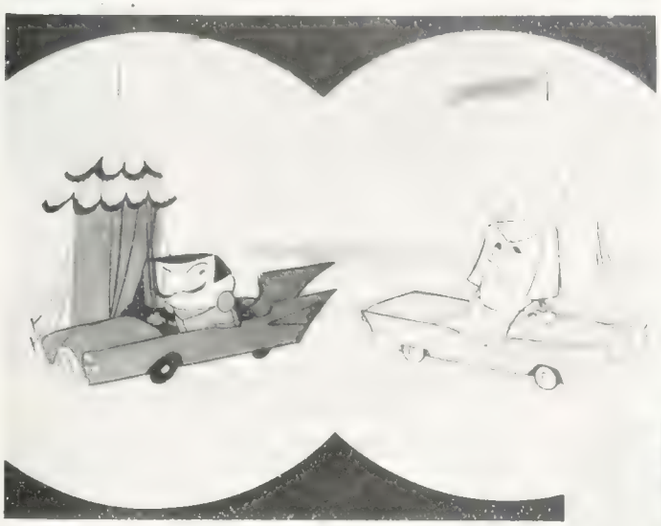
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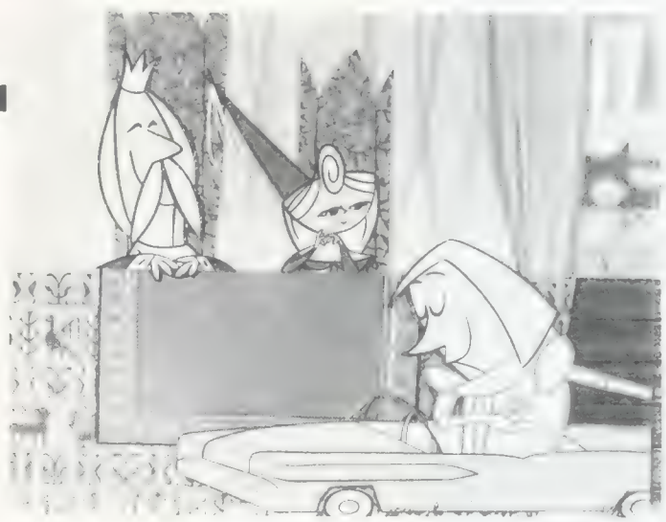
☆ The dominant role of visuals at the American National Exhibition in Moscow is further detailed on page 27 of this issue, including first pictures of the Eames' multi-screen portrayal of the American scene. —OHC

PREVIEW OF COMING ATTRACTIONS: EDITORIAL FEATURES IN FORTHCOMING ISSUES

African Film Diary . . . . . by Reid H. Ray
Hiram Walker's Underwater Saga: Color Montgomery Ward . . . . Promotes the Film
A President Tells . . . the Mayflower Story
The U.S. at World Trade Fairs . . . . Report
Survey of Film Distribution . . . . . Part 3
The Sound Track . . . . . by Dan Rochford
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CASE HISTORY OF A SUCCESSFUL DEALER PROMOTION FILM *





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RIGHT off the NEWSREEL

Coming Events and a Picture Make News This Month

7th Int'l Ad Film Festival Set for Venice in June, 1960

☆ Plans for the 7th International Advertising Film Festival, to be held on the Lido, Venice, Italy, from June 6-10, 1960, have been announced by Peter Taylor, Festival Director.

Entirely devoted to the showing of cinema advertising playlets and television commercials, the event is under the general supervision of the Joint Festival Committee of the International Screen Advertising Services and Producers Associations. Mr. Taylor has been appointed the independent director of the Festival, relinquishing his post as general secretary of the I.S.A.S.

In answer to U. S. queries concerning television color commercials in the 1960 competition, advance word from Festival headquarters notes "it is practically certain that TV entries will still be required in black and white although the question whether additional categories should be created for color commercials is still under review.

"However, steps will be taken to insure that color TV productions are not entered in the cinema group and producers may be asked to give an undertaking to this effect when submitting their entry forms."

Reviewing other 1959 problems, Mr. Taylor noted that "the total number of films entered . . . exceeded the desirable maximum . . . and the solution appears to lie in a reduction of the number of entries permissible for each competitor."

* * *

Seattle's 4th Film Festival Announced for November 4-5

☆ Seattle Film Associates has announced that its 4th Film Festival will take place, in Seattle, on November 4-5. Only 16mm films *released after January 1, 1958,* will be eligible for showing during the two-day program.

The categories for entry are: Human Relations, Community Problems and Health; Art, Music, Literature, and Experimental; Science, Business and Industry; Lands and People. Films of general interest and a few exceptional teaching films will also be considered. Many of the films selected will be shown on both days.

Films for previewing purposes will be selected by qualified committees in each category. The deadline for screening is October 2, but films are not to be sent in until notification is received from the category chairman.

The purpose of the Festival is to provide the latest and best films for program chairmen, training directors, teachers, and others. Seattle Film Associates does not issue awards, but certificates of screening and wide publicity will be given those films used in the Festival.

* * *

Coca-Cola's Big New Film Shows a "Wonderful World"

☆ The big film of 1959, thus far, may well be *Wonderful World,* a 43-minute Eastmancolor motion picture (processed by Technicolor), sponsored by The Coca-Cola Company. Produced by The Jam Handy Organization, Inc., this film has the sweeping grandeur of its worthy subject, a tour by camera craftsmen into nearly every corner of the free world.

Designed to show the presence of the sponsor's product in these many parts of the world, it does so unobtrusively and with good taste. That, of itself, is a fascinating part of the American overseas adventure, for the Coca-Cola sign has become part of Americana abroad and the beverage has been a goodwill ambassador in its own right. But it is the scenes of world places and peoples to which this film is largely devoted. It brings them into focus with skill and understanding, not always showing the traditional tourist attractions but places of beauty and indigenous to the moods of those who live near them. You *feel* the 31 countries visited and though there are a great number of them to go into this 'Round the World tour, enough time is taken on the screen to make the trip worthwhile.

Destined for theatrical and non-theatrical showings abroad as well as through Coca-Cola bottlers in the United States, *Wonderful World* will be a real visual experience anywhere it is shown.

The concept of the film is formed from the belief that this world of ours can live in perfect harmony because all peoples, basically, enjoy much the same things. All have their pride of heritage, their love of sports, music, art and education. All have their cherished traditions, reflected in their everyday patterns of hospitality.



What business films *did audience like best in 1958? See the surve* *story on pages 42 and 43.*

3rd Industrial Film & A-V Exhibition Opens on Sept. 28

☆ New York City's Trade Show Building has been named the site for this year's Third Annual Industrial Film & A-V Exhibition to be held September 28 through October 1.

The exhibition will feature a highly varied program of lectures, seminars, displays and screenings over the two-floor area designated for the occasion.

Latest developments and applications in audio-visual techniques will be shown and demonstrated, with emphasis on sales training, advertising promotion, and education. An additional attraction in this area will be the exhibits of A-V equipment and operations by the U.S. Army and the U.S. Navy Training Device Center.

The institutional slidefilm *The Slidestrip Projecturus* will be premiered on the opening day of the exhibition. Produced in unusual color by Admaster Prints, Inc., the film points out the value of visuals in the world of communications.

Other film features will be the continuous showings of recent award-winning motion pictures from international exhibitions and prize films from the First Annual Industrial Film Awards.

Two of the key speeches of the Exhibition will be delivered by Chicagoans Fred Niles and Ott Coelln, speaking respectively on *The Challenge of the Next Five Years in A-V Work* and *The Sponsored Films Which America Needs.*

Several leading organizations in the A-V and film fields will conduct regional meetings in conjunction with the exhibition.

FOR FURTHER DETAILS SEE THE ANNOUNCEMENT AD, PAGE 50



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as an industry standard to mean the finest quality in color duplicating.

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is owned by Byron, Inc., and is registered in the United States Patent Office under Trademark No. 575058. By law, we are required to protect our trademark by defending against all improper uses and infringements. So when these two words

color-correct®

are used together in reference to motion picture film, they apply to our registered process only—for only Byron has the right to use this term—only Byron can deliver **color-correct** prints.

RIGHT off the NEWSREEL:

47th National Congress to Feature Safety Film Awards

☆ The 47th National Safety Congress, with an anticipated attendance of some 12,500 persons, will convene in Chicago on October 19-23. A featured event is the presentation of plaques and certificate awards to winners of the National Safety Film Awards, chosen by the National Committee on Films for Safety. (See BUSINESS SCREEN, No. 2, Vol. 20, 1959.)

The hundreds of Congress sessions will be held in eight of Chicago's largest hotels. Headquarters are in the Conrad Hilton and the film awards presentation is expected to be held in the Grand Ballroom of the Hilton. Highlight of the Congress is the annual banquet on October 20 when 2,000 persons will hear E. J. Thomas, chairman, Goodyear Tire & Rubber Co., as speaker of the evening.

* * *

Fifth Annual Farm Film Foundation Awards Announced

☆ A visual education specialist at South Carolina's Clemson College has been given the Farm Film Foundation's Professional Improvement Award for 1959. Lewis W. Riley, who supervises photography at Clemson and has been active in visual education work since 1937, received the $500 cash award and a framed certificate from Mr. and Mrs. C. Dana Bennett of Washington, D. C., representing the Farm Film Foundation.

The award was presented in Washington, D. C. last month during the annual meeting of the American Association of Agricultural College Editors. It was based on Mr. Riley's "outstanding contributions to the production of educational motion pictures in the field of agriculture."

Three other agricultural visual workers received certificates of honorable mention and checks for $50. They are Richard G. Turner, visual aids technologist, Cornell University; Jack C. Everly, assistant extension editor, photography, University of Illinois' College of Agriculture; and Ralph A. Mills, photographer, North Carolina State College.

A special citation was given the Department of Agricultural Journalism, University of Wisconsin, in recognition of "the outstanding calibre of its agricultural communications program, which is providing the State of Wisconsin and the country as a whole with a library of useful and technically excellent agricultural motion pictures."

This is the fifth year of the Farm Film Foundation Awards.

* * *

"Films in Space Age" Theme of 86th SMPTE Convention

☆ The 86th Semi-Annual Convention of the Society of Motion Picture and Television Engineers has adopted as its meeting theme "Motion Pictures and Television in the Space Age." Sessions will be held October 5-9 at the Statler Hilton Hotel in New York City.

The latest developments in equipment, materials and information contributing to the future of the industry will also be featured in a 47-booth equipment display during the convention. William J. Reddick, W. J. German, Inc., is Exhibit Committee Chairman.

* * *

Canada's Producers to Meet

Spence Caldwell, president of the Association of Motion Picture Producers and Laboratories of Canada, has announced that the next meeting of the Associatic will be held in Montreal, on September 17, 1959.

* * *

NVPA's "Day of Visuals" Moved Ahead to May, 1960

☆ Date of the National Visual Presentation Association's "Day of Visuals" program and its 7th Annual Awards Competition has been moved ahead to May 10, 1960. The program will be jointly sponsored by the Association and the Sales Executive Club of New York, according to announcement by Horace W. McKenna of Union Carbide Chemicals Co., president of NVPA.

Two awards will be made in each of these categories: employee training, employee relations, public relations, educational sales training, sales promotion and point of sales. In each of these categories, awards will be given for the best motion pictures, slidefilms and graphics.

Closing date for all entries is February 15, 1960. Complete details and entry forms can be obtained from the "Day of Visuals" Committee, National Visual Presentation Association, 19 West 44th Street, New York 36.




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Form Committee to Organize U.S. Science Film Association

The formation of an *ad hoc* committee to organize an American Science Film Association was announced recently by Dr. Randall M. Whaley, Associate Dean of the School of Science, Education and the Humanities at Purdue University. The committee, with Dr. Whaley as chairman, consists of a group of scientists and film specialists. It was formed in Washington, D.C., early in July, in response to recommendations made by the Advisory Board on Education, National Academy of Sciences-National Research Council, at an "Inter-disciplinary Meeting on Films and Television in Science Education."

Serving with Dr. Whaley in key committee positions are A. B. Garrett of Ohio State University and Carl Allendoerfer of the University of Washington, as vice-chairmen; Donald G. Williams of Syracuse University, as treasurer; and Robert E. Green, National Academy of Sciences-National Research Council, as secretary.

Dr. Whaley, who attended the 1958 Congress of the International Scientific Film Association in Moscow, pointed out that virtually every major country except the United States has a professional association in the field of scientific films.

Although specific aims and purposes of the ASFA are not yet delineated, Dr. Whaley said major emphasis will probably be placed on the use of motion picture films to facilitate the communication of technical information within the scientific community, the dissemination of information on the availability of such films, the application of new techniques in film recording, and the encouragement of science education by motion pictures.

* * *

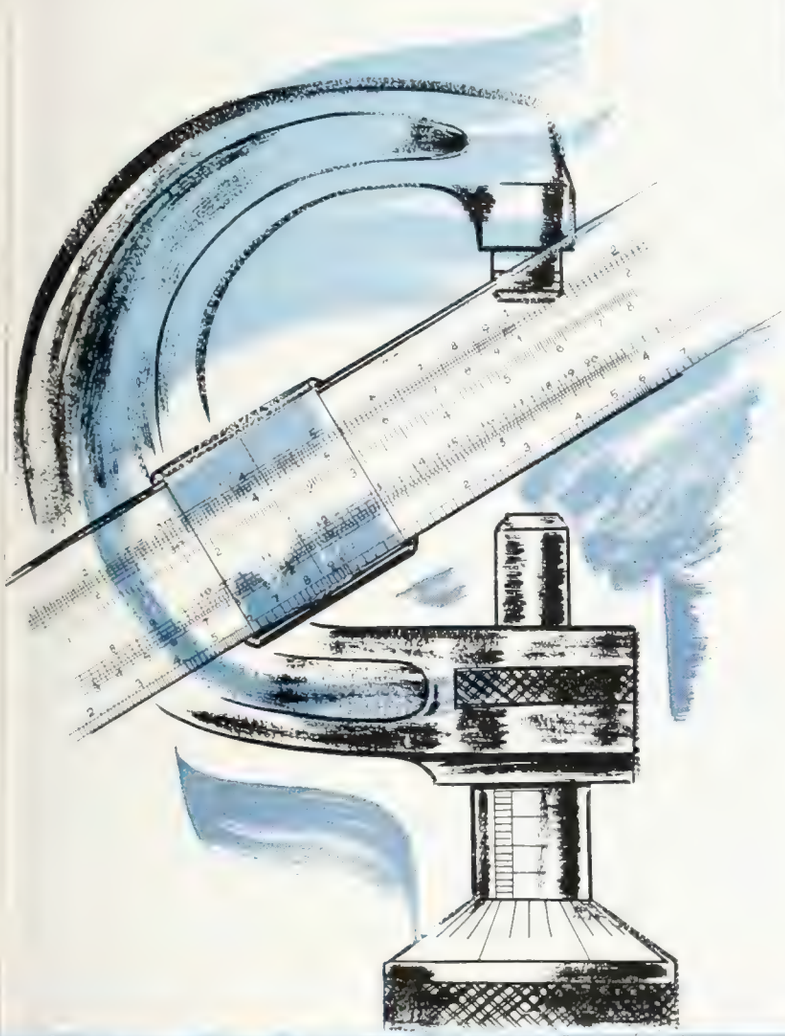
Film and Equipment Exports Record $31 Million in 1958

☆ United States exports of motion picture film and equipment reached a record high in 1958, according to the U. S. Department of Commerce. Last year's exports were valued at $31,818,109, an increase over the previous peak year, 1956, of some $175,000. Since 1949, exports of motion picture film and equipment have nearly doubled in value.

Sharpest rise in foreign sales continued to be in 8mm motion picture cameras and projectors. From 1955 to 1958, exports in

Training is an act. It's also a process or method. You can put on an act for some trainees. For others — most others — you prepare a well-planned and helpful road map. From the trainee's point of view, it's inviting to learn how to get ahead and go ahead and know where you're going; and know, too, how to get there by the best possible (well-marked) route. Map makers and training film producers share a common responsibility.

Training Pictures by Audio...



Among our clients:

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—and many, many others



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Producer-Directors: L. S. Bennetts, Alexander Gansell, H. E. Mandell, Harold R. Lipman, Earl Peirce, Erwin Scharf

(CONTINUED FROM PAGE 10)

8mm equipment have increased about 85 percent in number and approximately 150 percent in value.

Canada remained the principal world market for U. S. motion picture film and equipment, accounting for 21.4 percent of total exports in 1958. Mexico, Japan and West Germany ranked respectively. The Union of South Africa, United Kingdom, and Switzerland were the other countries involved in a million or more dollars in film and film equipment trade.

The market for 16mm motion picture cameras and projectors, both sound and silent, was somewhat lower than its 1957 level. The sharpest decrease was in 16mm cameras, but Canada continued to be the chief importer, as it was in 16mm projectors.

Foreign sales of 16mm positive film reached an all-time high of nearly 150 million linear feet at a value of more than $1\frac{1}{2}$ million dollars. 16mm negative film suffered a slight decrease in sales from the previous year.

Sound reproducing equipment and motion picture screens showed a substantial boost in sales over 1957. Turkey led the market in sound producing equipment, and Canada was the chief importer of projection screens, accounting for approximately 50 percent of the market. The sales value of screens for 1958 was about 22 percent higher than the 1957 figure.

* * *

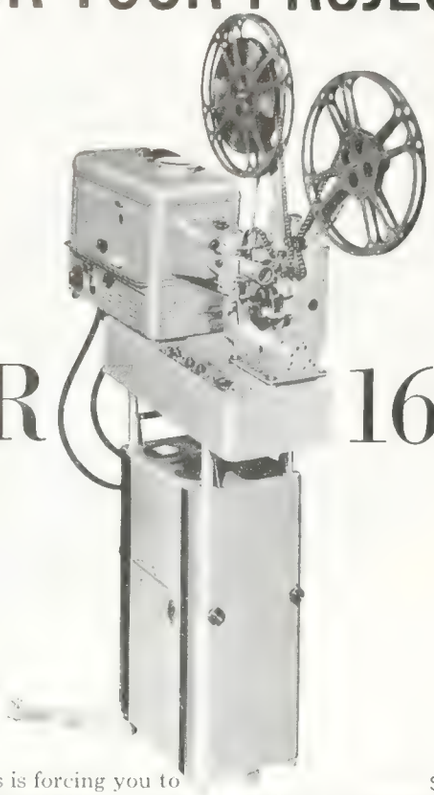
Arriflex Corp. of America to Handle All Arri Products

☆ All distribution in the United States of Arriflex 16mm and 35mm professional motion picture cameras, Arri film developing machines and related Arri products has been transferred by Kling Photo Corporation to the newly-formed Arriflex Corporation of America, 257 Park Avenue South, New York 19, N. Y. Move was effected in July.

Constant expansion of the Arri program over the past decade, the specialized character of the Arriflex and special requirements of its users that have gradually set it apart from other products distributed by Kling Photo Corporation were reasons cited by Paul Klingenstein, president of the new company, for the move.

"The formation of the Arriflex Corporation," Mr. Klingenstein noted, "paves the way for our further expansion. It also permits greater concentration on Arriflex sales and service."

GET MORE FOR YOUR PROJECTOR DOLLAR



VICTOR 1600 ARC

If the high cost of 16mm arc projectors is forcing you to "make do" with an auditorium-type incandescent—you owe it to yourself to consider the Victor 1600 Arc. It delivers a full 1600 lumens of light on the screen at 30 amps with Mark II Shutter—more than three times that of any incandescent—yet it's still easier on your budget than other 16mm arcs. It incorporates all advanced Victor projector features and a powerful 25-watt amplifier. The 1600 Arc runs for a full hour on one set of carbons, does not require a special projection booth, and is the only arc projector made with 3-case portability.

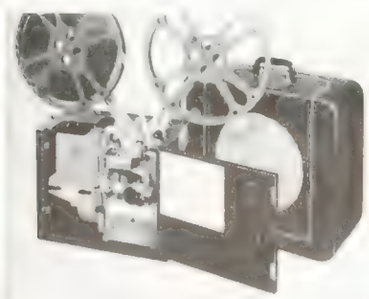
SPECIFICATIONS:

Selenium Rectifier has top-mounted controls, swing-out legs, built-in tilt lock, is blower cooled. Also serves as base for projector.

Speaker case houses 12" bass reflex speaker and is carrying case for 25-watt amplifier-projector unit.

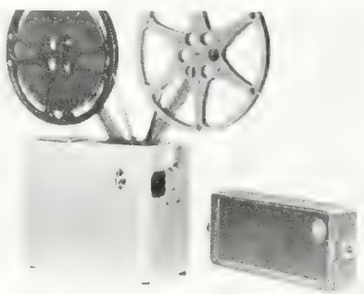
Lamphouse has built-in ammeter with motor rheostat, automatic carbon feed, external arc position marker.

Compare the Victor 1600 Arc side by side with any other 16mm arc and see for yourself how much more you get for your projector dollar.



◂VICTOR SOVEREIGN 25

VICTOR MODELS FOR SMALLER AUDIENCES OFFER QUALITY FEATURES FOUND ON THE 1600 ARC



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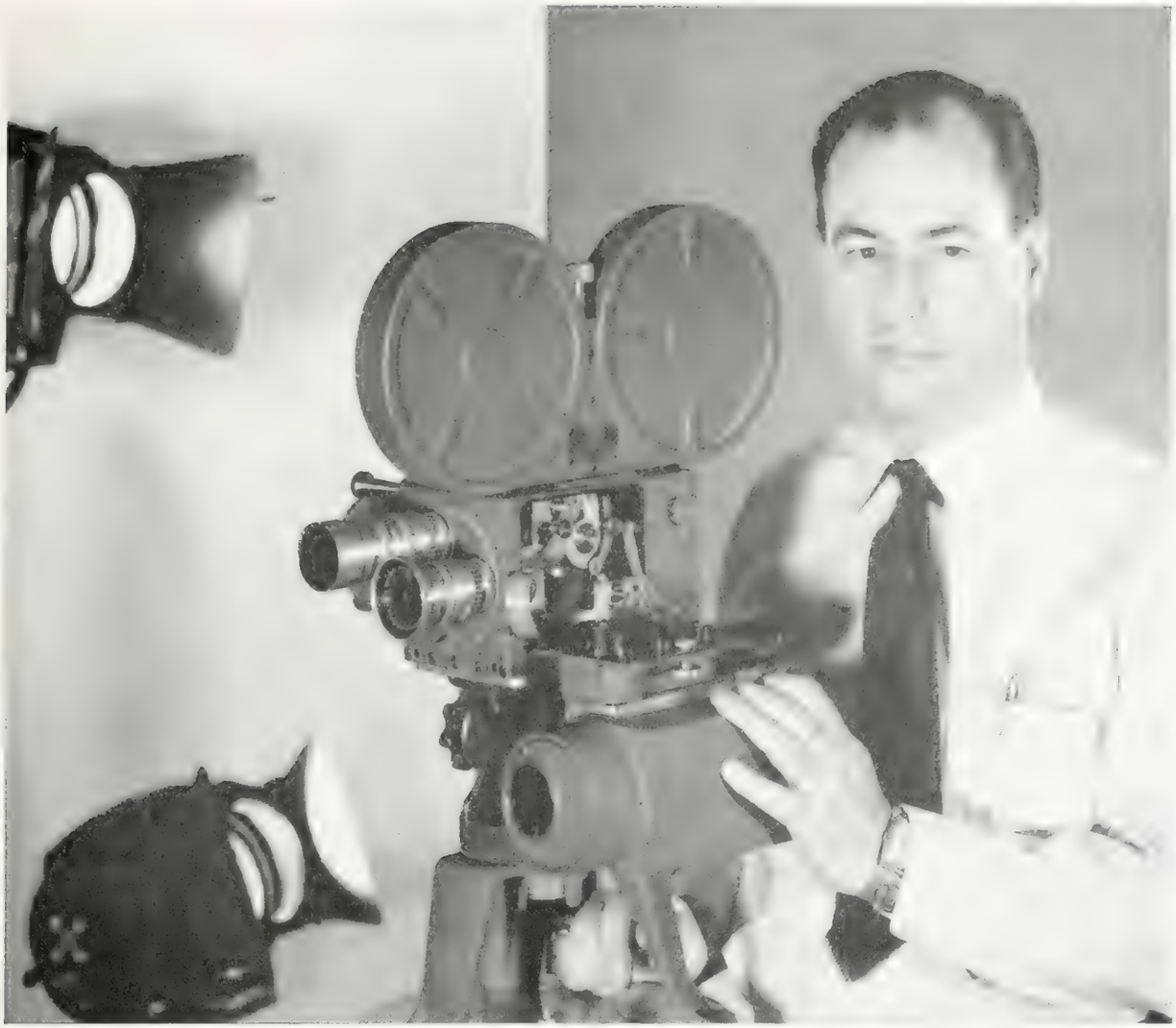
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How Condor Films

gets "studio quality"

on tough location assignments

Ansco

Type 242

". . . We here at Condor use the Ansco family of films in all our color productions. Naturally the workhorse is the unmatched Ansco 242. For faithful color reproduction of delicate pastel colors in a film for a paint manufacturer, accurate flesh and blood tones for medical work, the dramatic color for studio sequences . . . all this we sort of take for granted with Ansco 242. When lighting conditions get rough and impossible, Type 232 and Super Anscochrome colors blend with the rest of the footage. When time is short we appreciate the fast processing service we receive even though we are 300 miles from the Lab." (signed) Very truly yours, Dean Moore, Production Manager.

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The Sound Track

A Column of Commentary On the Communication Process

BY DAN ROCHFORD

ONE OF THE ADVANTAGES of being older than the other fellow is that you've been where he's going.

As U.S. managers enter the decade of the '60's, we can almost say, "there is nothing new but us." Everything has happened before to somebody, somewhere.

Most industry film makers and users are old enough to remember the wave of "economic education" that swept U.S. industry twelve years ago. It ended in a general feeling of management disappointment. Holly White of FORTUNE gave the era and the activity the jolt that discredited it in his landmark article "Is Anybody Listening?"

Today's Call for "Political Education"

Yet here we are again with new faces in management circles and new management voices sounding the call—this time to political education.

Will we again be guilty of wasting management and employee time and company money? Is the present political education campaign by so many business firms capable of justifying the funds and effort?

1959's preparatory steel strike propaganda was professionally done by both sides. The steel companies spent their advertising money on "Inflation." It is an evil thing. It will devour all of us if not arrested or destroyed. Steel's owners would accept the strike, strong in virtue because yielding to worker demand for "more" would add to "inflation."

The steel union argued the contrary. The "more" the union sought could come from profits without raising prices. The increases would help the economy. The steel workers were entitled to "more." So they too would strike, confident of their moral position.

Which Side Do the People Believe?

It may be too early for complete hindsight. But there were people who disbelieved both sides.

Management is always suspect when it wraps itself in the mantle of public interest. We are only effective when we speak honestly in terms of our obvious self-interest and when our selfish need is consistent with public gain.

Steel's managers had such a selfish point—keeping labor costs from going higher because U.S.-produced steels were already being priced out of world markets. This point was used. But it was a minor paragraph under the anti-inflation headline.

The union's managers had a hard time trying to sell the public the idea that steel workers—highest paid of all U.S. workmen—needed more to live decently. They were more successful in the negative job of questioning steel's anti-inflation position.

Had Franklin D. Roosevelt been alive, he might well again have said, "a plague on both your houses."

Let's Be Honest About Our Objectives

So with our current "political education" efforts. Instead of talking and writing as managers who will be fired if they fail to maintain profitable operations, some of our associates really lose themselves on cloud nine.

"We do not care how you vote," they say. "The main thing is to vote."

Why should a paid corporation manager spend company money urging people to go and vote for something that may hurt the corporation?

Can we even say that we don't care which political party a man joins? Since many successful businessmen are registered Democrats and many others are Republicans, party choice is not the decisive factor. But if a local or area political machine is pledged to economic activity that will hurt business, should a corporation spend its money encouraging people to ring doorbells on behalf of that political machine?

What we obviously mean, is that we think "the facts" are on our side. We want people to get our facts, believe them, then vote. If a political machine is hurting business, we wa people to join it and cure it of what v object to.

The Screen Is a Powerful Mass Medium

The screen is the most powerful mas influencing medium we have. Motion pictur are our best emotion-creating channel in people's minds and hearts. With today's ne audio-visual inventions—magnetic soun tracks for alternate frames on strip films; Japanese invention whereby sound can b printed from a plate the way photographs ar printed;* new, inexpensive methods of an mating and coloring sketches and diagrams b pasting polarized material onto art work an projecting through a revolving disk; and othe developments BUSINESS SCREEN readers ar familiar with—the devices and techniques fo using the screen have never been better o more suited to business use. And th channels for reaching our employees and th public with our materials through the conven tional screen and the TV screen have neve been so widely organized and readily available

What then does U.S. management need t keep from repeating the mistakes of our eco nomic education campaign of the '40's and early '50's?

Three Goals for Communication Success

Our first need is forthrightness. We must have confidence in our selfishness. We must feel in our hearts and minds that "what is good for General Motors is good for the country," and we must have the facts to prove it in terms the doubter can digest. The doubter knows that the spokesman for a business is paid to serve some business gain. Don't make him guess what it is. Tell him. Nobody trusts the man whose motives seem unrealistic or hidden.

Our second need is for empathy. We must be able to feel the way the other fellow feels. We must respect him for what he is. We must not write down to, talk down to, or *feel down* to him. This lack to empathy has been the HR factor which, like the RH factor in the human bloodstream, has caused so many industry films and film programs to end in management disappointment.

Let's Pre-Test the Media We Use

Our third need is for measurement. Very few managements have protected their film decisions and spendings on programs to affect people's attitudes with adequate research. AT&T is almost lonely in the quantity and quality of its psychological research into the business use of the screen. They pretest films in the story-board phase using filmed rough sketches projected on the screen and accom-

(CONCLUDED ON PAGE FIFTY-FIVE)



"The Sound Track" and Its Conductor:

☆ Offering a much-needed, reflective look at today's communication problems is Dan Rochford's new column assignment for BUSINESS SCREEN. A veteran journalist, his knowledge of films *and* business dates from newsreel and travel film supervision in the '20's (he was PR Director for Pan American Airways System). He has also served the New England Council as advertising-publicity manager; was assistant to the board chairman at Vick Chemical Co. During the past 16 years and currently he is Advisor on Management-Employee Communication at the Standard Oil Company (New Jersey). The views expressed in this column are strictly his own. —OHC

*The process is to be released in the USA through the Canon Camera Company. It was demonstrated in the May, 1959, ASAHI SCIENCE MAGAZINE in Japan. On the reverse of photos of Niagara Falls and of Britain's Big Ben tower clock there were blocks of solid brown ink. When the pages were torn out of the magazine and placed on a special scanning machine, they reproduced the sounds of Niagara Falls and Big Ben with what THE NEW YORK TIMES reported as "almost high-fidelity effect." The ink contains iron oxide and the printing plate imparts the magnetic recording. Invented by Professor Yusashi Hoshino of Tokyo Technical College, the process is expected to have wide application. Three Tokyo printing plants are said to be equipped to print the sound. The scanners, called Synchoreaders, cost $375.

TODAY'S FILM ARRIVALS



They pour in from every state and many lands, from major film centers and rural outposts . . . A single delivery may include a Hawaiian teacher's first documentary and a $4,000,000 epic filmed in Hollywood.

Here in Hollywood, in the hub of the nation's film capital, General has been privileged to serve the industry's top film makers for many years . . . This invaluable experience, our unmatched skill and personalized service are today easily available to enterprising movie makers the world over.

Today's exciting Jet Age snaps its fingers at time and space. Wherever you are, whatever your needs, General's fine film processing facilities* are now but a few short hours away.



*Complete 16 and 35 mm, b/w and color.

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Send for Bulletin G, which describes the advantages of our new 35 32 mm technique. Price lists and general information gladly supplied.

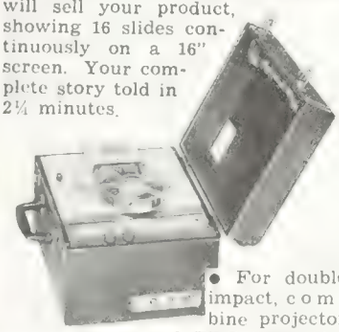
You Can't Have One Without The Other

Automation in Production needs Automation in Selling

- Automation in production is universally accepted. The results are proven.
- SALES must now keep pace. AUTOMATION in SELLING is the perfect partner.
- Dealers can't stockpile; so, demand must be stepped up . . . productions must move. Selling must be directed to the consumer at the point of sale . . . motivating purchases . . . creating impulse buying.



- Pictur-Vision continuous advertising projectors and audio equipment are designed to capture attention, hold interest and produce sales.
- A Model 1655-C cabinet projector will sell your product, showing 16 slides continuously on a 16" screen. Your complete story told in 2¼ minutes.



- For double impact, combine projector and PRC Tape Repeater. A touch of a button starts the synchronized a/v show. Customers listen to your story privately through a special phone while watching the corresponding slide sequence. It's dynamic and appealing . . . with proven affirmative results.



- Learn how your sales can keep pace with increased production. Write us direct for further information and the name of the nearest authorized Picture-Vision dealer.

SELL with PICTUR-VISION for RECOGNITION ABOVE COMPETITION.

PICTURE RECORDING COMPANY
OCONOMOWOC, WISCONSIN

THREE FIRST PRIZES, FIVE DIPLOMAS TO THE U.S. AS

24 Nations Show Documentaries at Venice

A Business Screen Report from Wally Ross

PRIMARILY CONCERNED with the art and techniques of motion picture production, the Tenth International Exhibition of Documentary Films, Short Subjects, Children's and Didactic Films recently concluded at Venice, Italy, presented 164 films of 24 participating nations.

The U. S., with approximately 25% of the entries (44 of 164), was awarded three first prizes and five other special diplomas and special mentions by juries who viewed the entries in the air-conditioned Cinema Place on the Lido. Half of the U. S. entries were recruited by the Committee on International Non-Theatrical Events (CINE) and others were secured for the exhibition by Donald Baruch of the U. S. Department of Defense, an official U. S. delegate to the Exhibition. A few appeared by independent submission.

"First" in Social Education

First prize in the category of Social Education films was awarded *My Own Yard to Play In*, produced and directed by Phil Lerner and submitted by CINE.

First prize among Animated Cartoons went to *Moonbird*, produced and directed by John Hubley and entered by Storyboard, Inc.

First prize among films on People, Places and Folklore went to *Skyscraper*, produced by Shirley Clarke, Willard Van Dyke and Irving Jacoby and filmed by Kevin Smith. It was a CINE entry.

Special diplomas were awarded *Appalachian Spring* (produced by the Pittsburgh Educational Television station WQED); *How to Make Puppets* (sponsored by the International Cooperation Administration and directed by Marcela and Vinicio Valdivia); and *Life of the Molds* (produced by Affiliated Film Producers). Two of these were CINE entries.

Special mentions were also given to *Skyscraper* and to *Moonbird*.

France Wins Highest Honors

France was the "most rewarded" of other nations participating, winning 10 first prizes or diplomas, including one for the overall quality of her entries. Great Britain won eight awards, including one for progress in the field of children's films. The Soviet Union won five awards, of which four were in the children's category. Italy won nine prizes, including the Grand Prize in the documentary group. Japan won three awards. Poland, Czechoslovakia and Mexico won two each, with the latter country receiving the grand prize in the children's group. Canada, Ceylon and Holland were other award winners, with one commendation apiece.

Among recipients of special awards was the United Nations' feature-length documentary, *Power Among Men*, which won the "Janotta" prize given by the Italian Public Relations Society for "its contribution to bettering human relations and its public relations values."



U.S. delegate Donald Baruch *(at left) accepts awards from Dr. F. L. Ammanati, Festival Director.*

Thorold Dickinson, chief of the U.N. Film Services (and producer of *Power Among Men*), presided over an international jury of five members which included representatives from Holland, Italy, France and the U.S. The U.S. juror was Lionel Rogosin, independent producer of the feature-length film *On the Bowery*, winner of a Venice prize two years ago. Both *Power Among Men* and Rogosin's newly completed feature *Come Back, Africa* were screened non-competitively.

The Tenth Exhibition was featured by a round-table conference on "Problems of Distribution and Exchange of Educational, Scientific and Cultural Short Films" organized by the Exhibition hosts with the cooperation of UNESCO. Discussion was centered on non-theatrical distribution outside the commercial entertainment cinema. Ratification was urged of the two pending UNESCO agreements prepared on the subject of customs duties and other obstacles to the circulation of non-theatrical films.

Of great concern to the delegates, jurors and to the management of Venice Exhibition was the need for positive promotion both by the Exhibition management and by the participating countries. There were less than 100 registered and active participants for the 10-day event.

The Exhibition expects to continue to follow the recommendations of CINE, as the coordinating agency for U. S. film entries but Mr. Baruch is expected to suggest that CINE pare down its entry total to the minimum and the best. Other Americans on hand for the screening included Anna Hyer of the National Education Association (Department of Audio-Visual Instruction) and Francis Savage, Deputy Audio-Visual Director of the U. S. I. A. at Rome.



Below: *the international jury at Venice, headed by Thorold Dickinson (at head of table), is briefed by festival head Dr. F. L. Ammanati (left front).*


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Mutual of Omaha Aids President's Committee With New Film on Physically Handicapped

THE NATION'S VAST RESOURCE of employable, physically handicapped persons is the primary concern of the President's Committee on Employment of the Physically Handicapped. Continuing the informational use of the motion picture medium to develop interest in the rehabilitation and employment of the handicapped, the Committee's state and local committees will use a new motion picture this fall.

Entitled *The Biggest Bridge in Action*, the 27½-minute sound film is being sponsored by Mutual of Omaha, health and accident insurance company, as a public service. It is being produced by Wilding, Inc. Leading role is played by a polio victim.

"Open Doors of Employment"

According to Major General Melvin F. Maas, the retired Marine Corps officer and former Minnesota Congressman who heads the President's Committee, and is himself blind:

"This film will help open new doors of employment and hope for the physically handicapped. Its purpose is to alert prospective employers and other citizens to the fact that a physically handicapped person should not be forgotten but is still a most useful citizen who should have full opportunities in community activities including employment."

Mutual of Omaha will distribute the new film for free showings by community groups, according to Roger McGargill, director of the company's rehabilitation department.

"Physically handicapped persons constitute one of the biggest single sources of worker supply and we feel that this picture will help bridge the gap in understanding which keeps these people from useful, active employment," McGargill said.

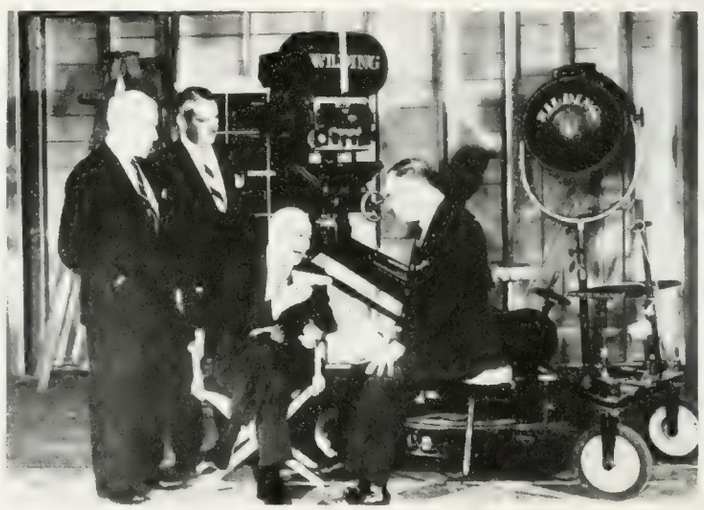
Members of the Committee

H. Williams Hanmer, president of Wilding, and V. J. Skutt, president of Mutual of Omaha, are on the President's Committee.

Star of *The Biggest Bridge in Action* is Rift Fournier, a promising high school football player when he was struck by polio seven years ago. Now paralyzed from the waist down, Fournier was working for Mutual in the company's home offices at Omaha, when he was discovered by Wilding script writer Ted Murkland.

In the story, a young engineer (played by Fournier) finds that while he has learned to face the world, despite his handicap, the world has not quite learned to face him. Even the State Employment Service had no jobs waiting for the handicapped. Ultimately, he helps build the "biggest bridge" in his home town of Action, Nebraska, and also bridges the gap in understanding which almost prevented his friend, a big contractor, from hiring him.

Business leaders behind new film *on aid to the physically handicapped are (l to r) C. W. Mayo of the Mayo Clinic, Rochester, Minn.; H. C. Carden, vice-president for advertising, public relations at Mutual of Omaha; Gen. Melvin F. Maas, Ret., head of President's Committee on Employment of the Physically Handicapped; and J. A. Kellock, vice-president and general manager of Wilding, Inc., the producers.*





ULTRASONIC FILM CLEANING: ANOTHER TYPICAL CFI/MANUFACTURER-RESEARCH-DEVELOPMENT COLLABORATION

Manufacturers of film processing equipment frequently come to CFI to test new equipment under peak-load conditions. And CFI technicians usually contribute greatly to the finished product, as in the case of this Lipsner-Smith film cleaner, first used on the West Coast by CFI. 40 years of serving the film industry has given CFI technicians a know-how that is respected and relied upon.

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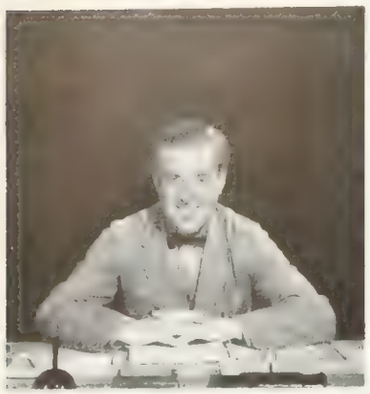
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Grant from Mutual Benefit Life Begins a

New Film Series to Guide "Later Years"

THE MOUNTING POPULATIONS of the aged throughout the world and especially in the U. S. have brought important new emphasis to related problems of job retirement and of adequate preparation of those who must look toward it in the immediate years ahead.

The universal importance and interest in this subject area has been recognized by a grant to the National Committee on the Aging by the Mutual Benefit Life Insurance Company, Newark, New Jersey. The grant will finance the first in a five-part film series entitled *The Later Years*, to be produced by Dynamic Films, Inc., New York.

Outlines Reasons for Aid

Announcement of the grant was made by H. Bruce Palmer, president of Mutual, and G. Warfield Hobbs, vice-president of the National City Bank of New York and chairman of the National Committee on the Aging. Speaking from the practical, yet far-sighted philosophy which has guided his company in previous film ventures, Mr. Palmer outlined the reasons for Mutual Benefit's interest in this project:

"Our fundamental objective, as a business, is to provide a needed service through life insurance protection. However, we believe that, as a good corporate citizen, we must be actively involved in projects that will strengthen and improve the economic and moral climate in which we operate.

"Not only is there a growing interest in the various problems connected with retirement, but there is also a need for authoritative material to encourage younger people to think about how they can best prepare themselves for their later years. We hope and believe that this program will meet this specific need."

First Film in Early 1960

The first film in the five-part *Later Years* series is planned for release in early 1960. The series will be produced under the personal supervision of Nathan Zucker, president of Dynamic Films and producer of the award-winning feature *A Place to Live* for the National Association of the Aging and the recent Academy Award nominee in the medical field, *Psychiatric Nursing*.

The entire *Later Years* series will take about two years to complete and features physical and mental health, work and leisure time, housing and living arrangements, gradual retirement and self-employment. A noted committee of specialists in these areas is spearheading the research.

* * *

IBM's "Teamwork in Action" Shows World Trade Activity

☆ The IBM World Trade Corporation has made its film debut this year with a 28½-minute black-and-white motion picture on the highlights of World Trade's 1958 business year. *Teamwork in Action*, recorded in five different languages for company employees around the world, touches on a number of important projects undertaken throughout 1958.

Filmed by Hartley Productions, Inc., *Teamwork in Action* focuses upon IBM participation in the Brussels Fair, the Geneva *Atoms For Peace* conference, and the International Geophysical Year, in addition to depicting several intra-company activities. One of the film's highlights is the sequence on compiling an index for the Dead Sea Scrolls.

Released by IBM for showing in 84 countries, the film is available in both 16mm and 35mm versions. It has been called "a cross-section of progress in dramatic visual terms," by A. K. Watson, president of the organization.

Further information may be obtained by writing Mr. J. M. Connolly, IBM World Trade Corp., 825 U. N. Plaza, New York, N. Y.

* * *

120 Biology Teaching Films Goal of National Committee

☆ A comprehensive new series of biology films for secondary school use is being developed by more than 200 biologists currently working in committees set up by the American Institute of Biological Sciences.

Their goal is the content material for 120 teaching units that will go into a series of films and related materials aimed to help high school teachers to strengthen instruction in biology. Each unit will consist of a half-hour motion picture, accompanied by study guides and other printed aids.

Funds from the Ford Foundation's Fund for the Advancement

(CONTINUED ON PAGE 54)



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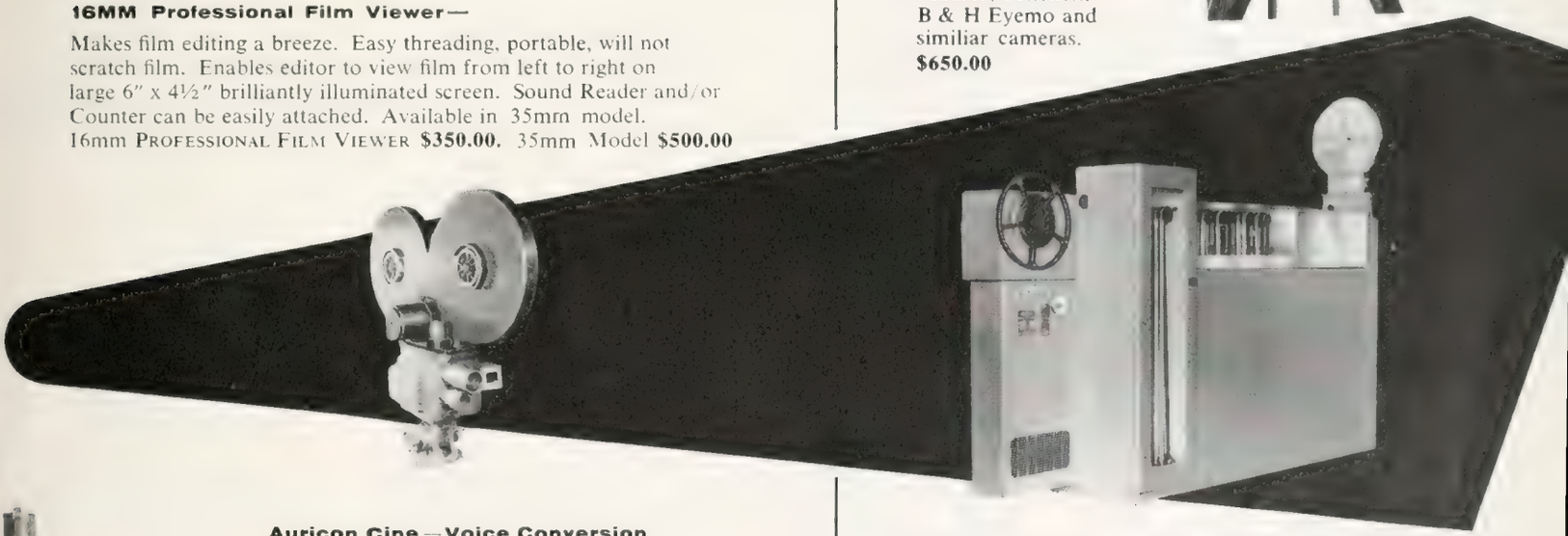
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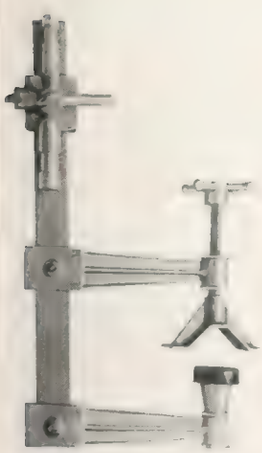


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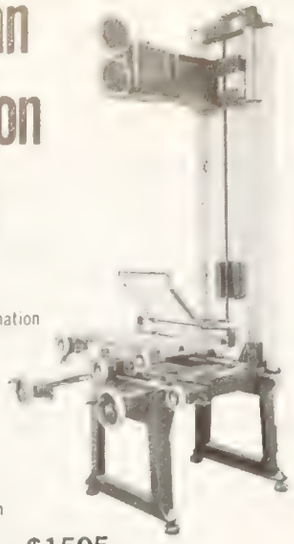
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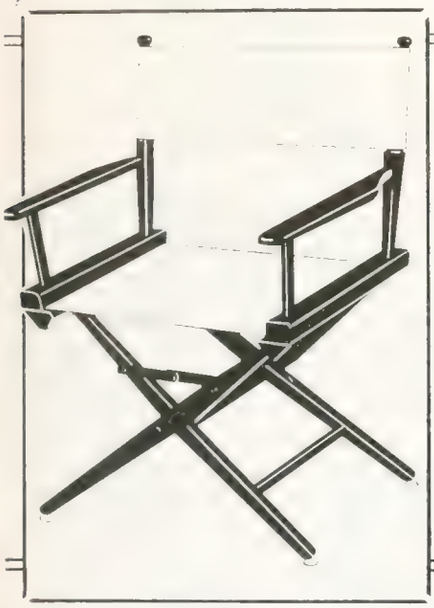
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Pictured at Chicago awards *ceremony are (l to r) Mervin LaRue, Larry Warnock, George Colburn, Bob Richardson.*

First Colburn Merit Awards to Three Midwest Producers

☆ Awards of Merit plaques were recently presented to three 16mm motion picture producers by the Producer Services Department, George W. Colburn Laboratory, Inc. Ceremony took place on July 15 at the Merchants and Manufacturers Club in Chicago's Merchandise Mart.

The unusual honors were presented to veteran medical film maker Mervin W. LaRue, of Mervin W. LaRue, Inc., Bob Richardson of the Barber-Greene Co.; and to Larry Warnock of the Link-Belt Company.

Mr. LaRue was cited "in recognition of over 40 years of quality film making." He has been producing motion pictures, largely in the field of the medical sciences and research, since 1916.

Mr. Richardson, Barber-Greene's motion picture supervisor, received his Award of Merit for the "creative and unique handling of his company's newest motion picture production *Dragnet*." The film is being widely distributed through the U. S. and Canada for sales training use.

Larry Warnock, audio-visual coordinator for the Link-Belt Company, was named "Outstanding Film Producer of the Year" by Colburn's Producer Services Department. His award was given in recognition of three outstanding recent Link-Belt productions: *Preparation Makes the Product, Roller Chains Dynamic Decade* and *Foundry Flexibility*.

* * *

Production Services Annual

☆ The 1960 Buyer's Guide to Production Services & Equipment is now in preparation for fall publication by the Editors of BUSINESS SCREEN. Watch for the date!

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SIGHT & SOUND

Films' Featured Role at 8th Rehabilitation World Congress

☆ Murray Silverstone, president of 20th Century-Fox International Corp., has been appointed chairman of the film committee for the Eighth World Congress of the International Society for the Welfare of Cripp'es.

The Congress will take place August 29-September 3, 1960, in New York City. The National Society for Crippled Children and Adults and the Canadian Council for Crippled Children and Adults will hold their annual meetings concurrently with more than 5,000 physicians and other professional rehabilitation workers expected to attend. President Eisenhower is honorary president of the Congress.

One of its major events next fall will be the continuous showing throughout the week of films which have been produced throughout the world dealing with rehabilitation services for the handicapped. The Film Theatre is an outgrowth of the International Rehabilitation Film Library of the International Society which was established in 1953 to promote the international exchange of 16mm films dealing with all aspects of rehabilitation.

Another feature of the Eighth Congress will include the presentation of International Rehabilitation Film Awards for the best films dealing with rehabilitation produced since the Seventh World Congress was held in London in 1957.

* * *

National Visual Presentation Assn. Readies a Fall Program

☆ The National Visual Presentation Association, comprising a membership of producers, processors and users of visual media in business, has elected Horace W. McKenna of Union Carbide Chemicals Company as its president.

Named as vice-presidents of NVPA at the recent Eighth Annual Meeting in Manhattan were Harry P. St. Clair, Jr., American Electric Power Service Corp., and Charles Corn, Admaster Prints, Inc. Janet Wilkins, National Association of Manufacturers, was elected secretary of the association.

Key committee posts went to Bennett V. Schultz, Technifax Corp., as membership chairman and to Diego Daniello, Manhattan Color Labs, who is chairman of the Association's 1960 "Day of



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(CONT'D FROM PREVIOUS PAGE)

Visual Presentation." Co-chairman for that event with Mr. Daniello is Kip Sheppard, Skytop Studios, who directed last year's program.

The new post of executive secretary has been created by NVPA's Board and is being filled by Dr. Harold Joseph Highland, director of the Graphic Communications Center in New York City.

* * *

Bell & Howell Earnings Up 47% Over 2nd Quarter '58

☆ Bell & Howell Company's earnings for the second quarter of 1959 continued ahead of last year, with sales at approximately the same level. Net earnings of $583,249 were up 47 per cent from the second quarter 1958 figure of $395,694, largely because of more favorable profit margins.

President Charles H. Percy noted that amateur photographic equipment sales in the first 6 months were higher than in 1958 but lower professional equipment and government sales reduced totals for first and second quarters.

* * *

Electronics Group to Manage & Expand Houston-Fearless

☆ Reorganization of the Houston Fearless Corporation, the world's largest manufacturer of film processing systems and precision audio-film equipment for the motion picture and television industries, has been announced.

With corporate headquarters remaining in Los Angeles, Houston Fearless will expand its component work in advanced industrial and military electronics.

Direction of the company is now in the hands of a group of electronics executives headed by Noah Dietrich, formerly associated with Howard Hughes.

* * *

Behrend Cine Corporation Is TV Equipment Co.'s New Name

☆ Its services and principals unchanged, the Television Equipment Company has a new name: The Behrend Cine Corporation. The leading midwestern supplier of professional motion picture equipment maintains its showroom and other facilities at 161 E. Grand Avenue in Chicago. Telephone number is MIchigan 2-2281.

The Corporation supplies industry, schools, producers and television stations with professional film equipment on a rental or direct purchase basis. Cameras, lighting, editing, sound, projection and animation equipment are among its principal lines.

PARTHENON PICTURE
HOLLYWOOD

In the course of discussions wi a client about certain complexiti which were being pressured in his picture, it became necessary crystallize in words one of t principles on which good film makers have always instinctive built their work.

NOTE ON SIMPLICITY

True simplicity is an elusive qua ity, and very rare. But man forms pass for "simplicity." Ther is the simplicity of *paucity*, wher that's all the man knows abou the subject and hasn't had time t fog it up with complex construc tions and long words. Then there' the simplicity of *selection*—this i getting closer to it; it at leas sloughs off and discards a lot o irrelevancies and items which though relevant, aren't really fun damental to the subject.

But, to me, the real simplicity i the simplicity of *distillation*. Her you start with the whole comple subject and distill it down to it utter essence . . . you boil off no just the irrelevancies, but the ex planatory material and develop mental aspects — and you distil down to the syrup. To switch metaphors, you start with the bush covered with flowers, trace the branches back to the main stalk follow down the stalk to the ground, and then at the bottom of the original root you find the seed from which the big, showy bush grew. True simplicity is that seed.

Here's an example. For a phonograph record-album called "The Story of Jesus," Side 3 permitted exactly eight seconds to tell the audience (children aged 6 to 9) why Jesus' teachings endured when the many other prophets of the time were soon forgotten. *Why* was He different? I put the question up to our pastor advisors and got a succession of 5,000-word confusing roundabouts. I read them, I studied the four Gospels in a half dozen translations, thought long and hard, and finally got the answer from my wife:

"Until Jesus came, people had always been *afraid* of God."

At first glance, this seems too simple. But when you think it over and roll it around in your mind, you find that in those few words is the seed from which the Gospels could be written and on which a church was founded.

The simplicity of paucity . . . the simplicity of selection . . . but, for real—and for good films—the simplicity of *distillation*.

Cap Palmer

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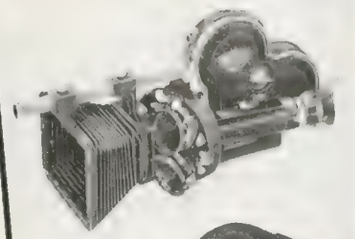
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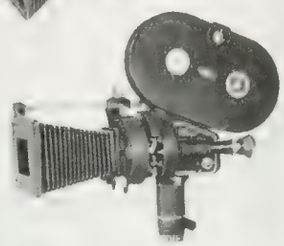
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Cordially,
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Paul Klingenstein
President

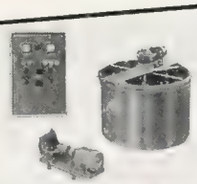
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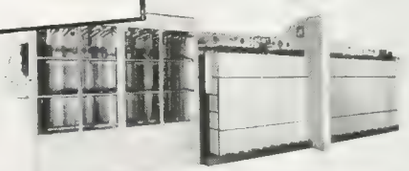












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VISUALS DOMINANT ROLE AT MOSCOW

Color, Sound and Big Screen Pictures Get Capacity Audiences at American Exhibition

THE AMERICAN NATIONAL EXHIBITION at Moscow, which opened in late July with the now historic Video-taped meeting between Vice-President Richard Nixon and Premier Khrushchev, continues to provide a setting in which sight sound visualizations of the United States are the major crowd-pleasers.

Turn-away throngs of eager Soviet citizens wait the scheduled showings of Circarama with its motion picture excerpts of Americana. Under the huge geodesic dome of the main Exhibition building are the 20 by 30-foot still picturizations of Charles Eames' Septorama and if the visitors are still looking for visual thrills, they can visit the RCA-Ampex color television exhibit where a battery of receivers show the miracle of color tv (which the Russians still don't have).

Pictures on Eighteen Big Screens

Circarama duplicates its success at Disneyland, the Casablanca Trade Fair and at Brussels as eleven projectors throw brief motion picture excerpts of U. S. landmarks, its people at work and play, its engineering feats, factories and culture. The 360-degree presentation uses eleven separate Stewart Trans-Lux seamless screens.

Septorama is a colorful still show, developed by the West Coast's Charles Eames, with seven projectors showing related scenes of the American way of life to the audiences on the exhibit floor below. Capacity of the hall is approximately 5,000 and reports from Moscow show that space is jammed for most of the 15 daily presentations.

Russian sound tracks are used for both Circarama and Septorama presentations and their operation is supervised by Willis Warren, a motion picture engineer on the Exhibition staff.

RCA Studio Does 16 Shows Daily

Crowds also mill around the RCA-Ampex studio exhibit (also in the main exhibition hall) watching the color television receivers during the 16 shows a day which the exhibit has averaged since the opening. Mike Gargiulo of NBC is in charge of the color tv unit with the studio under the supervision of Richard Hooper of RCA.

The Soviets say they will have color on the air by the end of the year but, so far, color television in the USSR is still in the experimental stage, so it's an effective "first" for the USA.

If visitors are still looking for pictures, there's a Polaroid camera demonstration to visit and the notable "Family of Man" exhibit of 500 stills assembled by Edward Steichen, which is housed in a separate plastic pavilion on the exhibition grounds.

Video-Tape, color television, good big color pictures in both motion and still forms are important assets as visuals truly play a dominant role in bringing about better understanding of the American Way where Communism rules.



Beneath the huge geodesic dome *of the American pavilion at Moscow, seven large screens carry colorful images of the U. S. in Septorama to Russians.*



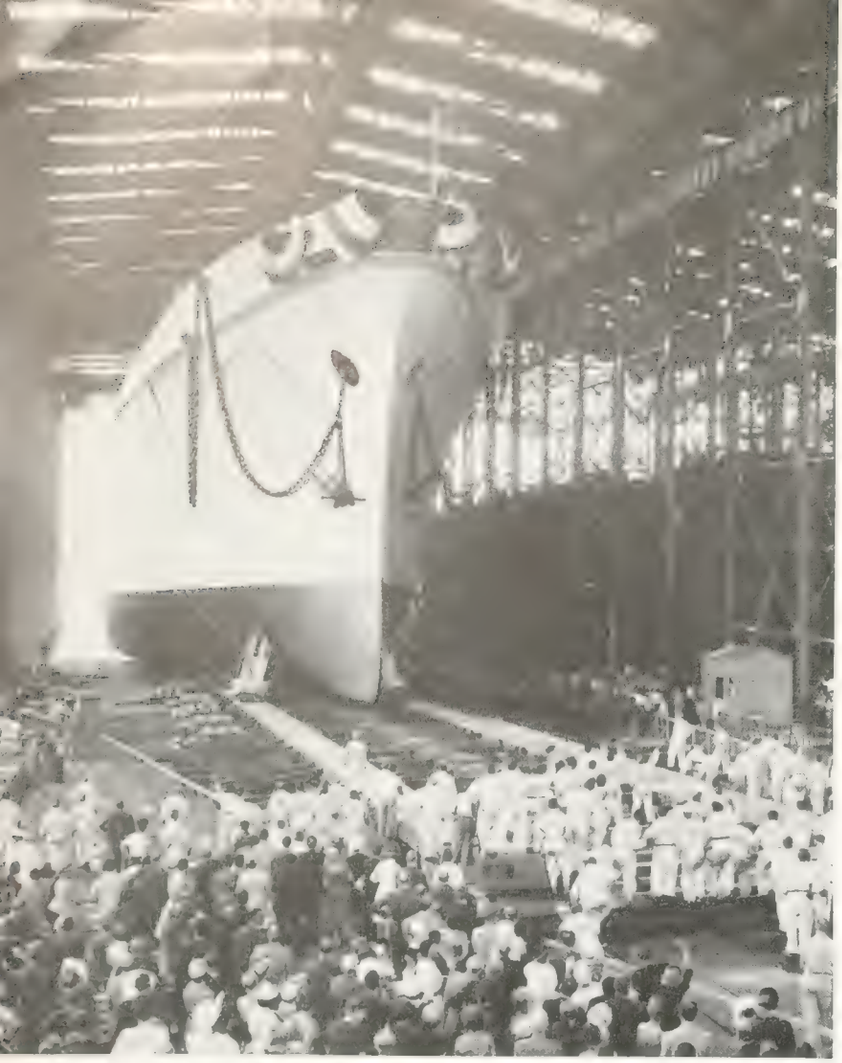
RCA's color tv camera is a key attraction.

Films Show U. S. at Trade Fairs

☆ The Office of International Trade, U. S. Department of Commerce, has two excellent 13½-minute color films on trade fairs abroad. *Showcase for Feedom* tours 1958 fairs at Izmir, Milan, Poznan, Tunis, Vienna and Zagreb. *Uncle Sam Goes to the Fairs* shows industry-government cooperation. Both are available on request from field offices of the Department of Commerce on a nationwide basis.

Below: *U. S.-made projection equipment handles Moscow exhibition film showings.*





As cameras roll, the N. S. Savannah slides down the ways on July 21.

Assignment: the N. S. Savannah

Producer Sam Orleans Films Series on Nuclear Ship

THE LAUNCHING of the Nuclear Ship *Savannah*, the world's first nuclear-powered passenger-cargo vessel, is to be released on film for general distribution this fall as the second in a series of motion pictures on the revolutionary new sea voyager.

Shot by Sam Orleans & Associates, Inc., the film is entitled *Underway*, and will join its predecessor, *Full Speed Ahead*, as an important historical document. Two more films are slated to complete the record of the *Savannah's* evolution and progress: one of the forthcoming sea trials of the vessel and one of the new vessel's maiden voyage.

Below: *Orleans films mock-up nuclear training of crew members.*



First: "Full Speed Ahead"

The first film of the series, *Full Speed Ahead*, is a detailed visual record, with narration, of the N. S. *Savannah's* development and construction, from the keel-laying ceremony, at which Mrs. Richard M. Nixon officiated, through its multi-faceted assembly to the application of the last coat of paint, so to speak.

Lensed with 35mm color film, it features some unusual photographic "firsts," such as the shooting of the complete operation of an atomic reactor within the chamber itself and then the installation of the reactor.

Main assembly shots were logged in the yards of the New York Shipbuilding Corporation, in Camden, New Jersey.

Following an official showing in Washington, D. C., *Full Speed Ahead* was released for television last summer through Sterling Movies, USA, sponsored by New York Ship, Babcock & Wilcox Co., and States Marine Lines. More than 154 telecasts of the print have been run to this date.

The new film, *Underway*, is the dramatic analysis of the steps leading up to the launching of the ship and the history-making event itself. The *Savannah* was launched on July 21, 1959, at an impressive ceremony, by Mrs. Dwight D. Eisenhower, acting as sponsor.

Will Get Reactor Next Year

Initial loading of atomic reactor fuel will take place aboard the *Savannah* in the Spring of 1960, and extensive sea trials will be conducted before the ship is finally delivered to the States Marine Lines for its maiden voyage. All of it will be filmed by Sam Orleans whose marine engineering background has helped to give the first two films the know-how that they carry with them.

To Revolutionize Sea Travel?

The story of the N. S. *Savannah* is an important one. The ship is due to revolutionize world sea travel. And it may well serve to step up peaceful applications of nuclear power. President Eisenhower called the shot two years ago, when he said: "I am confident that the ship will be the forerunner of atomic merchant and passenger fleets which will one day unite the nations of the world in peaceful trade."

FILMS FOR LABOR

AFL-CIO's New Film Series "Americans at Work" Marks Sharp Upturn in Screen Activity of Unions

A BUSINESS SCREEN SPECIAL REPORT

MILITANT, ORGANIZED American labor organizations, spearheaded by the AFL-CIO headquarters' Film Division within the Department of Education, are making good use of the film medium.

Films dealing with economic facts of automation, in opposition to "right-to-work" legislation, advocating active membership participation in politics, explaining social security and benefit programs, and inculcating member loyalty in their respective unions are currently moving to locals from "coast to coast."

As the AFL-CIO puts it, "many local unions, joint boards and central bodies have used labor films effectively. By hard work and proper planning, they have made use of one of the most powerful educational weapons of the 20th Century."

Nearly 200 affiliates are currently using the AFL-CIO "Film-A-Month" Plan, "building understanding of many of the issues of the day, including the AFL-CIO's 12-point legislative program put before the 86th Congress."

Fifty-Two Films in Series

Biggest news of the year, however, is the sponsorship by the AFL-CIO of a new series of fifty-two 13½-minute television films, showing what union members do on their jobs in thirteen different industries. By July 11, over 100 television stations were providing weekly periods for the showing of this *Americans at Work* series on sustaining, public-service time.

Norwood Studios Produced

Produced by Norwood Studios, Inc., Washington, D. C., the series has featured *Railroad Passenger Workers* (first of a series of three films in that field); Fire Fighters (Int'l Association of Fire Fighters, AFL-CIO); Postal Workers (National Postal Transport Association, AFL-CIO) and subsequently will present Machinists, Auto Workers, Hotel Employees, Glass Blowers, Bakers, etc.

13½ Million Labor Audience

Technically accurate and as dramatically interesting as good camera work and the varied, realistic, industrial subject matter can make them, the films in this series have one big advantage: the built-in, pre-interested audience of some 13½ million members of the AFL-CIO locals. As AFL-CIO television station promotion puts it:

"They, their families, their friends, their dozens of good neighbors with whom they do business—all have good reason to tune in to see and enjoy *Americans at Work*. Through union organizations in each station area, all of these good reasons will be presented with maximum impact. Our

Via television and in 16mm group showings, the big labor groups are now reaching millions of viewers . . .

advertising, promotion and publicity will see to that . . ."

The *Americans at Work* series is being offered to television stations on the basis of "exclusive use of these films in your station area." Thus far, stations from Alaska to Maine and as far south as Puerto Rico, Florida, Mississippi, Louisiana and Texas are on the weekly tv showing line-up.

How do the unions like them? Wallace J. Legge, industrial secretary of the National Postal Transport Association, representing AFL-CIO postal workers, told Norwood Studios on June 29:

"On Friday, June 19, AFL-CIO TV Coordinator Milton Murray presented the *Postal Workers* film in the *Americans at Work* series to our Board of Directors for viewing. The film was enthusiastically received by the Board and I am confident that it will be well received by the public."

Management groups have wisely lent a hand when requested. The films on Railroad Passenger Workers and Railroad Shop Craft and Maintenance Workers received advice from the Association of American Railroads as well as the public relations department of the Railway Labor Executives' Association.

Some Other Union Films

But television is only one part of Labor's visual education and information many-sided program. Note the United Steelworkers of America with its film *Building Union Participation in Politics*. Note the Electrical Workers (IUE-AFL-CIO) with *Help Wanted*, a picture on the economic effects of plant decentralization. Note the two hard-hitting 1958 AFL-CIO films opposing "right-to-work" legislation, *We, the People* and *It's Good Business* (sponsored by the National Council for Industrial Peace).

Reuther on Automation

Walter Reuther's testimony before the Senate Subcommittee on Anti-Trust and Monopoly gives the United Automobile Workers' viewpoint on the effects of "the on-rushing economic facts of automation. He suggests that we need to prepare to meet the problems of abundance and should decide who will push the buttons." The quote is from the AFL-CIO's descriptive literature on the picture titled *Push Buttons and People*, an 18-minute, 1958 sound production.

The Glass Bottle Blowers' Association present their union story in two films: *To All Concerned* and a 1958 production, *This Is Your Union*. The Distillery, Rectifying and Wine Workers International, AFL-CIO, explains basic facts in the film *Your Social Security Fund in Operation*.

And, finally, there's the newest (and one of the best) of these labor pictures, the United Rubber Workers' 32-minute dissertation on democracy at work within a single local union.

Portrait of a Democratic Union

The Rubber Workers Show "A Mighty Fine Union" as the Documentary Story of One Local's Problems

SPONSOR: The United Rubber, Cork, Linoleum & Plastics Workers of America, AFL-CIO.

TITLE: *A Mighty Fine Union*, 30 min., b&w, produced by Washington Video Productions, Inc.

* * *

☆ The United Rubber Workers have been labeled "a model of democratic unionism" and no more fitting tribute to the principles of union democracy could be imagined than the motion picture, *A Mighty Fine Union*, with which the URW observes its 25th anniversary this year.

For this film resists the temptation of self-eulogy, it doesn't present a series of closeups of bland, smiling faces of autocratic leadership . . . instead *A Mighty Fine Union* is one that lives with the day-to-day problems of grievances, of young aggressiveness vs. sage experience and of acute, unsparing self-examination.

As a prototype of what management could do with the potent realism of black & white film, this is a film corporate policymakers should see. Not that it concerns itself with management-baiting, because it doesn't. In fact, the URW had the full cooperation of the Goodyear Tire & Rubber Company in the filming of actual workers on the job in Akron plants.



A Rubber Workers' local *in action as its president (top, left) argues a grievance case in this scene from "A Mighty Fine Union."*

Answer to Current Abuses

But it is a worthy answer to well-publicized abuses of other labor groups and is essentially an outline of what proposed Federal legislation aims to safeguard: the democratic processes which have helped build the real greatness of the American labor movement. At a time like this, L. S. Buckmaster and other international officers of the URW have weighted the scales in labor's favor by this forthright picture.

We agree that special credit is due Joe Glazer, the URW's outspoken education director, who has been chiefly responsible for steering *A Mighty Fine Union* through the shoals that have beset both contemporary labor and management films. How many similar films would be content to present top union officials with only "wave of the hand" shots?

Local Story Main Theme

From its brief opening sequence at the URW national convention in Florida for the "big" side of union democracy in action, *A Mighty Fine Union* quickly shifts emphasis to its main theme: the vehicle of an impending election in a local that shows the conflict between the old guard local president and a forceful, aggressive young opponent.

These principals and their adherents form sides in a grievance dispute that explains and highlights the machinery of negotiations, contract talks and democratic union election principles. It brings in the formative years (through the brutal, bitter '30's) without cringing and, equally important, without raising old antagonisms against the rubber companies.

Washington correspondent Robert E. Hoyt, writing in the AKRON BEACON JOURNAL, says "it tells much about the URW as an institution in what it fails to show." And we agree that the film's lack of self-aggrandizement, cliches and hero worship is a rewarding experience.

Excellent Job of Filming

The real people of the URW come to life through the skilled camera work (by Peaslee Bond) and the direction of George F. Johnston of Washington Video Productions. The script was written by Nicholas C. Read and Morten Parker, with technical consultation, vigor and restraint provided by Joe Glazer for the URW. An original music score featuring the Charlie Bird Trio is mindful of Mr. Glazer's reputation as a labor balladeer.

We recommend this picture for the N.A.M. film library and for viewing by Jimmy Hoffa, too.



Right: *filming the local's pre-election meeting as a young member (standing at right) calls for aggressive action.*

The People Along the Pipelines

Carrying Public Relations Story Into Local Communities
Columbia Gas System Picture Shows People and Their Jobs



Above: *focus on history as an early salt brine well is drilled with springpole rig.*



Above: *System production supervisor Daniel Coffee (center) and Merle Hosler of System Service Corporation discuss scene with JHO cameraman Robert Tavernier (on dolly).*

THE KEY TO the Columbia Gas System's newest film is its title—*These Are My People*. It tells a story of people, the thousands of people who make the giant natural gas industry function smoothly. And it tells its story in terms that people, the millions of people who depend on gas every day, will find most absorbing.

These Are My People was designed for double duty. It was planned from the beginning to serve as both a public relations and employee relations tool. Filmed in 16mm Ektachrome by The Jam Handy Organization, the film tells how the natural gas industry began with the accidental drilling of the first well, and brings the story down beyond the present day to the industry's prospects for the future.

Takes Viewers Behind the Scenes

The new film takes the average natural gas consumer behind the scenes. It shows him the many complex jobs, the careful synchronization of tasks, and the complex network of pipelines and plants that make possible the reliable little blue flame that burns eternally in his range, his water heater, and other appliances. To the public, the film tells a story of people working together to provide constant and dependable supply of the "ideal" fuel—natural gas.

To an audience of Columbia Gas employees, the film holds up a mirror that reflects not only the individual, but his importance to the overall operation and to his community. That Columbia Gas chose to tell its story through him and his fellow employees testifies eloquently to the fact that he is an important man in his employer's eyes.

If the behind-the-scenes approach was to be believable, the Columbia Gas people decided, real people and real places would have to be used. As a result, 64 of the 94 actors in *These Are My People* are System men and women.

Filmed at 53 Locations in 16 Cities

For the most part, they are not really acting —they are performing their own jobs, on the job. The film crew traveled to 53 locations in 16 cities and towns throughout the seven-state area of the Columbia System to film them on the job. This was accomplished during a 30-day split-second location shooting schedule.

Even the historical scenes were made as authentic as possible. For the shooting of the accidental first drilling of a natural gas well, actors and crew went on location in the Kanawha Valley of West Virginia and set up a real "spring-pole" drilling rig. A section of 1820-style pipeline was also constructed—of hollowed-out logs.

Although the story of gas is the story of people, the film also tells of a time before people existed. Then, hundreds of millions of years ago, lush prehistoric swamps and the bodies of tiny marine animals were buried by ancient seas and shifts of the earth's crust. Complex processes of chemical action, heat and decay finally changed these organic minerals into vast underground deposits of natural gas.

Explores History of Gas Industry

From that first unexpected discovery in West Virginia, the story follows the searchers for natural gas. There came the wildcatters—the well drillers—who learned their rules of thumb through trial and error and hard knocks. Then the geologists, who brought science to the gas fields.

These Are My People also tells the story of the men who built the nation's network of pipelines . . . the story of the men who learned how to put gas back in the ground where it came from, to be stored for use during periods of peak demand . . . and the story of the men who direct gas supplies through the underground pipeline distribution networks to meet the fluctuating needs of people and industries.

Films Are Produced to "Fill Need"

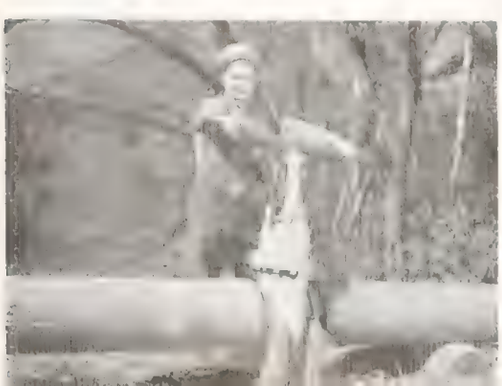
These Are My People is the seventh color motion picture produced by the System. It was produced to replace a ten-year-old film called *The Eternal Flame,* which was unusually successful not only in this country but abroad as well. On the average, Columbia produces a film every two or three years; the most recent was *Underground Story of Natural Gas,* also filmed by Jam Handy. But films are produced only to fill a need.

Because Columbia Gas companies operate over a widespread area, which includes many smaller cities and towns, 16mm films have been found very effective in carrying the System's public relations story into schools, into church and club meetings and, via local television, into homes in its operating territory.

Largest Integrated Gas System in U.S.

Columbia Gas System is composed of 17 subsidiaries which together form the largest integrated natural gas system in the nation. It operates an 850-mile pipeline linking the gas-

Below: *crude valve controlled natural gas flow through wooden pipelines in 1800's.* Center: *customer serviceman radios completion of job to his dispatcher.* At right: *gas dispatcher operates valves and regulators 90 miles away by pressing button on his telemetering console.*







rich Louisiana Gulf Coast with its Appalachian distribution area. From this and other lines, it distributes gas in Kentucky, Ohio, West Virginia, Maryland, Pennsylvania, and New York. For such a vast but localized audience, movies are an ideal medium, the System finds.

Measured statistically as well as by audience reaction, Columbia's film program has been successful. By distributing through System public relations offices and professional distributing services, Columbia's films have reached a television audience of over 65 million in just over four and a half years. More than 56,700 individual groups have been shown the films—an audience total of over 3,250,000.

Picture Ideas Come from the Field

The System follows no fixed schedule for production of films. Suggestions for a new picture generally come from the System's Information Committee, which is composed of the Directors of Information of the three major operating groups in the System. After a film



Above: *pipe inspector gives precise directions to bending machine operator as pipe is tailored to curvature of land . . .*

is authorized by System management, the committee picks a producer and approves a script, generally based on recommendations by W. M. Kimball, Director of Information at the System's New York Office.

Daniel J. Coffee of the New York Information office, the System's "visuals" expert, worked with The Jam Handy staff on *These Are My People*. He traveled on basic research trips with the writer, assisted with editing and production, and in general lived with the film from original idea to finished print.

Two Film Versions Now Available

Two versions of the new picture are already available to groups and television stations within the System's operating area.

These films are available from the System's Information offices (within its seven-state area); from Modern Talking Picture Service exchanges, and (for television stations) from Sterling-Movies U.S.A.

A companion booklet was prepared and will be distributed to groups using the film. The purpose of the booklet is to reinforce the film's impact through repeated recall. An attractive reminder of a pleasant show, it will also be used as information brochure on the natural gas industry in general and Columbia Gas in particular.

Below: *fishing is one of Empire State's industries shown in "All About New York."*





Above: *an historical scene on the banks of Mr. Hudson's river is rich in color.*

The BIG Picture of New York

Blending Scenic Beauty With Broad Factual Background, New Color Picture Is N. Y. Telephone's Contribution to a "Year of History"

SPONSOR: New York Telephone Company.

TITLE: *All About New York*, 34 min., color, produced by Owen Murphy Productions, Inc.

☆ This year marks the 350th anniversary of the discovery of the Hudson River and Lake Champlain by Henry Hudson and Samuel de Champlain. New York State is celebrating it as a "Year of History" and the New York Telephone Company, as a contribution to the occasion, is now presenting this very fine motion picture for showing not only in the Empire State, but nationwide—and soon, worldwide.

Although release has been keyed to the Hudson-Champlain observances, *All About New York* has been designed for a long and fruitful life. It will stimulate and attract industry and commerce to the state, increase the flow of visitors and tourists and point out the advantages of New York as a place to live, work and do business.

Sweeping Vistas of the Empire State

All About New York is almost as all-inclusive as its title. In production for almost a year, the film encompasses some 483 location scenes documenting the state's agriculture, history, industry, recreation, scenic interest and transportation facilities.

Visually, the film is a series of stunning scenes, prettier than picture post cards, but meaningful as well—each scene seems to be a vignette of something important happening. This is a tricky thing to do—to blend together such a kaleidoscope of people and scenery, yet to keep the picture moving along in unity. But the film never fails to hold together.

More than 4,000,000 New York Telephone Company customers have received bill inserts telling them how they can arrange for showings for clubs and other groups. The picture will be used for showings arranged by the Department of Commerce, the Convention and Visitors Bureau, and chambers of commerce. It will be seen by social and civic groups, and in schools across the state.

150 Prints Are Already Insufficient

One hundred and fifty prints are currently circulating, and they have not been enough. Demand is running so high that some promotional activities planned by the company to stir up interest in the film have had to be postponed.

The Public Relations Department of the New York Telephone Company was responsible for initiating and supervising the project. It is estimated that from now through the next twelve months over 2,000,000 people will see the film—live.

Thomas Wilson, Customer Relations Manager of the New York Telephone Company, feels that as soon as the supply of prints permits—in the very near future—the film will find a wide audience outside of the state and this will be welcomed. For as industry and tourism prospers in the state, the New York Telephone Company will share in the prosperity.

(CONCLUDED ON PAGE FIFTY-SIX)

A dramatic shot of Manhattan's towers from "All About New York"





NAVA's president-elect *W. G. Kirtley of Louisville, Ky. (left) receives congratulations from outgoing president, P. H. Jaffarian, Seattle.*



Mr. Jaffarian *opens first general session of 19th Convention in Chicago. On screen at left is theme of this year's meeting.*

2,500 Attend 19th NAVA Convention

National Audio-Visual Association Elects Kirtley as President: Church, Industrial, Rural, Medical and School Groups Also Meet

EXPRESSING HIS APPRECIATION of "the important part your members play in the education and training of our citizens," President Dwight D. Eisenhower addressed his greetings to the 2,537 persons in attendance last month at the 19th annual convention of the National Audio-Visual Association in Chicago.

"It is good to learn that you are discussing new ways to employ audio-visual tools in the teaching of mathematics, science and foreign languages," the President's message concluded.

The basic theme of this gathering of dealers, manufacturers, producers and distributors of audio-visual tools and materials was expressed by retiring NAVA president P. H. Jaffarian of Seattle, Washington in his opening remarks to the first general session at Chicago.

"The mission of this meeting is clearly characterized by our timely convention theme, 'Lift Our Standards Higher.'"

Keynote speaker Charles H. Percy, president of the Bell & Howell Company and an active participant in national affairs, challenged the audio-visual industry to alert the nation to the



Above: *newly-elected officers of association (l to r): Robert P. Abrams, treasurer; Mahlon Martin, second vice-president; W. G. Kirtley, president; Harold Fischer, secretary; and Harvey Marks, first vice-president.*

Below: members of NAVA's Board of Directors *and 1960 Exhibitor's Committee: front row (l to r): Ruth Walsh, Rochester, N.Y.; Malcolm Ewing, Jackson, Miss.; Bob Abrams, Philadelphia; Harold Fischer, Orlando, Fla.; president-elect Kirtley; P. H. Jaffarian, Seattle; Harvey Marks, Denver; Earl Harpster, Cleveland; Eloise Keefe, Dallas, Texas. Back row (l to r): Max Rarig, Seattle; Mahlon Martin, Massillon, Ohio; Geore Roghaar, Arlington, Mass.; Jerome Kintner, San Francisco; Peter Allinger, Vancouver, B.C.; J. Howard Orth, Des Moines; B. B. Odell, Burbank, Cal.; M. G. Gregory, Lubbock, Texas; Paul E. Reudeman, Livonia, Mich.; Marty Myers, East Orange, N.J.; Bob Maybrier, Warsaw, Ind.; and V. C. Doering, Detroit, Mich.*



Today's Crisis in Education Becomes Convention Rally Cry

"crisis in education," a problem he described as vital to national survival. Percy charged the group with this great crusade because of its unique position as "the communicative link between businessman, educator and citizen."

"Today we face new threats from without in the utter dedication of Soviet Russia to the goal of beating America in all areas at any cost," said Percy.

"We must continue to meet new political and economic threats. Our system of free and compulsory education for all is the keystone. Education is the greatest weapon of a free



Above: *president Jaffarian and executive vice-president Don White of NAVA read President Eisenhower's message to the Convention.*

people, because education brings enlightenment," Percy concluded.

Other leading speakers at general sessions included Dan J. Forrestal, director of public relations, Monsanto Chemical Company, who presented an address on "The Sights and Sounds of a Company" and Dr. William B. Sanborn, director of the Bureau of Instructional Materials, San Francisco Unified School District, who spoke on "The Future for Instructional Materials—A Problem in Professional Cooperation." Elliott H. Kone, director of the Yale University Audio-Visual Center, New Haven, Conn., was the third general session speaker. His subject was "The Philosophy and Practice of the Language Laboratory."

J. Roger Deas of the American Can Company presented an inspirational talk on "The Vision of America" at the convention's second general session.

Seven Other Groups Hold Meetings

Participating during the three-day convention program, which was held July 25 to 28, were guests and members of seven other participating groups with varied agricultural, educational, industrial and religious audio-visual interests. The Educational Film Library Association held its annual meeting just prior to the NAVA Convention; business and industrial representatives attended the Audio-Visual Workshop for Industrial Training Directors and a regional meeting of the Industrial Audio-Visual Association.

With attendance up an estimated 11% over any former year, exhibitors in the NAVA Trade Show were generally enthusiastic over fall and

winter marketing prospects, reflecting the optimism of audio-visual dealers who comprise the major share of the Association's nationwide membership.

Name Officers for the Coming Year

During the business sessions of the 19th Convention, William G. Kirtley, president of the D. T. Davis Company of Louisville, Kentucky, was elected president of NAVA, succeeding P. H. Jaffarian who became chairman of the Board of Directors.



Keynote speaker *at the NAVA Convention was Charles H. Percy, whose challenging message was "The Quiet Revolution."*

Harvey W. Marks of the Visual Aid Center, Denver, Colorado, was named first vice-president and Mahlon H. Martin, Jr., M. H. Martin Company, Massilon, Ohio, was elected second vice-president. Harold A. Fischer of Photosound of Orlando, Orlando, Florida, is the secretary-elect and Robert P. Abrams, Williams, Brown & Earle, Inc., Philadelphia, Pa., is the new NAVA treasurer.

Newly-elected directors at large of the association include J. W. Kintner, Photo & Sound Co., San Francisco, and Harold W. Newman, Newman Visual Education Co., Kalamazoo, Mich. New regional directors named are: George E. Roghaar, New England Film Service, Inc., Arlington, Mass., for New England; Malcolm P. Ewing, Jasper Ewing & Sons, Inc., Jackson, Miss., for Southeastern states; Edward C. Taylor, Taylor Films, Huron, South Dakota, for the Plains states; and Max H. Rarig, Rarig Motion Picture Company, Seattle, Washington, for the Western States.

In his "Report to the NAVA Membership" the Association's executive vice-president, Don White, made an excellent summation of the progress made during the past year.

Noting the change in Federal attitude toward audio-visual materials, which it had classified as "non-essential" just four years ago during the President's Conference on Education, Mr. White cited the appropriation by Congress just a year ago of more than $109 million for the acquisition of educational equipment, including audio-visual equipment and materials, for this and the next fiscal year. An additional appropriation of 4½ million dollars was made for research into better utilization of teaching equipment and materials.

The development of the Educational Assistance Fund and of his full-time duties in the implementation of the Defense Education Act were reviewed by the executive vice-president. Together with Dennis Williams, who was hired on a part-time basis through the Fund, Mr. White has visited 25 state capitals and Mr. Williams an additional 21.

Other legislative activities affecting tax and postal rulings, a national advertising campaign, publication of the Fifth Edition of the Audio-Visual Equipment Directory and continuing participation in the Audio-Visual Council on Public Information as well as the now traditional National Institute for Audio-Visual Selling were enumerated as highlights of NAVA's past year. Al Hunecke of the DuKane Corporation, who served as Chairman of this year's Institute, and its Board of Governors were commended for one of the finest short-course programs in the history of the Association.

General convention chairman was W. G. Kirtley; chairman of the exhibits committee was Ainslee R. Davis of Denver, Colorado, a recent past president of NAVA. Press arrangements were ably handled by the Association's director of information, James Hulfish, Jr.



NAVA members listen attentively to speakers at first general session in Terrace Casino.



Above: *the annual Audio-Visual Workshop program for midwest industrial training directors was capably led by this group of experts on the use of a-v tools and techniques.*



Below: *1960 Institute of Audio-Visual Selling officers are (l to r): Jack McCracken, Tarmac A-V Co.; Howard F. Kalbfus, Eastman Kodak; Bob Maybrier, Da-Lite Screen; and J. K. Lilley, J. P. Lilley & Son.*



At left: *Industrial Audio-Visual Assn. meets (l to r): Jack Duffy, Pres. John Hawkinson, Vic Johnson, Fred Woldt and Mort Collins. Below: Mr. Duffy and Mr. Hawkinson with O. H. Coelln, publisher of Business Screen (center).*





In this well-designed tent building, *set up at a suburban shopping center plaza, the Ford Motor Company presents "Design for Suburban Living" show, featuring a new film in Quadravision.*

Ford Tours the Shopping Centers

Four American Road Shows Go Nationwide as Ford Takes All Lines to Car Owners: Suburban Living Unit Features "Quadravision" Film

ONE MILLION PERSONS a month are expected to view the Ford Motor Company's cars, trucks and farm equipment at the nation's major shopping centers from coast-to-coast this year. "American Road Show" programs are scheduled for 48 nine-day showings, many of which have already been completed.

According to Edward E. Rothman, General Advertising and Sales Promotion Manager of Ford, the evolution of shopping centers in the last 10 years to their present importance in each major center has presented a new challenge in automotive marketing.

"We have developed something new under the sun in selling," he explains. "The American Road Shows will give Ford and its dealers some very effective help.

"Shopping centers came into being because of the automobile age," he points out. "Our studies showed that many of them attract 200,000 or more visitors every week and practically all of those people come to the centers in their cars. This meant they are potential customers for Ford products and we decided we had better figure out a way of taking our cars to the people, rather than wait for them to come to us."

Four Road Show Units Are on Tour

There are currently four American Road Show units, each displaying the company's products in modern setting with new gadgets and inventions, including the use of a new four-screen motion picture program.

Two traveling units feature a "Design for Suburban Living" in which Ford, Mercury, Edsel and Lincoln cars are shown in colorful settings. For this show, Ford advertising, sales promotion and film executives developed the

Below: *four separate screens provide a 31-foot spread of motion pictures, with stereophonic sound effects, to present the Quadravision film "The Search for Suburbia."*



And Now, It's "Quadravision" as Ford Goes to Four Screens with New Film

four-screen presentation called "Quadravision" to project a 12-minute color motion picture titled *The Search for Suburbia.*

Another Road Show unit presents Ford's "Design for Country Living" and is devoted to farming of today and the future, demonstarted in scale models and live action.

Test Idea With Station Wagon Show

The fourth road show is "Design for Station Wagon Living" and shows new equipment for hunting, fishing, touring and picnics. This exhibit is an expanded version of the station wagon show with which Ford tested the shopping center circuit during 1957-58. In those



A single control switch *turns on the entire four-screen presentation; one operator can handle showings.*

two seasons, more than 3½ million persons viewed the display.

How "Quadravision" Was Developed

The special interest of business film sponsors is directed to the synchronized four-screen film presentation used in the two "Suburban Living" Road Shows. Adapted from ideas which were pioneered at the Circarama theatre in last year's Brussel's Worlds Fair and in the Czechoslovakian "Magic Lantern" exhibit at Brussels, the "Quadravision" process, as Ford calls it, links together four 16mm sound projectors to project film simultaneously on four screens flanked 31 feet across one end of a tent theatre designed especially for the American Road Shows.

Bob Millar, of Ford's Advertising and Sales Promotion department, originated the idea, following a Brussels eye-witness report by Edward S. Purrington, manager of Ford's Photographic Department.

An actor appearing on one of the four screens can talk to another appearing as much as 30 feet away, or to an actor in a scene on his own screen. Even the sound has a wide-screen quality, with speakers located at each of the four screens. Even tho *(Cont'd above)*

action at times takes place on all four screens simultaneously, or moves from one screen to another, the audience can follow the story without distraction. The film is designed so that action on one screen is always dominant.

Projection Setup by Busch

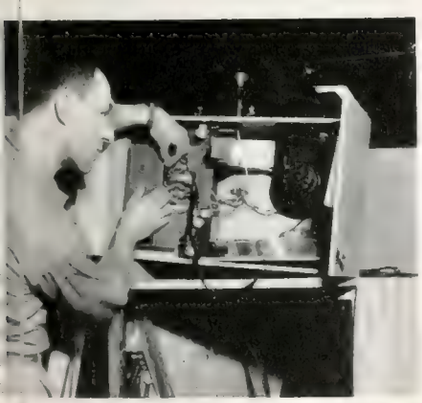
Dependable, bright projection of the four pictures was the assignment given Ed Busch of the Busch Film and Equipment Company, Saginaw, Michigan. With previous experience in multiple projector installation, Busch built the Quadravision setup utilizing Kodak Pageant sound projector mechanisms, Pageant amplifiers with Busch Cinesalesman cases and their continuous feed mechanisms.

The Animated Display Company of Detroit designed and fabricated the tent building which houses the show. Radiant Lenticular screen material similar to that used in Radio City Music Hall was set up in 4 x 6-foot frames, separated by about 14" apiece.

Since exhibit personnel rather than trained projectionists are operating this installation, it was simplified and designed to operate with a single on-off switch. Continuous loops eliminated the need for threading and rewinding.

The motion picture, *The Search*

(CONCLUDED ON PAGE 50)



Above: *threading one of four identical projectors for "Quadravision."*



Above: *here are all four projectors ready for four-screen showing.*

Spectrumatte: New Tool for TV

Infra-Red Background Process Introduced by MPO-TV

by Gerald Hirschfeld, A.S.C.*

NEW TECHNIQUES and technical advances of the motion picture industry are being put to use more and more by advertising agencies in their desire to produce better and different filmed commercials for television.

The film producer is being called on to satisfy many new technical demands, particularly in the field of special effects.

Traveling Mattes Save Cost

One effect widely used today is the traveling matte. A main reason for using it involves economics. For instance, it is far simpler to shoot an actor in a studio against a black drop and later put in the suitable background rather than take a whole crew to some remote location.

A second reason for the use of a superimposed subject has been a matter of safety. It would be rather hazardous for a studio to risk the life of an actor or to hazard the life of anybody to make a trick shot.

Another special effect of superimposition is required when it is desired to change the size relationship of the foreground as compared to the background. In other words if we want to make a person appear diminutive and a chair or table tower over them, this can be done with very expensive set construction which becomes at a certain point out of hand. The other way is by superimposition.

Limits of Rear Projection

One method of superimposing a foreground against a background is by rear projection—the process of projecting a background on a screen and superimposing—placing in front of it — the action, and photographing the two with one camera. The process is relatively simple; the scene that is to be shown behind the foreground action is placed in a projector, the image thrown on the screen, and it is photographed at the same time as the foreground action.

This process has been in use for many years and is still used extensively. However, there are certain limitations which have led to the development of other processes for superimposition.

One of the limitations is space. The projector is normally anywhere from a hundred to a hundred and fifty feet behind the screen to give an adequate throw without using an extreme wide angle lens.

Time is another problem, the background material that is projected on the screen must be photographed in advance.

Another limiting factor of rear projection is the fact that it is impossible to get the background to appear under the feet of the subject.

Space Brings Focus Problem

When considered for TV commercials, the rear projection process had limiting factors of focus. Working at extreme close distances to the subject, which is not normally done in theatrical practice, but is common in commercials, the rear projection screen was usually so far out of focus that it became very difficult to obtain the right perspective of background focus to foreground. All these limitations made the use of a matte process much more practical.

When we take two motion picture films and try to superimpose one over the other we are dealing with transparent images, and the background will show through. As a matter of fact, this technique is used for creating ghost images, if ever that is required.

For motion picture superimposition some means must be devised



Maidenform *"dream" scene uses Spectrumatte for background effect.*

to prevent the background from showing through the foreground subject. This is accomplished by using a silhouette of the foreground subject to hold back exposure of the background when it is rephotographed on an optical effects printer. The silhouette of a stationary package can be made by art work.

However, when the subject is a moving person or object the silhouette, or matte, must change frame by frame.

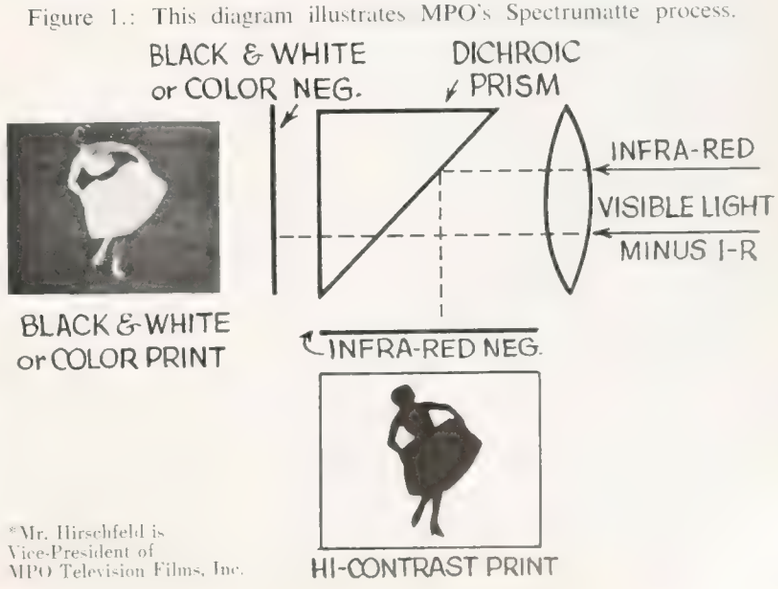
This is now called a traveling matte. While some traveling mattes can be made by art work, known as the Rotoscope process, it is very expensive and not always perfect, leaving at times a black line around the subject.

Other Systems in Use

Several new systems have been worked out for creating traveling mattes. One of them requires a one-film camera and the others a dual-film camera. The one-film matte technique is the blue-screen process. The dual-film matte processes are the ultraviolet, the sodium, and the infrared processes. In the blue-screen system any camera can be used regardless of size, or size of negative. Therefore, this system is used almost exclusively

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Figure 1.: This diagram illustrates MPO's Spectrumatte process.



*Mr. Hirschfeld is Vice-President of MPO Television Films, Inc.

Spectrumatte in TV:

(CONT'D FROM PREVIOUS PAGE)

for the wide-screen techniques which do not concern the TV commercial film producer.

The dual-film matte systems are far simpler and less expensive to use. A main advantage is the fact that you produce the matte in the camera at exactly the same time that the action scene is being taken. Only one matte is required in the printing and registration process. This completely eliminates film shrinkage and simplifies registration.

The one disadvantage of the dual systems is that they do require special lighting and the only reason the dual systems work is this: the action negative must in no way be exposed by the light that is on the background, whether in black and white or color photography.

To go into a little more detail on the dual system matting process I would like to explain the infrared process which MPO Television Films is using, under the name Spectrumatte.

The film that is used to photograph the action can be either black and white or color, equally effectively, and the film used to record the matte is infrared sensitive negative. The backing used is black velvet specially treated to reflect infrared light. The lights that illuminate the background are incandescent lights which have a high source of infrared. The foreground lights used to illuminate the subject have been specially filtered so that the visible light can be utilized but it is minus infrared.

The Technicolor camera separates these two sources of light relatively simply by use of a dichroic coated prism which transmits visible wave lengths and reflects infrared wave lengths to the infrared negative.



Remington commercial (filmed by MPO TV) uses "Spectrumatte" process.

The infrared rays do not go through the prism.

The visible light, which we have filtered and with which we illuminate the subject, is minus infrared, therefore, when this light hits the prism there is nothing for it to reflect to the infrared negative. It will thus pass through the prism to the black and white or color negative. We end up with a normal color or black and white negative of the action and an infrared negative of only the background. When a print of the infrared negative is made on high contrast stock we end up with a silhouette exactly the same shape as the action subject.

One advantage of MPO's infrared system over the blue screen process is that only one generation —a print—is required to make the traveling matte. The print of the original negative forms its own matte because it has a black background. The registration problem is simple, the film shrinkage problem is negligible because we're only working from one generation. We're not continually duping to build up that high contrast. The problem of infrared reflection from various clothing or props is not present because we have filtered out the infrared from the action lights. With MPO's Spectrumatte process we have had no problem in making a matte of transparent objects, of smoke, of hair, of liquids, and we have worked out a good technique of matting under the feet.

The ultraviolet system, which is used by Warner Bros., is exactly the same as the infrared, as far as the general operation is concerned. The background, however, is a translucent screen illuminated from behind by fluorescent ultraviolet light. The foreground lights require a filter to remove a small amount of ultraviolet light that is present in the normal incandescent lighting. The advantages are similar to the infrared system.

However, we think there are some disadvantages. It is uncomfortable to work in front of ultraviolet light because of the fact that there is a fluid in the eye that fluoresces under ultraviolet and you see everything as if you had a little light on inside your eyes—a slight "fogging" of everything. It becomes quite annoying. An amber glass can be worn to eliminate this effect. Another limiting factor is that certain transparent objects do not freely transmit ultraviolet light which makes it difficult to obtain a matte of these objects. With color film in the ultraviolet process there is an additional problem of fogging in dark areas in the background which requires an additional matte to be used with the foreground action plate. A matte just the opposite is needed—a female matte—to hold back the background. Otherwise there is a certain amount of fading or bleeding through of the background scene.

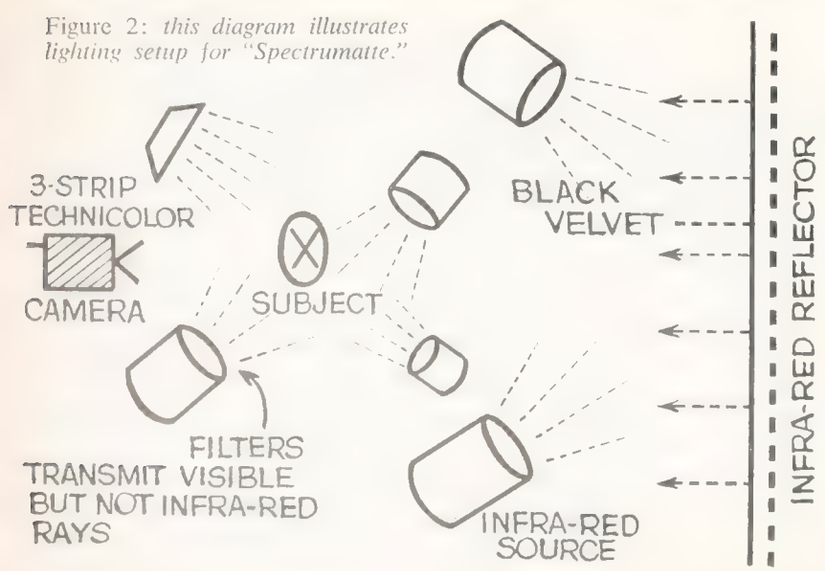
The sodium process, which was developed in England, is, once again, basically the same operation as the infrared and the ultraviolet. Sodium light—yellow light such as is used on the highways—is used behind a translucent screen on the background. The foreground light is unfiltered. The Motion Picture Research Council has developed a prism which will reflect the narrow sodium band of light to a black and white negative, and at the same time transmit 90% of the visible light. It does not deteriorate the color image in any way. It may be used for black and white or color. Due to British patents this process has only limited use in this country.

This, generally, is the dual system matting process. We at MPO have used it very successfully, but I would like to summarize that it must not be overlooked that in all these systems of special effects the director must be constantly aware of what his final background action will show in regard to action of timing. In rear projection there is a visible image in the background. In the dual-film processes there is none; you are dealing with a black velvet background. Your picture is going to be put in later. This becomes an advantage on one hand where you don't have to shoot your background plate ahead of time, but it also becomes a handicap to the director who must be very careful of his timing. Camera moves must also be very carefully planned.

We have found the MPO Spectrumatte system to be the best answer in simplifying otherwise difficult optical scenes and eliminating expensive set construction. One commercial that comes to mind is one in which the script called for a man, woman and child to be standing on the keys of a typewriter. $3,000 was the cost of making a mock-up of a typewriter in that scale. We did it optically and very much more economically with just a close-up of the typewriter, which was used as the background for our three people, photographed with the Spectrumatte process (see illustration above).

The traveling matte process is a tool to be used judicially by the film producer and the advertising agency. It does not replace the other processes, but it can be used effectively and dramatically, with an imaginative mind.

Figure 2: *this diagram illustrates lighting setup for "Spectrumatte."*





It's the Picture That Counts . . .

For quality production, more and more of the quality accounts are entrusted to MPO's care . . . and below is a list of companies whose motion pictures* are currently being produced by MPO:

AMERICAN AIRLINES, INC.
AMERICAN INSTITUTE OF CPA'S
ASSOCIATION OF PACIFIC FISHERIES
BURLINGTON INDUSTRIES, INC.
E. I. DU PONT de NEMOURS & CO.
FORD MOTOR COMPANY
GENERAL MOTORS CORPORATION
GULF OIL CORPORATION
HAMILTON WATCH COMPANY
INTERNATIONAL BUSINESS MACHINES CORP.
UNION CARBIDE CORPORATION
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

MPO

Productions, Inc.

in NEW YORK CITY
15 East 53rd Street
MUrray Hill 8-7830

•

in HOLLYWOOD
4110 Radford Avenue
POplar 6-9579

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, MUrray Hill 8-7830



Intensive J & J research *discovered important gaps in home medicine chests . . .*



New ad campaign *develops advanced versions of basic first aid surgical dressings.*

Helping Dealers to Profit From J & J Ads

Johnson & Johnson Slidefilm Shows Market Potential, Ad Objectives

THE POST-WAR REVOLUTION in merchandising has been characterized by increased manufacturer activity on the retail firing line. Selling *through* the dealer rather than simply *to* the dealer, via dealer assistance programs, is now the order of the day.

Johnson & Johnson, in line with its philosophy that "by serving those who sell our product we serve ourselves," has been in the vanguard of this movement, stressing sales training, store modernization, and improved display, to mention just a few areas.

Dealers Slow to Recognize Ad Values

But while retail acceptance and cooperation in these areas proved very productive, Johnson & Johnson found, as did many manufacturers, that dealers were relatively slow to recognize the power of national advertising campaigns. To many a retailer and distributor, national advertising seemed remote, not something he could make part of his local operation. Manufacturers' attempts to "sell" their own advertising as a bonus part of the product frequently brought only a casual response.

This year, Johnson & Johnson is embarking on an important new ad campaign, designed not just to sell individual products but to expand the whole surgical dressing market. In view of past experiences with dealer participation, the film medium was enlisted to help arouse large-scale response.

The result is a sound slidefilm, *A New Message for a New Market,* produced by Henry Strauss & Co., who have previously collaborated with Johnson & Johnson on some of their most important dealer assistance campaigns.

The slidefilm has two principal aims. H. M. Poole, Jr., J & J vice president of sales, views it as "part of our program to build sales by highlighting for dealers, through dramatic presentation . . . the existence of a vast, untapped market potential for surgical dressings."

J. E. Burke, vice president of advertising, describes it further as "designed to make clear to distributors and retailers . . . the objective of J & J advertising and its importance to the local retail outlet."

How the Slidefilm Builds Interest

In *A New Message for a New Market,* Strauss and Johnson & Johnson have compressed both these objectives into a close-knit 12 minute presentation, making maximum use of slidefilm flexibility. The background story of Johnson & Johnson's efforts to open new markets through advertising which sold ideas as well as merchandise is built visually around past campaigns, while the narrative reports their success. Artwork is used to portray surgical dressing sales possibilities.

Having established the potential for profit and the method to be used in exploiting it, the film shifts to photography to display the visual strength of the new ad campaign. This is accompanied by an analysis of the copy and merchandising of individual ads in terms of their customer appeal. The film ends by stressing the importance of retailer tie-ins with the campaign theme and suggestions for point-of-sale exploitation.

The slidefilm, with accompanying brochure, is being shown nationwide to surgical dressing distributors and retailers. Through the sound-slide medium, Johnson & Johnson is campaigning with impact, economy and uniformity, while leaving room for salesmen to personalize the message in a "soft key" style.





Left, above: *J & J film shows importance of point-of-sale tie-ins;* below: *Falter artwork from an advertisement.*

A Purex Color Film for

Home Laundering Promotion

Aimed at Schools and Women's Groups

AN ORIGINAL AND INFORMATIVE new color film geared to eliminate the many misconceptions in America today on laundry bleaching was premiered in New York and Chicago recently by the Purex Corporation, Ltd. *The Great White Way—To Good Laundering,* a 13½ minute motion picture, explains through the use of sharp photography and amusing animation the role of bleaches in soil removal from white and color-fast fabrics.

Presented in 16mm color, *The Great White Way* unfolds the history and scientific development of chlorine bleaches and makes a clever analysis of bleach characteristics.

The problem that has plagued the average housewife for years in the use of bleaches has been that the more active bleaches did damage to fabrics while removing soilage and the gentler bleaches spared fabrics at the expense of adequate soilage removal.

Purex Laboratories, long the leader in bleach research, has come up with what it feels to be the proper solution, a new product called Beads-O'-Bleach. According to Mabel Flanley,



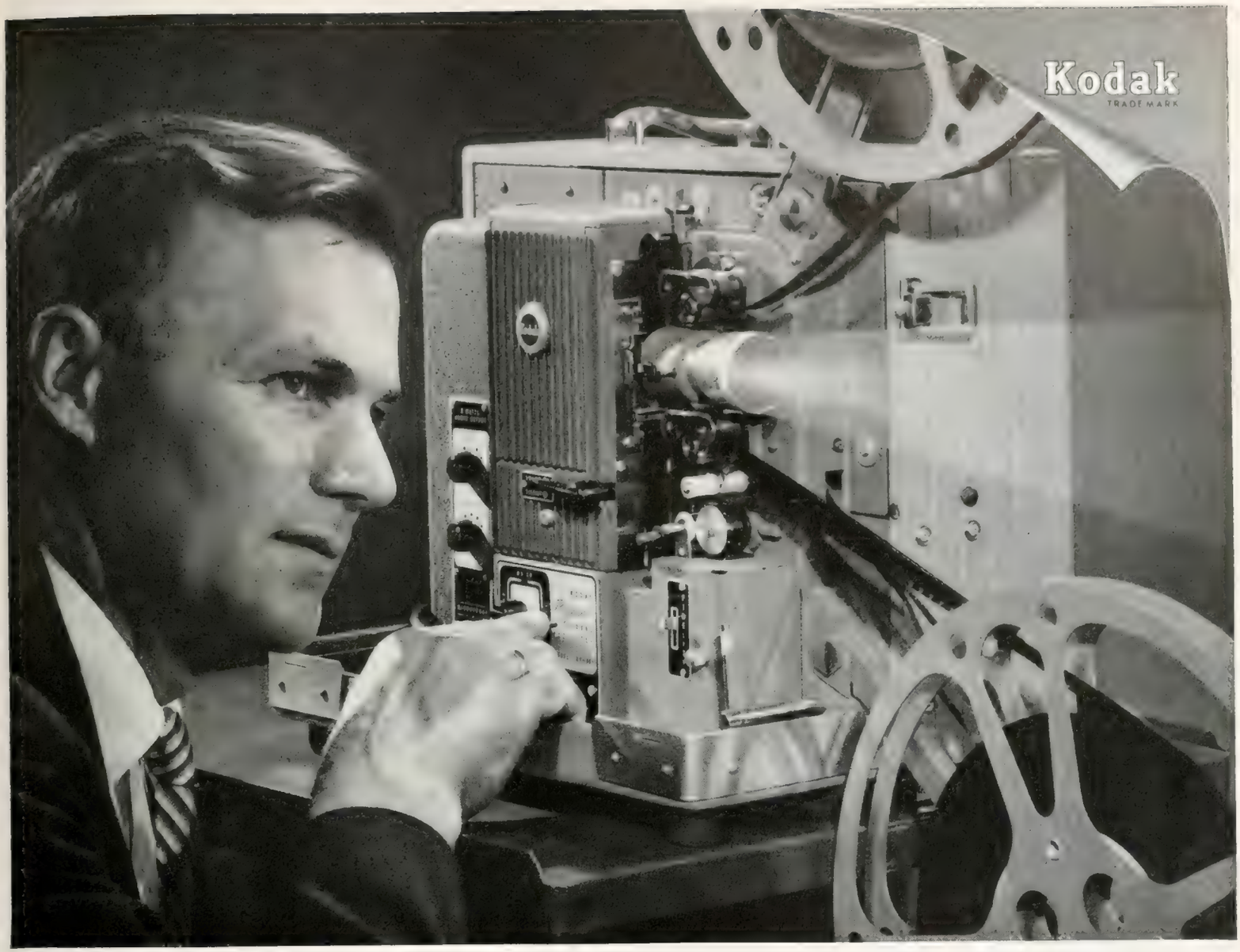
of Flanley and Woodward, Inc., speaking for "the woman's angle" at the premiere showing of the film, "Purex . . . is the only company to date to develop and market a safe-action chlorine dry bleach which is fully as effective as liquid bleach, but completely harmless for all fabrics."

The film was produced by Rippey, Henderson & Bucknam of Denver to satisfy a general household and home economics class need for information on laundering techniques and an understanding of the use of bleaches.

All technical information is based upon findings made by the Purex Research Laboratories, which has turned out a great deal of educational literature on laundering procedures.

The film is being released through Modern Talking Picture Service, Inc., and is being made available on a free loan basis to home ec teachers, adult education groups, laundering services, and other groups in the home laundering field. A study guide for group leaders and teachers, as well as leaflets for group and class distribution, will also be available.

"With laundering second only to food preparation in the home," Miss Flanley added, "there is a greater need for information on home laundering than ever before."



How to demonstrate the big, the complex
EVERYWHERE AT ONCE!

How do you get fast, widespread demonstration of a new electronic product, for example, when the product isn't the kind a salesman can carry easily, and when live demonstration isn't always convenient?

The National Cash Register Company did it by shipping 275 Kodak Pageant 16mm Sound Projectors into its branch offices throughout the United States and Canada. And hundreds of NCR salesmen swung into action with a 31-minute demonstration film.

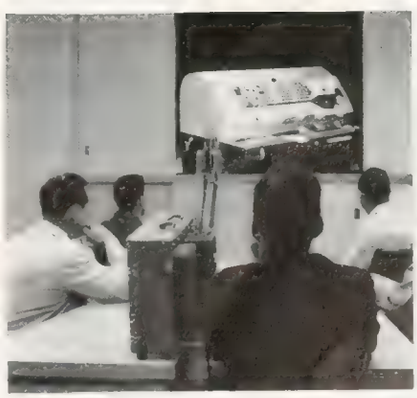
Results? The road to sales was shortened considerably.

And something else happened:

Not one complaint has been reported about any of the 275 Kodak projectors. Not one maintenance complaint. Not one operating complaint.

But then, Kodak Pageant Projectors don't get in the way of selling. Salesmen don't need to fumble with parts, because reel arms, belts, cords are all permanently attached. Even the film threading path is printed right on the projector. And permanent factory lubrication minimizes maintenance, eliminates need for oiling, ends lube record-keeping forever.

See how smoothly your sales presentations will run on a Pageant. Call your Kodak A-V dealer today or tomorrow and let him demonstrate how easy it is to operate this machine. Or for a fact-filled folder, write:



The NCR salesman switches on his Kodak Pageant Sound Projector and his presentations roll smoothly and uninterrupted for *National's* new electronic bank posting machine—*The Post-Tronic*.

Kodak Pageant Projector 〉 **EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.**

THE BUSINESS SCREEN EXECUTIVE



Charles E. Bordwell

Bordwell to N.Y. Office of John Sutherland Productions

☆ Charles E. Bordwell, vice-president and editorial supervisor of John Sutherland Productions, Inc., in charge of sales and client service, has moved his desk of operations from the California studio to the Sutherland New York office.

According to John Sutherland, president, Mr. Bordwell's move will enable the company to offer more intensive service and on-the-spot counsel to eastern clients on production details, distribution and budgeting. Mr. Bordwell joined John Sutherland Productions in 1945.

* * *

Walter Lowendahl to Wilding as an Executive Producer

☆ Walter Lowendahl has joined Wilding, Inc., as an executive producer and will headquarter in the company's Eastern Division in New York.

A founder and past president of the Film Producers Association of New York, he last headed Walter Lowendahl Productions, which he formed to produce theatrical films after resigning in 1958 from Transfilm, Inc., where he had been an executive for 17 years.

* * *

Dick Gearhart Named V. P. for Sales at Cousino, Inc.

☆ Richard C. Gearhart, formerly with Eastman Kodak Co., has been named vice-president for national sales of Cousino, Inc., audio-visual equipment firm out of Toledo.

Specializing for the past six years in sales promotion and distribution of Kodak products for education, Gearhart's appointment signals the start of major sales expansion activity for Cousino. He will again be operating in the educational field, initially to promote new applications for the Cousino continuous-loop tape cartridge, especially in foreign language teaching.

Frank, Donoghue to MPO-TV as Production Coordinators

☆ MPO Television Films, Inc., has added two Production Coordinators to its permanent staff. The appointments of Philip Frank and Philip Donoghue to the posts were announced early this month by Judd L. Pollock, MPO President.

MPO's Production Coordination Department was established in November, 1958, when William Susman was assigned to overall production control supervision of filmed television commercials.

The Production Coordinator is assigned to an account from its inception and is responsible for coordinating all elements in the production process from the idea stage through the release print. The advertising agency therefore has one person always readily available who is completely familiar with all aspects of the job in progress.

Phil Frank has been with George Blake Enterprises, Screen Gems, MGM-TV, and Caravel Films. Phil Donoghue has been in production with Transfilm and Louis de Rochemont.

* * *

James Hulfish to NAVA as Director of Information

☆ The National Audio-Visual Association, Inc., has named James W. Hulfish, Jr., to succeed Henry C. Ruark as NAVA Director of information. In his new position, Hulfish will assume responsibility for NAVA's trade and public relations programs, including press publicity. In addition, he will edit the bi-monthly NAVA NEWS.

Summertime...
when your films are out of circulation

... is the best time for you to have us remove scratches, correct brittleness, repair sprocket holes, remake dried-out splices.

Then, thoroughly reconditioned, your prints will be ready for hard use again in the fall.

Of course, before proceeding we tell you the cost... SEND US YOUR PRINTS NOW.

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.



Dean Coffin . . . to JHO

Dean Coffin to Jam Handy as V.P., Programmed Operations

☆ Further development of the group communications services of The Jam Handy Organization is announced by president Jamison Handy with the appointment of Dean Coffin as vice-president, Programmed Operations. Until making this move, Coffin was vice-president in charge of the Great Lakes Division of Wilding, Inc.

Coffin returns to the Jam Handy contact and account staff after eight years in management capacities in motion pictures and meeting programs for business and industry. He was a member of The Jam Handy staff from 1936 to 1950, starting as a traveling field representative and thereafter serving as project supervisor, writer and planner. Later he was contact man on the Ralston Purina account in charge of dealer development services.

He is a son of former Congressman Howard A. Coffin, Detroit business and community leader. Active in theater programs in the metropolitan area, Coffin is a member of The Players in Detroit and St. Dunstan's in Bloomfield Hills, Michigan.

* * *

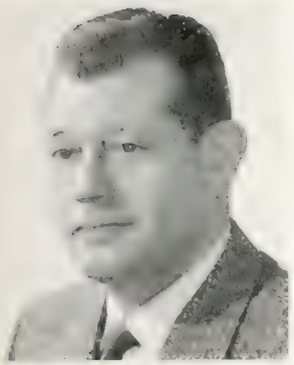
Charles Everett to Crawley's as Director of Administration

☆ Charles Everett has been appointed director of administration at Crawley Films Limited, Ottawa. A former group manager and buyer of T. E. Eaton Company, district manager of Imperial Oil and production manager of R. L. Crain Limited, Mr. Everett has a broad background in the field of business administration.

* * *

Jerry Long Productions, Inc. Names Burns Account Executive

☆ Appointment of Donald A. Burns as account executive at Jerry Long Productions, Inc., Maplewood, N.J., has been confirmed.



Howard Roessel . . . new V.P.

Howard Roessel Elected V.P. at John Sutherland Prods. Inc.

☆ The election of Howard Roessel as vice-president in charge of production and a director of the Corporation has been announced by John Sutherland, president of John Sutherland Productions, Inc.

A 10-year veteran of the Sutherland organization, Mr. Roessel was with Universal Pictures' Technical Department for 15 years and supervisor of that department for the five years preceding his move to Sutherland. Within the last decade he has served as head grip, construction superintendent, studio manager and live-action production manager.

* * *

Fischl Joins Wilding, Inc. as Eastern Marketing Chief

☆ Karl Fischl has joined Wilding, Inc., in the new position of Director of Marketing for the Eastern Sales Division, New York. Hugh F. Gage, vice-president in charge



Karl Fischl . . . to Wilding, East

of the Division, made the announcement.

A specialist in marketing problems, Fischl has extensive experience in distribution, merchandising and market development. He was formerly associated with Transfilm, Inc., with Remington Rand as a branch manager and with Compton Advertising Agency.

* * *

Peter Griffith to Transfilm as a TV Account Executive

☆ Peter Griffith has joined Transfilm, Inc., as an account executive in the TV Division. Robert Bergman, vice-president, made the announcement. Griffith was formerly at Peter Elgar Productions, Inc.

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•

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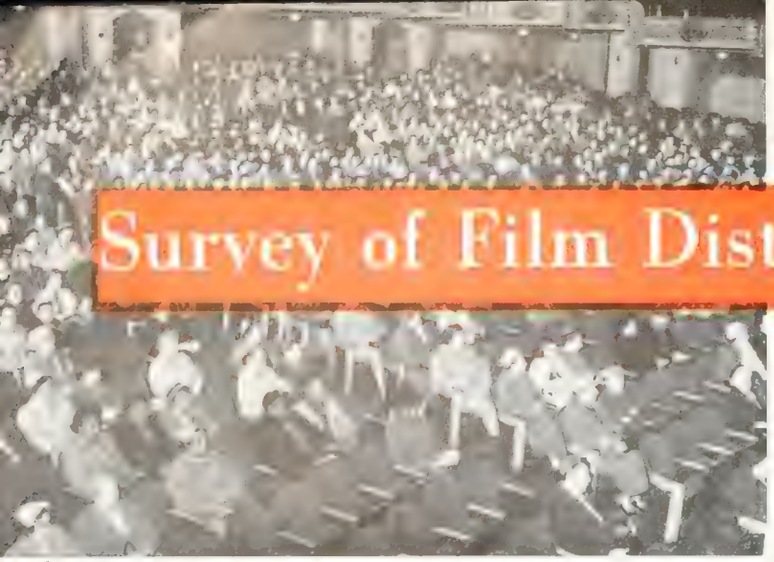


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Survey of Film Distribution

What Pictures Did Audiences Like the Best?

THE BUSINESS SCREEN Survey continues to provide valuable data for present and potential film sponsors. In this second installment, titles of "most popular" films noted by responding sponsors are reviewed.

Most meaningful are the answers of those sponsors with larger film libraries. They show that films getting the biggest response were, for the most part, *professionally produced* and of top screen quality. They show that *good, older films continued to pull* for many years. They indicate *the kind of pictures* that both adult and school audiences are seeking. The facts are useful.

THESE 215 MOTION PICTURES WERE LISTED AS "MOST POPULAR" WITH AUDIENCES IN 1958

Survey respondents listed films distributed directly as well as by commercial distributors handling their product. Companies and trade groups answering reported these titles:

Admiral Corporation
Automation in Television

Aetna Life Affiliated Companies
Look Who's Driving
What's Your Driver Eye Q?
Safe on Two Wheels

Allegheny Ludlum Steel Corporation
Big Saud (424)
Shining Heart (335)
Arc Welding of Stainless Steel

Allen & Company, Inc., S. I.
Beauty of The Earth
Plantized Garden

Aluminum Company of America
This Is Aluminum
Unfinished Rainbows
Curiosity Shop

American and National Leagues of Professional Baseball Clubs
World Series of 1958
All Star Game of 1958
20 Years of World Series Thrills

American Feed Manufacturers Association
Old MacDonald
Growth of a Nation

American Hereford Association
The Hereford Heritage
Beef Production—The Hereford Way

American Hot Dip Galvanizers Association
Must It Rust?

American National Cattlemen's Association
All Flesh Is Grass
Land Of Our Fathers
Cow Business

American Road Builders' Association
We'll Take the High Road
Engineering Your Future

American Society of Interior Design
Decorating Made Easy
Design For Building Wisely
Your Own Home

American Society of Mechanical Engineers
To Enrich Mankind

American Telephone & Telegraph Company and Associated Telephone Companies
The Voice Beneath the Sea
Once Upon a Honeymoon
Stepping Along with Television

American Waterways Operators, Inc.
The Master Element

American Zinc Institute, Inc.
Zinc Controls Corrosion
Die Casting—How Else Would You Make It?

Armstrong Cork Company
Decorate for Living

Automobile Manufacturers Association
Your Safety First
Mr. O'Flynn's Fifty Million Wheels

Barre Granite Association, Inc.
The Will To Be Remembered

Bell Aircraft Corporation
Flight Report X1A
Flight into the Future
Modern Magic Carpet

Bermuda Trade Development Board
This is Bermuda

California Mission Trails Association, Ltd.
Along El Camino Real
Hearst Castle At San Simeon

Chamber of Commerce of the U. S.
Everybody Knows
People, Products & Progress: 1975
What Is A Chamber Of Commerce?

Chase Brass & Copper Company
The Science Of Making Brass

Chicago Board of Trade
After the Harvest

Chicago, Rock Island & Pacific Railroad
Golden Journey
Wheels Of Progress

Connecticut General Life Insurance Co.
Outside That Envelope

Conveyor Equipment Mfrs. Association
Movement Is Life

Cook Electric Company
First From Space
Guys and Dials
A New Look At Instruments

Coty, Inc.
Beauty is a Science
Story of Perfume

Daisy Manufacturing Company
On Target for Safety

Dun & Bradstreet, Inc.
Credit—Man's Confidence in Man
Small Business U.S.A.—The Story of Main Street
Of Time and Salesmen

DuPont, E. I. deNemours & Company
The DuPont Story
A Story of Research
First a Physician

Eastman Kodak Company
It's a Snap
The Magic Box That Remembers
Pictures Clear and Sharp

Esso Standard Oil Company
Pennsylvania
Rendezvous
Welcome to Washington

Ford Motor Company
The American Cowboy
Yellowstone
Pueblo Boy

General Electric Company
A Is For Atom
Millions On The Move
Automation and Mr. Halstead

General Mills
Food As Children See It
The School That Learned To Eat
400 Years In 4 Minutes

General Motors Corporation
ABC of Hand Tools
ABC of Internal Combustion
We Drivers

Goodyear Tire & Rubber Company
Safe Driving On Safe Tires
Letter From America
Modern Coal Mining

Great Western Sugar Company
The G-W Story

Gulf Oil Corporation
The Constant Quest

Hammermill Paper Company
Great White Trackway
The Gift of Ts'ai Lun—Paper

215 PICTURES LISTED BY SPONSORS AS "MOST POPULAR" DURING 1958

Hercules Powder Company
Problem-Solution-Results
Flight To Lacquer
Hot Spray Lacquer Toward a Better Finish

Humble Oil & Refining Company
1957 Southwest Conference Football High-Lights
The Bahamas, Where Limestones Grow Today

Ideal Cement Company
America Builds with Ideal Cement
Spanning Lake Ponchartrain

Illinois Central Railroad Company
Mainline, U.S.A.
The Song of Mid-America

Institute of Life Insurance
Measure of a Man
For Some Must Watch

International Nickel Company, Inc.
Corrosion In Action
Mining For Nickel
Refining Nickel From the Sudbury Ores

Kemper Insurance
Sergeant Bruce Reporting

Keystone Steel & Wire Company
Cooperative Office Occupations
The Field Trip

Lederle Laboratories (Agriculture Division)
Rabies
Design For Better Beef
Our Country

Lederle Laboratories
The Buccal Use of Varidase
Immunization
For More Tomorrows

Magnolia Petroleum Company
In The Beginning

Micromatic Hone Corporation
A Film Report on The Generation of Metallic Bearing Surfaces
Progress in Precision

Milk Industry Foundation
The Milky Way
The White Magic of Milk

Miller Printing Machinery Company
Another Man's Business

Mine Safety Appliances Company
Noise and Hearing
You Bet Your Life
The Air We Breathe

Minneapolis-Honeywell Regulator Company
Basic Electricity
Basic Electronics
Meet The Champ

Monon Railroad
Crossroads of America
The Hoosier Line

Monsanto Chemical Company
The World That Nature Forgot

National Association of Engine and Boat Manufacturers
Cruising the Keys

National Association of Manufacturers
Industry on Parade Series (TV)
The Price of Freedom
The Quarterback
Joe Turner, American

National Association of Plumbing Contr.
Fundamentals of Silver Alloy Brazing
A Drink for Judy
Loop & Circuit Venting in the Plumbing System

National Auto. Merchandising Association
At the Drop of a Coin

National Board of Fire Underwriters
Crimes of Carelessness
The Torch
Before They Happen

National Coffee Association
The Magic Cup

National Cotton Council of America
Cotton—Nature's Wonder Fiber
One-Third of Your Life

National Cranberry Association
The Cranberry Story
Cranberries

National Dairy Council
It's All in Knowing How
Admirals in the Making
Visa to Dairyland

National Highway Users Conference
Horizons Unlimited
A Professional Portrait

National Macaroni Association
Stag Party
Use Your Noodle

National Plant Food Institute
Making the Most of a Miracle
What's in the Bag
Cash in on Corn

National Rifle Association of America
Trigger Happy Harry
Straight and Safe
Gun Fun
Championship Shooting

National Safety Council
Falls Are No Fun
Defensive Driving Series

North American Aviation (Autonetics)
Destinations of Tomorrow
Inertial Navigation
Principles of Inertial Autonavigation

Piper Aircraft Corporation
Wings for Beginners

Ramo-Wooldridge (Division of T-R-W)
Security Is Your Responsibility
RW-300 Digital Control Computer
RW-300 Automatic Test Control and Data Reduction
Pacific Semiconductors

Santa Fe Railway
Indian Ceremonials
El Navajo
Arts and Crafts of Southwest Indians

Shell Oil Company
Fossil Story
History of the Helicopter
How an Airplane Flies

Smith, Kline & French Laboratories
Psychiatric Nursing
Human Gastric Function
Recognition and Management of Respiratory Acidosis

Socony Mobil Oil Company, Inc.
In the Beginning
And Then There Were Four
All of a Sudden

Southern Pine Association
Built for Living
Sound of America

Squibb & Sons (Division Olin-Math.)
Resuscitation for Cardiac Arres.

Texaco Inc.
The Story of a Star
Tank Ship

Timken Roller Bearing Company
Big Tim
No Trouble At All

Union Carbide Corporation
The Petrified River

Union Pacific Railroad Company
Fresh From the West
Northwest Empire
Western Wonderlands

United States Brewers Foundation, Inc.
Beer Belongs
Backyard Barbecue
Buffet Party

United States Steel Corporation
Mackinac Bridge Diary
Steel—Men's Servant
Knowing's Not Enough
Jonah and the Highway
Five Mile Dream

Welch Grape Juice Company, Inc.
Grape Juice—An American Story

West Coast Lumbermen's Association
This is Lumber
The Magic of Lumber
Lumber for Homes

Western Electric Company, Inc.
Arctic Mission
Dew Line Story
More Than Meets the Eye

Western Pine Association
Bounty of the Forest
Operation Attic

Westinghouse Electric Corporation
What is Electricity
Dawn's Early Light
Communications of DC Machines

Willard Storage Battery Division
Story of Modern Storage Battery

Wire Reinforcement Institute
The Builders

Wurlitzer Company, The
Pianorama



News Along the Film Production Lines

Ganz Co. Becomes Institute of Visual Communications, Inc.

☆ Formal change of the forty-year-old name of the William J. Ganz Company, Inc. to its new, broader corporate entity: The Institute of Visual Communication, Inc., has been announced by William Ganz, president of the new company.

According to Mr. Ganz, the name change indicates the company's recent expansion of services to cover effective solutions to many of industry's communication problems.

"In the broader areas of customer communications," Mr. Ganz noted, "the Institute of Visual Communication is set up to research, create, produce and present such modern communication vehicles as industrial shows, wide-screen theatrical shorts and other filmed programs, product sampling and projections of spectacular visual effects."

Unique parts of IVC are its Advisory Boards of experts in fields of marketing, public relations, advertising and education. Its affiliate, the Institute of Visual Training, Inc., for example, is made up of leading educators in universities throughout the country.

In expanding its organization, IVC has moved to larger quarters at its present 40 E. 49th Street, New York address, where specialized personnel and new departments have been added.

Newly-appointed head of a Department of Creative Services is Joseph Cole, formerly with Wilding, Inc. and On Film, Inc. Head of production at IVC is Herbert Dietz, a 15-year veteran in the visual communications field. Program distribution and the Film Circulation Department are headed by Vincent Capuzzi.

* * *

Niles' "Operation Exposure" to Boost Chicago's Talent

☆ In a move to draw Chicago's talent from obscurity, Fred Niles, president of Fred A. Niles Productions, Inc., has announced a talent search called "Operation Exposure."

Convinced that there are hundreds of potentially successful fashion and photographic models, actors, actresses, narrators and announcers, singers and dancers in the Windy City, Niles has arranged a mid-September show to feature new Chicago talent.

An audience of 1,500 talent buyers from Chicago alone is expected and auditions are now in process at talent agencies.

Parthenon Service Offices Set for Chicago, Detroit, N. Y.

☆ Service offices for clients of Parthenon Pictures, Hollywood, producers of business-sponsored films, have been opened in Chicago, Detroit and in New York City.

Both Midwest locations, in Detroit's Dime Building and at 185 North Wabash Avenue in Chicago, include downtown projection rooms and editing quarters. The New York facility, in the Film Building at 1600 Broadway, also includes a sound stage. Equipment banks and camera cars are being maintained at all four locations.

The New York move will service immediately Sperry & Hutchinson (Green Stamps), recently added to Parthenon's Eastern client list. The Chicago office will primarily service Harvester's Truck and Farm Equipment Divisions. Parthenon's Techfilms and Datafilms divisions continue to operate out of Hollywood only for an interim period. New offices, tied by TWX, are staffed by resident film men.

* * *

Morgan-Swain, Inc. to Expand Southeast Studio Operations

☆ Formation of Morgan-Swain, Inc., a consolidation of Dramatic Presentations, Inc., and Carey-Swain, Inc., commercial motion picture studio in Florida, has been announced by Duncan J. Morgan, president of the combine.

A Sarasota-based studio and creative organization, Morgan-Swain will expand its business nationally, according to the announcement. Sales representatives have been appointed in Chicago and Chattanooga.

"The consolidation supplies one of the outstanding organizations and facilities in the southeastern part of the United States for motion pictures, slidefilms, promotional television and radio spots," Morgan said. In recent years the firm, under the name of Florida Film Studios, has served a lengthy list of clients in the southeast.

* * *

Lukas Film Productions, Inc. Is Organized in Chicago

☆ Formation of Lukas Film Productions, Inc., a new Chicago studio organization with facilities at 5 W. Hubbard Street, has been announced by Ernest A. Lukas. A previous co-owner of Fenton McHugh Productions in Evanston, Ill., Mr. Lukas has had 17 years of experience in the film medium. A winner of a Chicago "Emmy" Award in 1958 for film program



Ernest A. Lukas . . . producer

editing, he was associated with UFA-Filmkunst in Berlin before returning to the United States.

Born in the U. S. and educated at the University of Berlin, Mr. Lukas was caught by the war in Germany and detained in a labor camp from which he escaped to the American lines. He served as an interpreter-investigator for U. S. Army Intelligence and later as chief interpreter for the Military Government. On his return to the U. S. he began his career in Chicago at WGN-TV as newsreel editor and a producer-director.

The new studio organization will specialize in the production of television commercials, industrial and documentary films.

* * *

Empire Moves in Spokane

☆ Increased production facilities have been provided at Empire Films Corporation, Spokane, Washington, by its move to West 503 Indiana Ave. in that city. New telephone number is FAirfax 6-0222.



"Rescue Breathing" a Life-Saving Picture

SAVING LIVES through the technique of mouth-to-mouth breathing has been known to man since Biblical days, but ten recent years of Army research to improve treatment of nerve gas casualties has given the method new recognition and national interest.

Anesthesiologists say that rescue breathing, promptly and properly applied, could save lives of many of the 11,000 victims of suffocation who die each year in the U. S. This toll includes victims of drownings, choking, electric shock, gas asphyxiation, heart attacks, drugs, and chest injury, among other causes.

The prize new safety film *Rescue Breathing* is designed to teach the techniques of rescue breathing (mouth-to-mouth or mouth-to-nose) and this 21½-minute color motion picture is available from American Film Producers, New York.

Basic to the film are the experiments conducted by Dr. James O. Elam, director of the Department of Anesthesiology, Roswell Park Memorial Institute, Buffalo, New York. Writers Lewis and Marguerite S. Herman spent months in that city to research, write and photograph the material which went into the film. American Film Producers edited, provided animation and added the finishing touches.

Photography includes re-enactments of experiments utilizing physician volunteers who permitted themselves to be drugged with curare to simulate unconsciousness and inability to breathe. Also re-enacted are emergency situations which dramatize the need for learning rescue breathing techniques and show the simple steps to follow for revival of victims.

Rescue Breathing has been officially approved and endorsed as a teaching film by the New York Society of Anesthesiologists and the American Society of Anesthesiologists. For preview arrangements and print purchase write American Film Producers, 1600 Broadway, New York 19.

* * *

Pathe News' Research Staff Catalogs Stock Film Scenes

☆ Opening its extensive library of 35mm production footage acquired for the NewsMagazine of the Screen for stock footage sales, Pathe News, Inc. has set up a research staff to catalog and outline stock shots that may be used in film productions.

Research staff on the new project is headed by Robert Craig. The Magazine library proposes to send prospective clients a catalog, synopsis sheets. If desired, screening prints (narrated with music and effects tracks) will be made available for all material.

For complete details, direct inquiries to Reader Service Bureau, BUSINESS SCREEN, 7064 Sheridan Road, Chicago 26.

* * *

Mayer Productions Is Formed

☆ A new studio organization offering art, photography slide and filmstrip production has been opened by Peter Mayer, formerly a sales representative for the Society of Visual Education, Inc. Mayer Productions is located at 21 E. Van Buren St., Chicago.



For 16mm. Film — 400' to 2000' Reels
Protect your films
Ship in FIBERBILT CASES
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Only original Fiberbilt Cases — FIBERBILT SHIPPING CASE — bear this TRADE MARK

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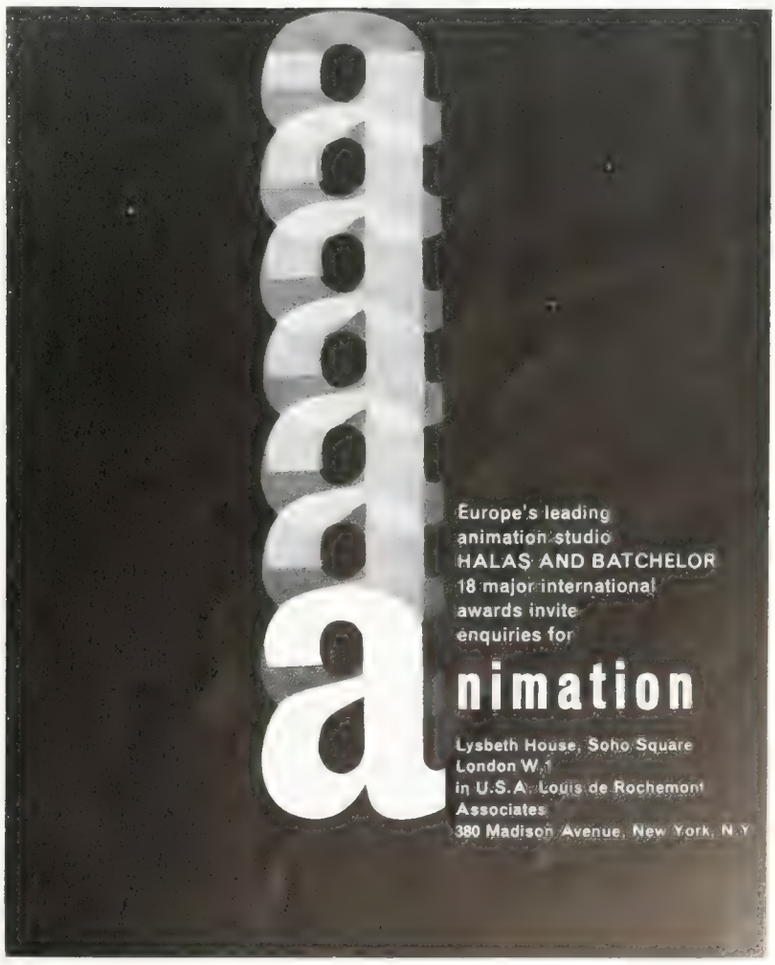
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With interior design as its forte, *"Foamagic" stars Melanie Kahane in a colorful presentation of modern furnishing ideas . . .*

Designed to Unveil a Product

Mobay's "Foamagic" a Colorful Pitch for Urethane

A NEW 16mm color film introducing the wonders of a chemical foam product called urethane has been produced by Hartley Productions, Inc., for the Mobay Chemical Company. Entitled *Foamagic*, the film stars the well-known designer Melanie Kahane, president of the American Institute of Decorators.

Urethane is an improvement over what is known as foam rubber and has literally hundreds of uses. Presently, it is being used for cushioning in furniture, as in the seats of American Airlines' new 707 flagships and many fine commercial furniture pieces.

Among its unusual properties, urethane is heat resistant and flame resistant. It is soft, easily cut, can be used in thin sheets, works well for both insulation and acoustics, and weighs approximately half as much as rubber of the same consistency. Used as furniture padding, it adds longer life to fabrics because of its tensile strength and resiliency.

Foamagic was directed and written by Irving and Elda Hartley, and the presence of Miss Kahane gives it an easy and handsome grace as well as the authority of her special knowledge of the decorators' field.

Below: *Miss Kahane (left) chats with writer-executive Elda Hartley on "Foamagic" set . . .*



A "Spirit" Raiser

Licensed Beverage Industries Premiere "A Toast to Truth"

SPONSOR: Licensed Beverage Industries, Inc.

TITLE: *A Toast to Truth*, ssf, 18 min., color, produced by H. D. Rose & Co.

☆ With the whole American economy going up, the liquor industry wants to know why more people aren't drinking. This slidefilm points out that while the industry is holding its own in relation to the proportion of people who favor the sale of alcoholic beverages, the proportion of consumers seems to be steadily dropping — from 67% of the adult population in 1946 to 58% in 1957, and the current trend continues unfavorable.

With "organized drys and their fellow travelers" whooping it up to frighten people into total abstinence, the L.B.I. is urging its members to answer this "dry propaganda mill" with a campaign of truth—assemble the facts and let the people know.

For instance, much medical evidence has found positive benefits in the use of alcohol—particularly in lessening stress. And, the film says, let us confound the old canard of the liquor-liver cirrhosis connection by pointing out who has the most cirrhosis: total abstaining moslems.

The film quotes Episcopalian Bishop Pike, who finds a pre-dinner cocktail lifts him out of the daily rut, spurs his imagination. It notes that 80% of doctors drink.

A Toast to Truth is being widely shown within the liquor industry to meetings of distillers, wholesalers and retailers on a national, state and county level.

Fiber Film Makes Sales Wrinkles Vanish

American Cyanamid Makes "Magic" to Sell Creslan

SPONSOR: American Cyanamid Company

TITLE: *This Is Magic*, 10 min., color, produced by Roger Wade Productions, Inc., through Ben Sackheim, Inc.

☆ During the past 12 years American Cyanamid has explored thousands of chemical compounds seeking one new molecule it thought would be most capable of fulfilling the needs of the textile industry. Found at last, "Creslan" is now moving from the lab to full scale production and retail counters across the country.

Cyanamid, of course, has been a major supplier of chemicals and dyes to the textile industry for many years. But Creslan is the first fiber to bear the company's name through to the finished product.

To introduce Creslan, Cyanamid will show this new film to the textile industry, department store buyers, and down to salespeople behind the counters. Deciding that a dull recitative of how the fiber was researched, manufactured and tested would not be enough, Cyanamid has made its presentation lively, full of fun, with a beautiful, original sound track by George Shearing, who appears in the film with his quintet.

The reason for this makes a good deal of sense. It has become customary in many stores to screen promotional films before opening in the morning. And salespeople at 8:30 AM might easily be called "the coldest audience in the world." Thus: Shearing, sparkling color and some cute funny business.

The message of *This Is Magic* is that Creslan is chock-full of all the qualities a textile can have: quick drying, easily dyed, blends harmoniously, moth resistant, holds press. In addition, Cyanamid has a new wrinkle in merchandising the fiber. Called "Channel C," the plan encompasses quality control and selective marketing back through retailers, manufacturers, converters, weavers, knitters and spinners in unbroken continuity. In other words, the Creslan label goes on finished goods only, and only merchandise meeting Cyanamid standards can have the label.

Creslan will be widely advertised, the film says, and Cyanamid will put its own field representatives into the 50 top marketing areas of the country to help retailers in merchandising.

This Is Magic was directed by William Buckley. Jules Sindic was chief photographer, except for opening and closing shots of George Shearing and the band with color abstractions and diffusion glass shots which were made by Richard Bagley, who won considerable fame for his work on Alcoa's *Color Textures*.

George Shearing's music is featured in new American Cyanamid picture.



Designed to Improve Customer Relations

Southwestern Bell Presents "The Case of Jim Cannon"

THAT VITAL BUSINESS ASSET called "customer goodwill" may be courted by maximum efforts in corporate public relations and advertising, but in its simplest and most direct form, it really begins (and often ends) wherever company employees meet, talk or deal with the customer.

Keenly aware of this fact are the telephone companies who have been helping themselves and their business customers with a variety of motion pictures to help improve employee understanding of customer attitudes and their own responsibilities. Out of this program have come some highly useful films for the guidance of telephone operators, business office personnel and others who meet Mr. and Mrs. John Q. Public.

Telephone Installer Is "Star"

Now the telephone installer has his day on the screen and he's the star of a new training film, *The Case of Jim Cannon*, recently produced for the Southwestern Bell Telephone Company, a Bell System affiliate, by the Jamieson Film Company, Dallas.

The 20-minute color film, especially tailored for use in refresher training conferences among experienced installers, is aimed to focus their attention on the importance of good public relations in dealing with the customer.

It does this through the medium of a "comedy of errors"—errors in dealing with the customer, which occur with exaggerated regularity during a day in the life of a fictitious installer. Not one of the viewers has ever made all of Jim Cannon's mistakes in real life . . . but they are designed to promote free and open discussion among conferees as to what Jim did wrong and what he should have done to make things turn out differently.



Meet "Jim Cannon" *whose experiences show an installer's life isn't always simple . . .*

"Freeze" Scenes Woo Audiences

Maximum audience participation is encouraged by use of the "freeze" techniques. Action on the screen is halted at several critical points so that installer-viewers may discuss the incidents portrayed. Then action resumes and the conferees watch another of Jim Cannon's efforts. The mistakes which hapless installer Cannon makes are authentic enough . . . all of them are derived from true-to-life experiences of company installers.

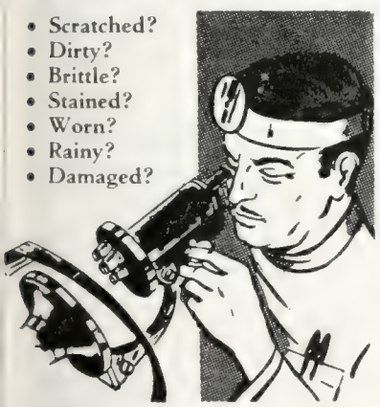
His real-life counterparts go with Jim through a day of angry dogs, suspicious housewives, complaining subscribers, small boys armed with bow-and-arrow and other circumstances that point up the need for patience, diplomacy and efficiency in dealing with the public.

Showing to Bell Companies

The Case of Jim Cannon has already been extensively used in the Southwestern Bell area. AT&T headquarters are circulating prints recently acquired for preview by other Bell companies.

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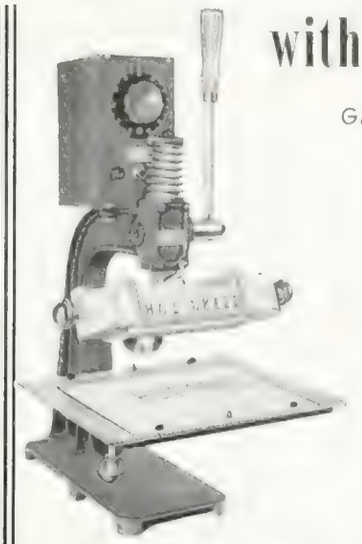
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Solarbrite Rear-View Screens

Picture Recording Co. Shows Solarbrite Rear-View Screens

☆ Availability of Solarbrite translucent rear-view projection screens in two sizes is announced by the Picture Recording Company. Featuring sharp reproduction, especially when viewed from the sides, the screens may now be obtained in sizes 16″ by 22″ and 19″ by 28″.

Double pine frames of two-inch depth are fitted with stand and chain and may be had in a variety of sizes to suit the placement of the screen.

The screens, especially adapted for wide angle viewing, are completely washable and impervious to atmospheric changes. They may be obtained separately or with lightweight carrying cases suitable for carrying, storage or shipping.

Further information may be had on letterhead request from the Picture Recording Company, Oconomowoc, Wisconsin.

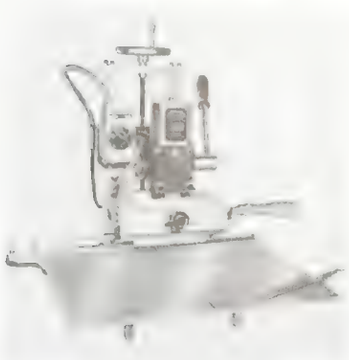
* * *

New Light-Weight Hot Press Marketed by Olsenmark Corp.

☆ A new light-weight Hot Press for use on motion picture slide-film and television titles is now being marketed by the Olsenmark Corporation, manufacturer of Kensol marking equipment.

The Kensol 5A, designed for limited use in art studios, carries with it all the advantages of the hot press process, but with restricted range for organizations that use the hot press on a limited basis.

Kensol 5A Hot Press



Weighing only 125 pounds, the Kensol 5A differs from the larger hot presses in that it letters only one line of large type (60, 72 or 96 point) or two lines of smaller type (36 point and smaller) at a time. However, multi-line lettering and titles larger than six inches wide can be easily made by shifting the art material left or right, up or down, using an adjustable, calibrated back-gauge for registration.

Operating at the standard 110 volts A.C., the Kensol 5A measures 18″ wide by 20″ deep by 24″ high, operates at very low cost, and is priced at $455. A circular picturing and describing the new machine, as well as the heavier Kensol hot presses, may be obtained by writing to the Olsenmark Corporation, 124-132 White Street, New York 13, New York.

* * *

"Attache-Kit" Slide Projector Is Designed for Sales Uses

☆ A new self-contained 35mm slide projection kit called the "Attache-Kit" has been introduced by Presentation Designers, New York City visual sales presentation company.

Weighing 7½ lbs. and measuring 17″ x 12″ x 3½″, the sales presentation kit contains projector, screen, semi-automatic changer; stores 240 slides.

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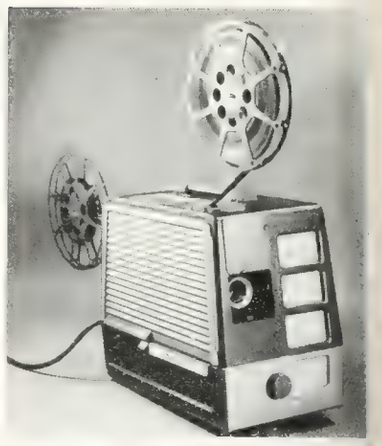
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The B&H Filmosound 399AV

Filmosound Specialist 399AV Announced by Bell & Howell

☆ Latest in the line of Bell & Howell 16mm sound projectors is the new Filmosound Specialist 399AV.

Featuring sapphire surfaces on all critical film handling parts, the Specialist 399AV has a number of new developments in the projector line, including a permanently mounted 2-speaker sound system.

The newest Bell & Howell item also has a "cold glass" heat filter, automatic loop restorer, reverse switch, and features single dial control. The machine is self-lubricating, and an optional accessory is the new Filmovara lens which lets you zoom the picture to fit the screen.

Further information may be obtained by writing to Bell & Howell, 7108 McCormick Road, Chicago 45, Illinois.

* * *

Battery-Powered Film Light

☆ A new battery-powered portable light for motion picture shooting has been developed by the Dormitzer Electric & Manufacturing Co., Inc.

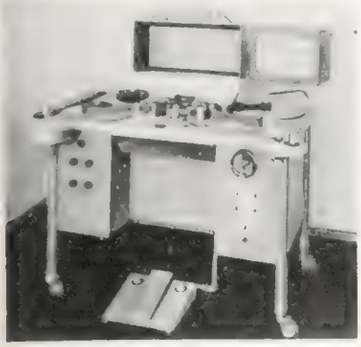
The new light, called the Cine-Light Model 250B, provides strong output with full 20 minutes of lighting time before battery recharging. With a light head adaptable to most motion picture cameras, it includes a separate transistor-controlled charger that automatically reduces the charging rate when the batteries, of nickel-cadmium plate, are fully charged.

Unit is comparatively small, weighing only 14 pounds and measuring 6″ by 7½″ by 5″ high.

List price of the Cine-Light Model 250B is $350, including an adjustable reflector for flood and spot. Further information may be obtained from the Dormitzer Electric & Manufacturing Co., 5 Hadley St., Cambridge 44, Mass.

Steenbeck Editing Equipment Announced by Gaston Johnson

☆ Availability of German editing machines in the United States has been announced by the Gaston Johnson Corporation. The Steenbeck line of editing, viewing and re-winding machines, popular



Steenbeck film editing unit

throughout Europe, Asia, and South America, includes a variety of units designed for speed, simplicity, and precision control.

The line consists of 2, 4 and 6 plate film editing machines for 16mm, 35mm and cinemascope film, motorized re-winding tables for 16mm, 35mm and combination 16 35mm film.

Steenbeck also makes a special machine for 16mm and 35mm film for use in television studios, called Kobiton. This unusual unit allows the film editor to view the picture track with or without sound, discard unwanted film, inspect film rapidly for damage, and splice, add film, and so on.

Models for a variety of studio needs are available. A catalog with complete descriptions and pictures may be had by writing to Gaston Johnson Corporation, Long Island City 3, New York.

* * *

Audio-Master Shows a Light Sound Slidefilm Projector

☆ The Audio-Master Corporation, New York, has announced development of the Audioscope Executive to meet a film industry need for a quality, low-cost sound slidefilm projector combination.

A portable unit, weighing only 15 pounds, the Audioscope Executive combines a rear-view slidefilm projector and a 4-speed phonograph. It is said to be the first unit of its type to accommodate 12″ long-playing records.

Constructed of lightweight, heavy-gauge aluminum, the projector has a color-corrected anastigmat f3.5 lens, 75-watt lamp, front-surface mirror system, 6″ by 8″ viewing for extreme wide angles, and a precise helical focusing device to insure positive picture control. A one-knob film advance and framing device with click-stops, and a slidefilm feed and take-up attachment make for rapid, simple, and efficient operation.

The phonograph accommodates 16, 33, 45 and 78 R.P.M. records, has a 3-tube high gain amplifier, and a 5″ loudspeaker. The twist-tone arm carries two long-life needles, and variable tone and volume control adjusters are easily operated.

The unit is housed in a brown or black attache case measuring 19″ by 13″ by 5½″. The two components are compactly arranged side-by-side, and require no parts removal or adjustment. The case has storage space for three slidefilms and the lid holds records, folders, and so on.

The Audioscope Executive costs $98.50, F.O.B. New York. Further data may be obtained from Audio-Master Corp., 17 East 45th St., New York 17, New York.

The new "Audioscope" machine



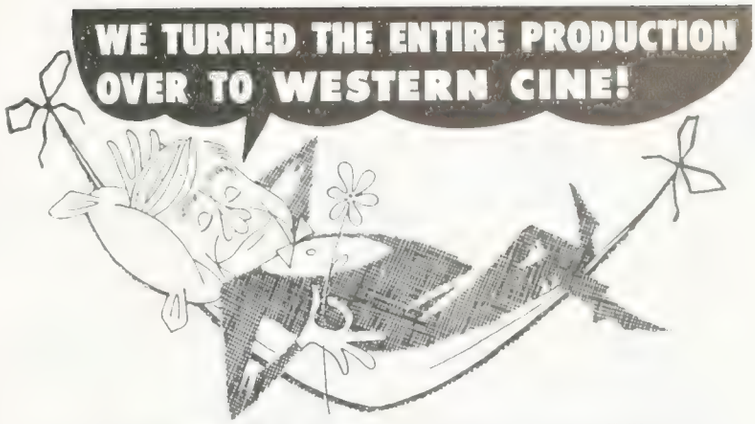
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Ford Hits the Road:

(CONTINUED FROM PAGE 35)

for Suburbia, takes full advantage of its four-screen presentation. Tracing the history of the exodus to the suburbs, from the Neanderthal age to today's "human migratory pattern," *The Search* is humorously undertaken by a "consultant researcher" (Dr. Poodle) who tries to determine the American public's desires in automobiles and how these desires are incorporated into our cars of today.

How Screens Are Integrated

This approach, from a script written by Tom Thomas, is handled by introducing the researcher, a Dr. Poodle, on screen #1 (at extreme left) while the other screens remain blank. The doctor's presentation remains on screen #1 throughout the 12-minute showing.

As he talks, an animation sequence on screen #2 broadens out to include screen #3 and finally, screen #4. This animation lasts for a few minutes and is replaced by live photography of traffic scenes and old stock footage from Ford's vaults, showing early automobiles.

The theme develops the story of different types of driving on the road today and finally concentrates on screen #2 where a typical housewife gets out of her car to take issue with Dr. Poodle's facts and figures.

Professional players handled the key roles of Dr. Poodle (Atwood Levensaler) and the housewife (Pat Sully). Animation was handled by Group Productions in Detroit and lab work was done by Calvin Productions, Kansas City. Robert Dunn, manager of Ford's Motion Picture Department, coordinated the entire film production which was handled by John Breeden and personnel of Ford's Film Services Section. Film was shot on 16mm Ektachrome.

Synchronization of sound and picture on the four screens was made possible on a specially-equipped Moviola film editor, which permitted the film editor to view three films while listening to two sound tracks at the same time. Since dialogue was taken in two locations and refers to simultaneous action on several screens, the editor had to relate each piece of picture and sound to all others.

Special background music, including the "Caveman's Rock 'n Roll," was composed for the film by Michael Brown of New York and recorded by the Norman Paris trio augmented by six other musicians.

Response Has Been Favorable

By late June, the "Suburban Living" units of the American Road Shows had visited Cincinnati, Detroit, Indianapolis, Raleigh, N. C., and Paramus, N. J. General response has been most favorable. The only problems encountered have been minor mechanical difficulties and electrical problems in Raleigh where the show was "pretty well drowned out by a heavy rainstorm."

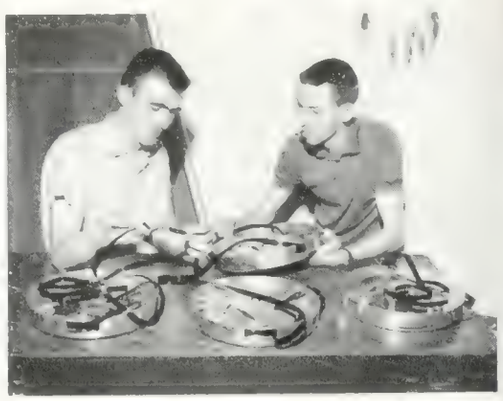
* * *

Bell Laboratories Experts Prepare New Technical Films

☆ Four new films on scientific subjects are being offered for free loan to colleges and technical organizations through Bell System telephone companies.

Prepared by Bell Telephone Laboratories' scientists and engineers, all of whom are recognized authorities in their fields, the series includes two motion pictures: *Crystals—An Introduction* (16mm color, sound) and *Brattain on Semiconductor Physics* (16mm b&w, sound).

Two 35mm silent filmstrips offered are: *Zone Melting* and *The Formation of Ferromagnetic Domains*. The subjects are appropriate for showing to university science and engineering students, meetings of technical societies and related groups. Contact your near-



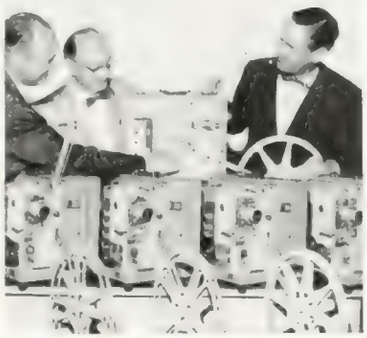
Right: *loading the continuous reels for showing of Ford's "Quadravision" film now being displayed at shopping centers across the country.*

Cook Electric's Cinefonics Division Steps Up Programs

☆ A well-publicized supplier of critical equipment and related services to the nation's missile and space programs is the Cook Electric Company. Serving Cook as its visual communications agency and providing a highly-specialized engineering film service is its Cinefonics Division, headed by Charles O. Probst.

Cinefonics maintains headquarters in the Company's Morton Grove, Illinois, facilities where it maintains a complete film library. Its productions include such titles as *First From Space, Hood Systems for Radioactive Materials Processing* and *Mobile Missile Range*, all indicative of the type of work this Division performs.

Current production includes one untitled film which shows the capabilities of each division within the company and their relationship to each other. The production illustrates the value of the motion picture medium in bringing together events which occur thousands of miles and days apart. On release, it will become part of the Cook's film libraries located



Above: *new projectors for Cook offices are checked in by C. O. Probst (second from left above).*

in its New York, Washington, Dayton, Dallas and Los Angeles offices.

These offices have also recently acquired five new 16mm Sound Kodascope optical-magnetic sound projectors. These are currently going to the field to further augment showings of Cook capabilities to government and to other prime contractors.

* * *

If You Like Parakeets . . . You'll Love This Picture

☆ The parakeet lodging and listening fraternity (and prospective members of it) will enjoy a new 13½-minute color film, *More Fun With Parakeets*, recently sponsored by the R. T. French Co. and produced by Victor Kayfetz Productions, Inc.

It features an ingenious bird trainer named Tommy Ackerman who has trained parakeets to ride on toy trains, toy horses and cars, mail letters and a variety of other stunts. Destined for television and group showings, prints may be obtained from Kayfetz Productions, 1780 Broadway, New York.

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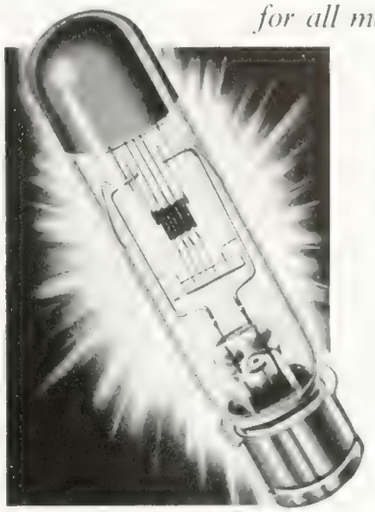
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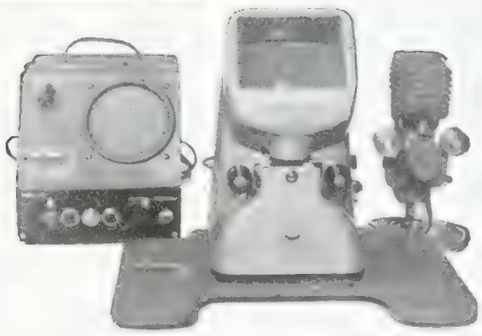
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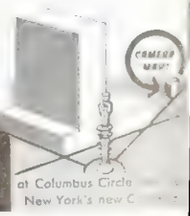


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THE SCENES: *Scudder Boyd's camera visited homes of typical U. S. shareholders to illustrate sequences from 1959 census.*



The People Who Own American Business

The New York Stock Exchange Visualizes '59 Census of Shareholders

SPONSOR: The New York Stock Exchange.

TITLE: *Who Owns American Business?*, 11 min., b&w, produced by Scudder Boyd Films.

☆ Every three years, the New York Stock Exchange conducts an extensive census of American shareholders to determine who owns American business, what general income group they belong to, and how they approach the market.

As time comes near each census year for announcing the results, public interest in the exchange seems to rise and the Big Board tries to take advantage of it by heightened public information activity. A news film, quickly available for television and for group audiences was an important part of the Exchange's plan for the recent 1959 census result release date.

Camera Visits Typical Family Owners

The resultant motion picture, *Who Owns American Business?*, documents the typical stockholder by pinpointing several families who actually do own shares in American business, in their own homes and offices. As Exchange president G. Keith Funston reveals the final figures, the film goes on to particularize with actual case histories.

Who Owns American Business? shows that we are having a quiet economic revolution. While there were a little more than 6,000,000 stockholders in 1953, 8,500,000 in 1956, 1959's census showed a total of 12,490,000. (Most of these people are small investors, 68% own their own homes, there are 500,000 more women than men shareholders, and the greatest proportionate gains in stock ownership have been in the South Central and South Atlantic states.)

Alternate Sequences Made in Advance

Scudder Boyd Films was called upon to use an unusual production technique: as the film was shot before the census results were known, Mr. Funston was required to go through a series of different answers to each interview question, then almost on the day of announcement his correct answers were smoothly spliced in to the finished film. This technique was used, also, on commentary for the documentary shots of actual shareholders. All very neat.

Who Owns American Business? is not only a complete film in itself but can be used in short takes as 60-second news spots. Within three weeks after release of the census figures, 60 TV stations had used some of these spots in their news programs. In addition to use in schools, among rapidly growing adult education courses on investing and other groups, the film will become part of regular 13-week packaged public service programs now playing TV stations across the country.

Gurvitz Supervises Exchange's Films

The New York Stock Exchange's film activity—quick and flexible—with a sharp eye for reality and the "hard news" approach, is supervised by Robert Gurvitz of N.Y.S.E.'s public relations department, a real pro.

Key Facts on Film Distribution

☆ Over 400 million persons viewed sponsored motion pictures on their own 16mm sound projection equipment in 1958. They devoted 14,633,443 hours of viewing time to such films which they "invited" to their groups.

Another 100 million persons viewed sponsored short subjects (not screen advertising films) in commercial theatres in 1958.

Over 20 billion viewers saw sponsored short subjects on the 500 television stations in the U. S. last year.

It's a *big* medium *with a still bigger potential* ahead as evidenced by the growth studies revealed to us by these major sponsors. *One of them showed a 22 percent increase in showings and attendance over 1957.*

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Left: *here's CFI's larger Hollywood lab facilities as 15,000 sq. ft. expansion is completed . . .*

Life Begins at 40 as CFI Completes Hollywood Buildup

☆ Observing its 40th anniversary in the film processing industry, Consolidated Film Industries, Inc. has completed a 15,000-square foot expansion of its Hollywood laboratories. Extensive architectural and landscaping redesign was also a part of the improvement program.

The expansion move brings the company's Hollywood facilities to a total of some 113,000 square feet, according to Sidney P. Solow, vice-president and general manager. 450 persons are employed in CFI's West Coast operations. The firm today represents the consolidation of eight film processing labs, including its facilities in New York and at Fort Lee, New Jersey. It began as the small Republic Laboratory in New York in 1918.

New executive offices, color control facilities and new color processing labs, including two new high speed processing machines with spray-development and impingement drying were provided by the expansion moves. Also added were new art facilities, a modern preview theatre and sixteen additional cutting rooms.

* * *

Bud Palmer Will Direct Sports Dept. at Globe-Video Newsreel

☆ Former N. Y. Knickerbocker basketball star and sports commentator, John "Bud" Palmer, has been named director of the Sports Department of the Globe-Video Newsreel, New York and Los Angeles.

Mr. Palmer will also act as narrator for films, including "Bud Palmer's Sport Spotlight." Reel is designed to provide TV stations with up-to-date free film, program material and informative data. Its product is distributed by Modern Talking Picture Service, Inc.

* * *

Morris to Association Films

☆ James A. Morris, Jr. has been named assistant director for advertising and promotion at Association Films, Inc. He was formerly with the advertising department of Union Carbide Chemicals Company.

* * *

☆ Watch these pages for news of the Production Service annual!

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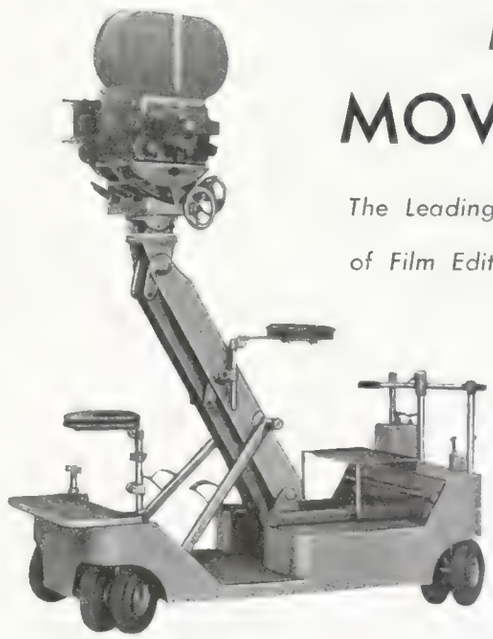
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Films for Biology:

(CONTINUED FROM PAGE 20)

of Education are making the series possible. The Secondary School Biological Sciences film series will be distributed by the McGraw-Hill Book Company. Dr. Oswald Tippo of Yale is chairman of the project's steering committee for the American Institute of Biological Sciences.

* * *

SMPTE Publishes Lewin Paper on Motion Picture Tracks

☆ The Society of Motion Picture and Television Engineers has published a paper by Frank Lewin, of Filmsounds, Inc., New York, on "The Soundtrack in Nontheatrical Motion Pictures."

Included in the paper—which is also being printed in four parts in monthly isues of the SMPTE Journal—are a discussion of editing of the soundtrack as it relates to the overall production of the film; suggested techniques for screening the component tracks in interlock prior to the re-recording. Methods employed in editing voice, music and sound effects are described in detail, including the laying out of tracks for maximum control at the re-recording.

Copies of the paper (cost: $1.00) are available from the SMPTE at 55 West 42nd Street, New York 36.

* * *

Special Effects, Animation Studio is Formed in Toronto

☆ A new animation and special effects studio, Film Technique, has been formed by Gordon D. Petty, C.S.C. at 137 Wellington St., West, in Toronto.

Formerly special effects director with S. W. Caldwell Ltd., Mr. Petty's film background includes service with the Canadian Army Film Unit, the National Film Board, Dumont TV and the ABC Network.

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THE SOUND TRACK:

(CONTINUED FROM PAGE FOURTEEN)

panied by a full sound track. Then they remake and retest. And more recently they have been developing measurement methods to show attitudes of people before and after seeing a film.

Can We Measure Political Attitudes?

Measuring attitudes in the field of political education may be expensive and is difficult. Each of us reaches his attitude about most things from many sources and over many years of experience. If the psychologist can isolate the factors that create an attitude, it is measurable. Isolating is not easy. When the NEW YORK DAILY NEWS tried to get Macy's advertising years ago, tabloids in New York were sensational and lacked acceptance. And Macy's, as the story goes, was reluctant to appear in the NEWS. Finally the advertising manager of the NEWS persuaded Macy's to let the NEWS exclusively print an advertisement of a certain item to be on sale at a remote counter on an upper floor.

The ad was published. Hundreds of people flocked to buy the item. Every customer was asked where he saw the advertisement. Most of them said they saw it in the TIMES, TRIBUNE, SUN, POST, TELEGRAM or AMERICAN. Practically nobody saw it in the only newspaper which had printed it, the tabloid NEWS. And so the NEWS got Macy's advertising thereafter.

Let's Get At Our Greater Challenge

Attitude measurements are not a substitute or replacement for skill, experience, know-how and genius in industrial film making, any more than they are an adequate substitute for the personal size-up of a man's character, intelligence and personality that a competent manager uses in hiring people. But they are a powerful additional tool. And unfortunately, some of the men at the top in business, who make the decisions to spend or not spend money for industry films and programs, have slim faith in psychological research.

Our biggest attitude-influencing problem in U.S. industry today is not political education. It is the problem of getting the individual employee to put his heart and head into doing his fragment of the total production job to the best of his ability. Call it job loyalty. Call it a sense of responsibility. Too many workmen seem not to care. Sloppy work. Waste of materials. Careless inspection. Doing just enough to get by.

Here too, we need the three: forthrightness, empathy and attitude measurement.

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BUSINESS SCREEN MAGAZINE
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How Film Fortified This Sales Contest

"Nassau Holiday" Revives 1958 Holiday for Lederle's Salesmen

SPONSOR: Lederle Laboratories Division, American Cyanamid Company.

TITLE: *Nassau History*, 10 min., color, produced by Willard Pictures, Inc.

☆ Incentive contests for salesmen can go over big or lay a great big egg. If no one really cares who wins, so-whatism runs wild and the contest is a dud.

Lederle Laboratories put on a sales contest last year. It was a big success, and just to make good and sure that the sales staff knows that the prizes (vacations in Nassau) are worth the effort, the company is now showing a film which relives all the fun and sets up a good target for this year's contestants to aim at.

There Are 55 Winners From the Field

Each of Lederle's 55 sales offices—from "Upper Thyroid" to "Lower Abdomen"—produces a winner, with the grand opportunity to get away from "snide memos from the regional office."

Not a little of the high spirits of the film derive from the track, narrated with abandon by TV's Tex Antoine and embellished by calypsos and bongo drums of appropriate Bahamian flavor.

Sound Track "Personalizes" the Events

Nassau Holiday shows how the 55 winners, and their wives, were notified of success in the contest, and documents their enjoyment in preparing for the trip. In Nassau, they all stay at an "air-conditioned Taj Mahal" and fish, swim and golf as their fancies dictate. A costume party provides the camera with a good opportunity to show all the winners one-by-one as they dance by. A sight-seeing trip to see Nassau's famous herd of performing flamingos reminds the narrator that they seem better trained "than most district managers."

Nassau scenes were shot by William H. Buch, Lederle's head of film activities. Bill Buch, who has been a producer, as well as a "sponsor," makes the most of his corporate "home movie"—and pokes his own fun at his current amateur status. One scene goes blank while the narrator apologizes for the cameraman running out of film!

It is a very funny, inexpensive little picture, which Buch and his collaborators, Willard Pictures, Inc., enjoyed working on as much as the prize winners enjoyed the Nassau holiday.

Office Showings—And It Goes Home, Too

Prints have been supplied to all offices and informal meetings are now being held to screen the film and rouse even more interest in this year's contest. Of course, the opportunity to borrow a film of their own holiday to show to family and friends is a memorable postscript for this year's winners. A smart good-will and sales promotion all around.

Below: *happy moments at Nassau are relived as Lederle's film builds interest in new contest.*





Above: *the film shows all the winners in one-by-one sequences at costume party . . .*

"ALL ABOUT NEW YORK"



Above: *a scene in one of New York's modern schools from "All About New York."*

(CONTINUED FROM PAGE THIRTY-ONE)

Currently, plans are being made to provide the United States Information Agency with prints of the film for preparation by the Agency of some 21 language versions. Showings under U.S.I.A. auspices will be made coincidental to our "See the U.S. in 1960" campaign to attract visitors from abroad next year.

Carl Carmer, author and historian, served as consultant during production and worked very closely with producer Owen Murphy, director Paul Cohen and supervising editor Eric Lawrence, to achieve so well the feeling of love and respect for the state's history, traditions and industry that the film evidences. It might seem to echo Henry Hudson's words of 1609: "The land is the finest for cultivation that I ever in my life set foot upon and it also abounds in trees of every description . . . it is a pleasant and fruitful country."

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BUSINESS SCREEN

MAGAZINE • NUMBER SIX • VOLUME TWENTY • 1959





Thanks to
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some unfinished business in communication for America's future!

special report
page 29

PRICE FIFTY CENTS

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The teen-age market gives facts and characteristics about teen-agers . . . why industry is interested . . . where to reach teens with films . . . their reactions . . . methods and motives of successful companies. 16 pages, humorously illustrated.

The opportunity for sponsored films describes the three channels of film distribution all companies must use . . . weighs merits of each . . . tells when you should use each one . . . cites successful programs. 16 pages, illustrated.

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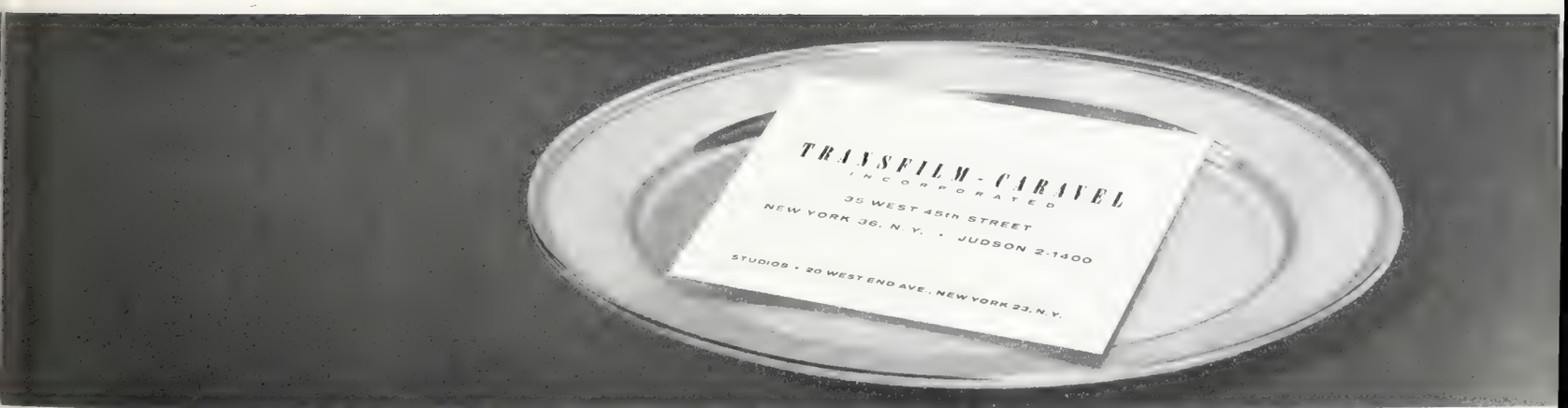
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Camera Eye

Major Eastern Studios United as Transfilm-Caravel Merge

TRANSFILM INCORPORATED and Caravel Films, Inc., have announced the formation of Transfilm-Caravel. The move follows Caravel's acquisition by The Buckeye Corporation, which earlier this year acquired Transfilm. William Miesegaes, head of Transfilm, will be president of the company and David Pincus, president of Caravel, will become senior vice-president.

Transfilm-Caravel, producers of non-theatrical films, TV commercials and industrial programs, now becomes part of Buckeye's entertainment division which includes Flamingo Telefilm Sales, Inc. and Pyramid Productions, Inc.

Founded in 1941 and 1921, respectively, Transfilm-Caravel have a combined permanent staff in excess of 100 creative, technical and administrative personnel making it the largest New York-based film producer and among the country's top studios in dollar volume.

Executive offices of the firm will be located in the Transfilm Building at 35 West 45th Street and studios will be at 20 West End Avenue, New York, the latter newly built in 1957 and comprising 26,000 square feet of modern studio space.

Michael A. Palma, executive vice-president and Thomas Whitesell, vice-president in charge of motion picture production, both Transfilm, and Calhoun McKean, vice-president, Caravel, continue in their same capacities in the new operation. The recent Transfilm-Wylde Animation affiliation remains unaffected and will continue to operate as an affiliate of Transfilm-Caravel.



David Pincus, senior vice-president, Transfilm-Caravel



William Miesegaes, president of Transfilm-Caravel

The two companies have produced in excess of 2,000 motion pictures and sound slidefilms for business, government and education and more than 10,000 TV film commercials.

* * *

Allan Gedelman, JHO Exec, Is a Highway Accident Victim

Allan E. Gedelman, treasurer of The Jam Handy Organization, of Detroit, New York, Chicago and Hollywood, died instantly September 18 when his car collided with a gravel truck near Farmington west of Detroit. He was returning to his home in suburban Bloomfield Township from a business engagement in Lansing, Michigan.

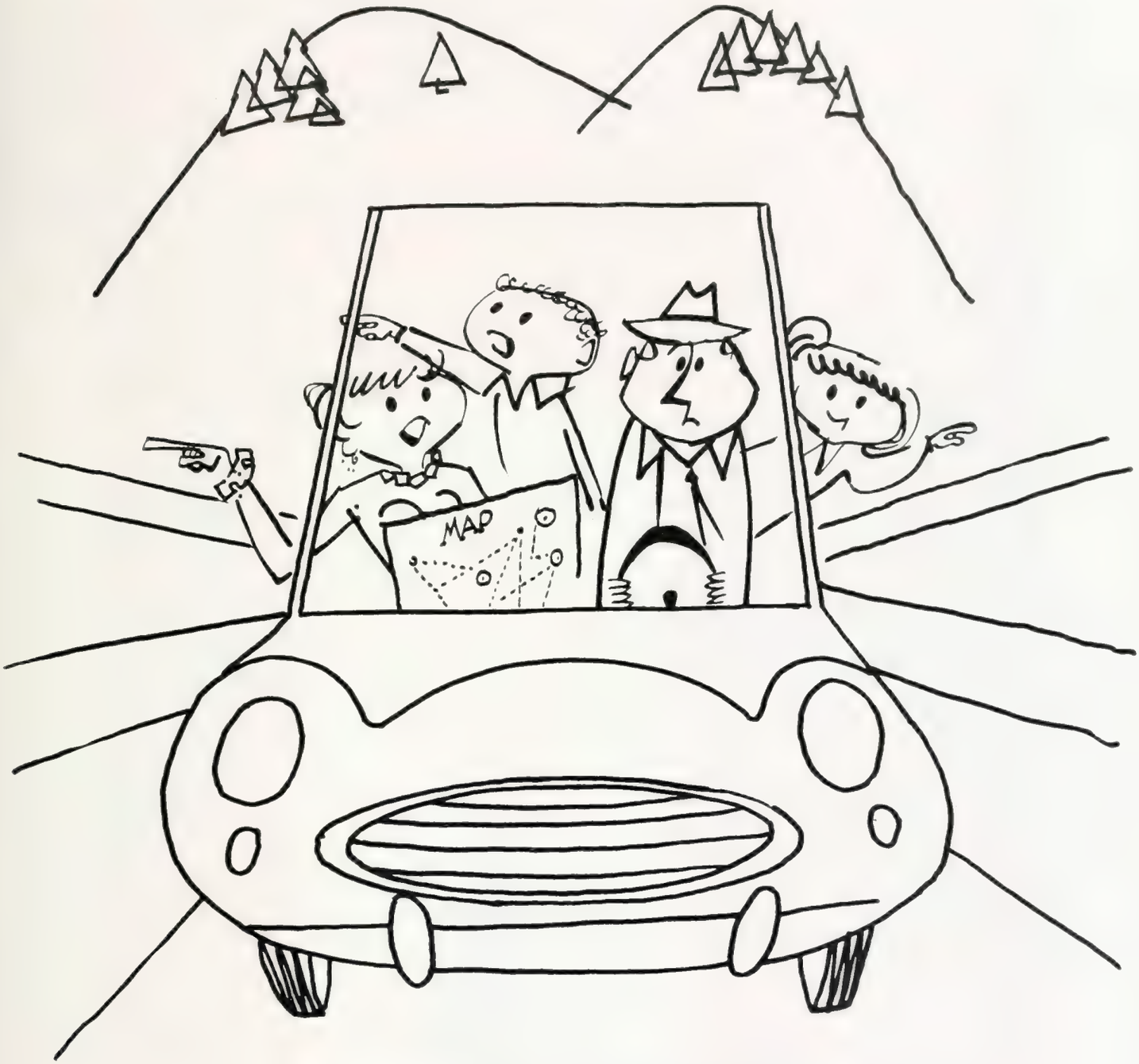
Mr. Gedelman was born in Chicago 55 years ago and was an alumnus of Northwestern University, where he was graduated with a degree of bachelor of science in 1926. He began his work for the Organization in 1930 and in 1941 was promoted to assistant treasurer and in 1943 to treasurer.

He gave generously of his time to many civic and church activities. He was superintendent of the Sunday school of Central Northwest Presbyterian Church, Detroit, and also an elder and chairman of the building committee. He was also a director and former treasurer of the Detroit Bible Institute, an inter-denominational endeavor and was a member of the board of the Voice of Christian Youth.

Mr. Gedelman leaves his wife, Annette, and two daughters, Carol, 16, and Joyce, 11.

Jamison Handy, president of The Jam Handy Organization, said: "Allan Gedelman was a symbol of unwavering integrity and financial stability both outside and inside the Organization.

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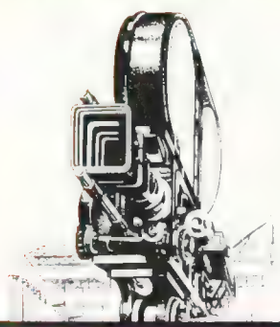
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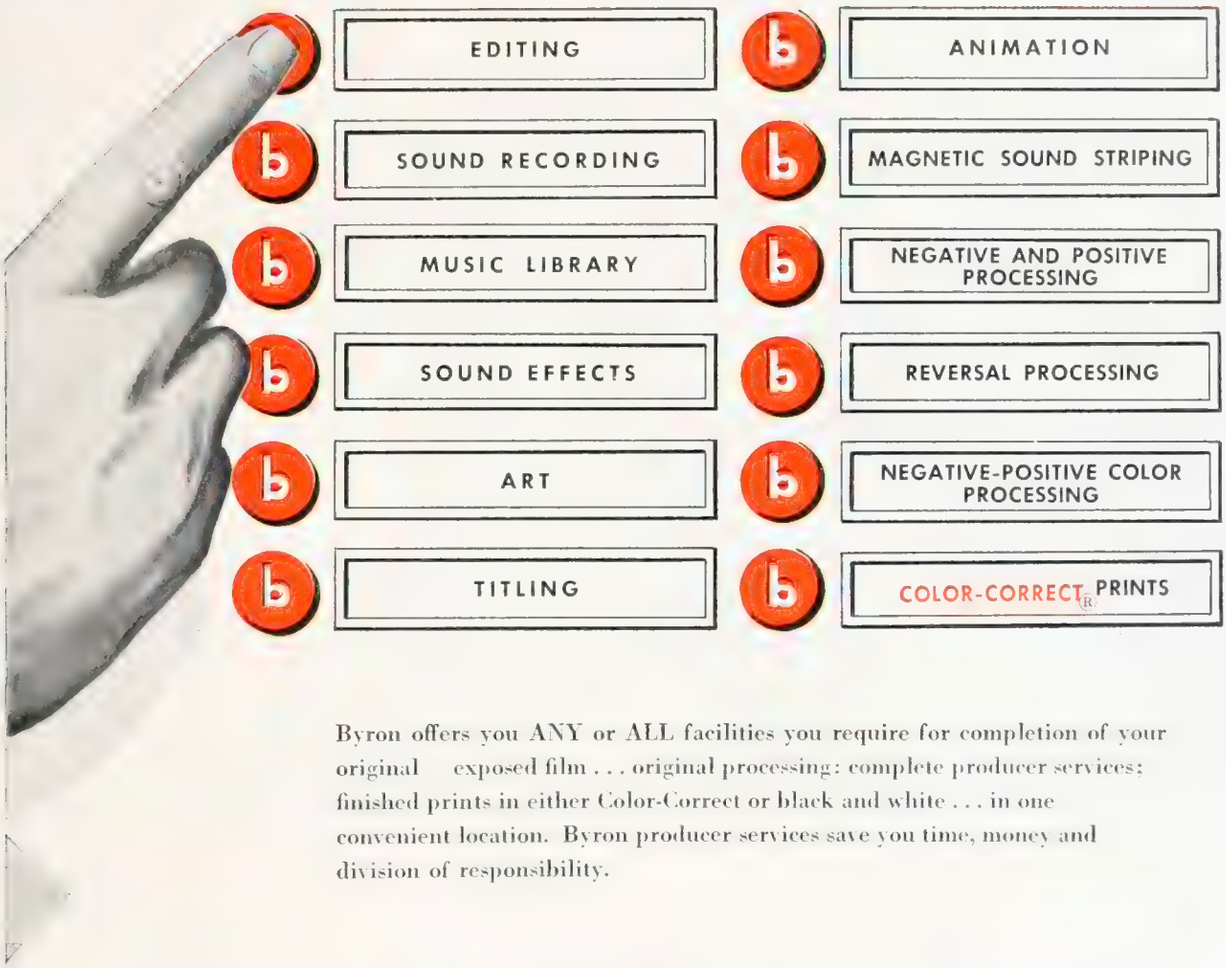
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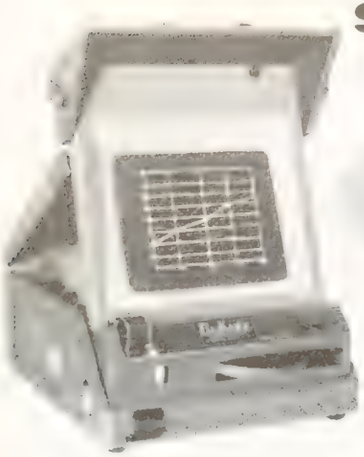
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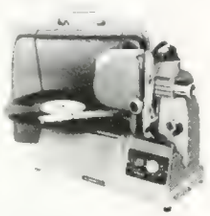


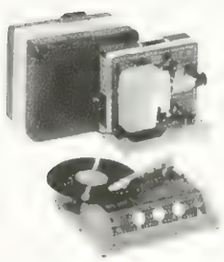
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RIGHT off the NEWSREEL

New Studio Affiliations As Busy Fall Season Opens

Outline Active Fall Program for New York Film Producers

☆ The Film Producers Association of New York has opened its fall program schedule with a full membership meeting on September 14, at which time members were informed of the Association's progress in the various projects that have been undertaken since the last membership meeting earlier in the year.

Activities of the Association's committees were reviewed and President Nathan Zucker outlined the upcoming program for the fall. The report covered activities of the Videotape Committee, the new Program Committee, Public Relations projects and other activities.

A special report on the FPA's new membership drive headed by Peter Mooney revealed that eight new members have been brought in this summer.

Regular meetings of the FPA during the coming year will feature well known guest speakers from businesses or industries allied with the film field. Mr. Zucker reported that the Program Committee is lining up speakers and they will be announced at a later date.

* * *

Webb, Hennessy to Direct Frederick K. Rockett Studio

☆ The pioneer film producing organization of the Frederick K. Rockett Company in Hollywood has been acquired by Websco, Inc., a Delaware holding company.

According to the announcement of A. J. Sowers, president of Websco, the Rockett Company will be operated as a wholly-owned subsidiary under the direction of F. Stanton Webb and John J. Hennessy. The entire Rockett organization has been retained and facilities are to be expanded to include complete video-tape equipment.

Mr. Webb was formerly associated with Jerry Fairbanks Productions and Mr. Hennessy, who will function as executive produce has been active as an industri film consultant in recent years.

* * *

Bastable Is Named Chairman of A.N.A. Film Committee

☆ W. M. Bastable, audio-visu division manager, advertising d partment, Swift & Company, h been named chairman of th Audio-Visual Committee, Associ tion of National Advertisers.

A past president of the Indus trial Audio-Visual Association an a long-time member of the AN Committee which he now head Mr. Bastable succeeds Willis H Pratt, film manager, America Telephone & Telegraph Company in this post.

* * *

Studies SAG-AFTRA Merger

☆ Merger possibilities between th Screen Actors Guild and th American Federation of Televisio and Radio Artists are presentl under study by David L. Cole, na tionally-noted consultant in labo affairs. Cole met recently with of ficials of both organizations in Hol lywood to discuss the situation.

* * *

Audio, Pathescope Affiliate Industrial, T V Departments

☆ Frank K. Speidell, President o Audio Productions, Inc., and Ed ward J. Lamm, President of Pathe scope Productions, have announce that Pathescope has affiliated it industrial film department and tele vision commercial services wit Audio under the Audio banner Audio Productions and Pathescop are two of the oldest companies i the sponsored film field.

Mr. Lamm becomes a Specia Representative with the Audio or ganization. He will continue Pathe scope's educational division unde the Pathescope name. It will op erate exclusively for the produc tion and distribution of educationa films and filmstrips for schools.

Principals Celebrate Audio-Pathescope Merger:

In the picture (l to r) are: Peter Mooney, treasurer, Audio Productions; Ed Lamm, who joins company; Frank Speidell, president and T. H. Westermann, v.p. in charge of sales for Audio.





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the most consistent film I've ever used"

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"HEADQUARTERS FOR SALES TRAINING FILMS"

The Sound Track

BY DAN ROCHFORD

A Column of Commentary on the Communication Process

"STIX NIX HIX PIX"

What a world of advice for movie makers in that famous VARIETY headline! It does for movie writers as much as the novel-writing student did when he crammed the "basic ingredients" of strife, sex and society into that classic opening sentence. "'Let go my leg,' said the Duchess."

Who wants to be preached at or patronized? Maybe students accept it from their teachers. But employees resent it from their managements.

I had a man in my office the other day who wanted to know about people and life out at the Abadan Refinery in Iran. He had signed up for two years. He wasn't going out to make films, or run an employee attitude-forming program. His job would be to supervise truck repairs and motor vehicle maintenance. Tangible. Definite. Things you can see, touch, and ride on.

Yet he knew, from ten years of similar work in Central and South America that his big problem would be emotional—getting the Iranians to accept him and be in communication with him.

Answers Just Don't Come "Packaged"

And we can't do this job with films alone. They *can* help. One trouble with a lot of us is that we are still hoping for that quick ten-minute answer to the world's problems. We want the "package." We want to buy something, hand it to somebody, and feel the job is done.

A bit later, a writer for the NEW YORKER was in my office asking which films made by U. S. industry for employees have been effective.

Right away one thinks of U. S. Steel's *Knowing's Not Enough*. A group of fellow workers in a plant pool their talents in a racing car. One of them is to drive it in the big race. In the rush of the final tightening-up for the race, each man cheats a very tiny bit in his own part of the job. The race is on. The film is extremely dramatic. Suddenly their buddy's car goes screaming out of control and off the track. The yellow flag goes down, stopping the race where it is.

For a time it is touch and go whether the smashed man will live or die. Each of his pals secretly blames himself and his own skimpy work for the tragedy. The injured man lives. Actually it was his own act that triggered the crash. But the moral of the yellow flag sinks home. Safety is an attitude. The instant you get that flash feeling that what you are abo to do may be unsafe, obey the yellow flag in pulse.

This U. S. Steel film is part of a progran now running in its fourth year. The film, th manuals, posters, and "yellow flag" recall d vices generously have been made available t other firms. And the film is helping people i many industries here and overseas to keep fro hurting themselves. It promises to be as effec tive, translated into French, for example, as is in our language.

Follow-Up Is Essential For Films

One trouble with so many of industry' thoughtful and technically-satisfactory films in tended to change people's attitudes, is the lac of follow-up. It's the old President Coolidg story. When he came home from church hi wife asked, "What did the preacher tal about?"

"Sin."

"What did he say about it?"

"He is against it."

I get a bit of that feeling from the sensa tional recent film Henry Strauss made for Par American Airways, *More Than Words*. It i jam-packed with basic communication gospel But there is so much, you don't know where to start. Of course, this is cured by the discus sion guide and materials which are available with the film.

The recall-device was used effectively a dozen years ago by Marshall Field's in their excellent film, *By Jupiter*. The film was a fantasy in which a man had everything go wrong one day because he was rude to people. Jupiter gave him a second chance to live the day. Every time he started to be rude, Jupiter sounded a musical gong as a warning. And everything worked beautifully for the man when he relived the day.

Field's screened the film for all employees prior to the Christmas shopping rush. Then, at unexpected moments during the worst of the Christmas shopping pressure, the same musical gong of the film would sound over the store's public address system.

Probably there were a few harassed clerks who snapped at unreasonable customers. But Marshall Field's said the film more than paid for itself in customer communication and probably in sales.

We'll Always Remember That Penny

Going back a bit earlier, one of the really great films on U. S. democracy has a terrific recall device built into it. I refer to the U. S. Army's WW II film, *It's Your America*. It tells the story of the draftee whose life is saved the early, rainy morning he went to the draft board for induction, when he stoops to pick up a penny. Had he not stopped that instant, he would have stepped into the path of a speeding car. The penny has his birth year on it. He carries it through the war. And democracy is explained in terms of what's on that Lincoln penny.

I have used the film several times since. As people come in to the screening room, the ushers hand them each a penny. They wonder

(CONCLUDED ON FOLLOWING PAGE TEN)

*Currently, and for the past 16 years, Mr. Rochford has served as Advisor on Management-Employee Communication for the Standard Oil Company (New Jersey). These column views are his own, based on a career of film and business experience that began with Pan Am. Airways in the 20's.

Educational pictures (that is, teaching films) need not be preaching films. When they seem to be, they seem to miss the mark. On the other hand, a good many, good educational films turn over the soil, plant the seeds, cultivate the crop and enable educators to reap a harvest. You can bring a lot out of the good earth. You can bring a lot out of eager minds. The methods are identical. There is excitement in learning when it's learning, and not *being taught*.

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Films for industry and television
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THE SOUND TRACK

(CONTINUED FROM THE PRECEDING PAGE)

why. The film clears the mystery. And it seems to work. There was one fellow for whom it didn't. Somehow a Canadian penny was in our basket. He got it. Of course, now that the reverse of the Lincoln penny has replaced the two sheaves of wheat with the facade of the Lincoln Memorial, you'll have to stick to pre-1959 Lincoln pennies to fit the continuity of the film.

Helping Managers to Develop Empathy

Several companies in industry are working on an interesting communication angle. They apparently realize that here and there some of their key managers seem to lack empathy.

We've had a plethora of attitude-training courses in U. S. industry based fundamentally on the WW II "Training Within Industry" thinking and method. Many supervisors in many firms have been exposed in this indoctrination. It has been extremely valuable. True, you still hear an occasional short-course "graduate" say, "They ought to make my boss take this course."

This year, the type of group experience in awareness of the other guy's feelings, which was developed at Bethel, Maine starting some six or more years back, has become acceptable even at top executive levels. LIFE did disservice to the cause last summer when they pictured a bunch of the boys re-enacting a Greek tableau in bed-sheets and laurel wreaths out at Aspen, Colorado. But it continues and they even have "programs for presidents" nov

Instead of the conventional one-week c two-week series-of-meetings in company trair ing rooms, the Bethel idea has sprouted ful time off-the-premises courses. Undoubtedl General Electric's 13-week resident college type programs at Ossining, New York accon plish the Bethel effect in GE's own way. S do the few other industry educational effort which can be discussed alongside GE. Bu 1959 and 1960 will see many new programs i which about twenty-four managers seclud themselves for two weeks in a country clu or resort hotel, and spend their days and night chewing over human relations problems, in cluding each other.

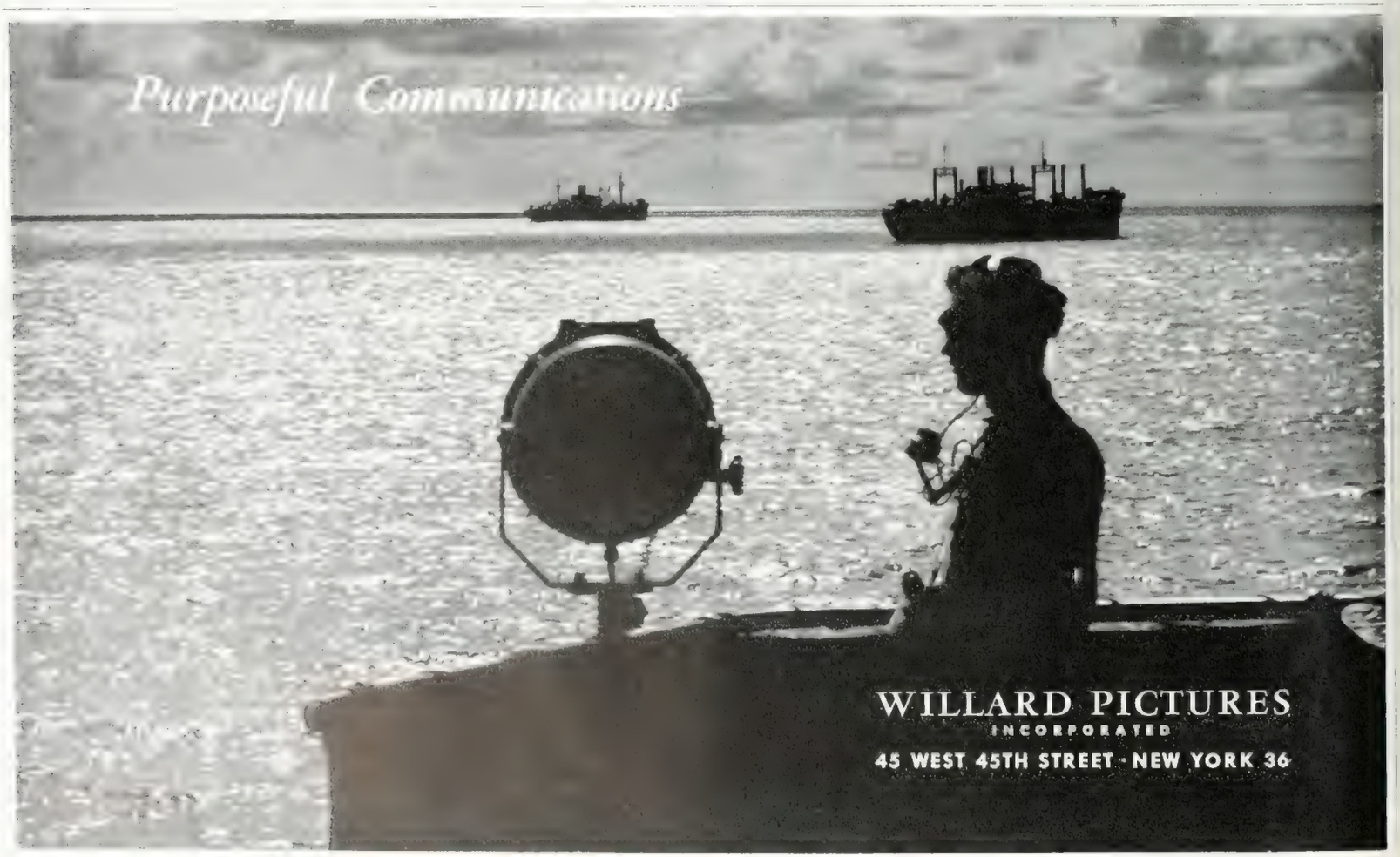
Will it make our world all sweetness an light? Probably not. Even Bethel can't ge rid of all the unmarried parents. But this new effort will help establish the basis for under standing what "communication" is.

* * *

These Items Made Significant News

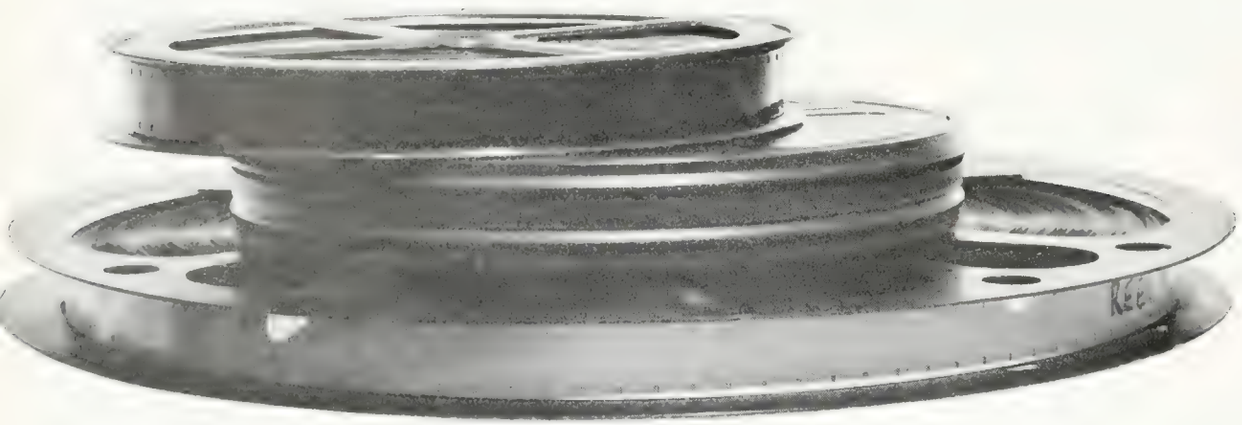
☆ At the Camp David "summit" with President Eisenhower, the one film Nikita Khrushchev *asked* to see at an evening showing was the story of the Nautilus' journey under the North Pole. How did *he* find out about it?

☆ History was made recently when NBC viewers saw one minute of film that had been transmitted by "slow scan" on the trans-Atlantic cable. TV sequence showed President Eisenhower in London, taken four hours earlier. It took 90 minutes and four cable channels to transmit, was of kine quality.




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The Newsreel:

30 Exchanges for Modern as Alaska, Hawaii Join Networ

☆ The 49th and 50th states ha joined the Modern Talking Pictu Service network of regional fi exchanges as new libraries w added in September at Anchora Alaska and Honolulu, Hawaii.

Richard Norman will mana the Modern film library at 427 Street in Anchorage; Ken Yarn heads up the Hawaiian office 245 South Hotel Street, in Hon lulu. The addition of these far-flu facilities brings the total of regior libraries to 30 for Modern.

The two offices will promo publicize, ship, clean and rep business-sponsored films for dist bution to thousands of audien groups and to television stations their respective areas. Hawaii h five TV stations and 70% of t homes have sets; Alaska has s stations. Heretofore Modern h serviced these outlets from mainland offices.

* * *

Cameras Roll on Third Big Film for Champion Paper Co.

☆ Following a well-establishe road in the sponsorship of though provoking motion pictures for adu community and business audience the Champion Paper & Fibre Con pany has announced the start production on its third major film titled *A Message to No One.*

The new picture, which will joi the successful *Production* 5118 ar 1104 *Sutton Road* films in th series on January 1, 1960, is work on the stages of Wilding Pi ture Productions, Inc. First releas in the coming year will be restricte to pre-general release showing before national and regional mee ings of significant groups—on r quest only. General public r lease is anticipated in the fall 1960.

* * *

Aids President of EB Films

☆ Appointment of Elliott H. New comb as Administrative Assistar to the President has been ar nounced by Encyclopaedia Britar nica Films, world's largest pr ducer of classroom films. Ar nouncement was made by Mauric B. Mitchell, EBF president.

Formerly an executive with th Dictaphone Corporation, Mr. New comb is well known for his wor with the World Veterans Federa tion, which has won him decora tions from several countries.

The most expensive motion picture... expensive to *you* that is...is the one made by your competitor.

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- A Model 1655-C cabinet projector will sell your product, showing 16 slides continuously on a 16" screen. Your complete story told in 2¼ minutes.



- For double impact, combine projector and PRC Tape Repeater. A touch of a button starts the synchronized a/v show. Customers listen to your story privately through a special phone while watching the corresponding slide sequence. It's dynamic and appealing . . . with proven affirmative results.



- Learn how your sales can keep pace with increased production. Write us direct for further information and the name of the nearest authorized Picture-Vision dealer.

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"The Film Is An International Medium"

Free Flow of Medical Films Is Creer's Plea to Conference

Delegates attending the recent Second World Conference on Medical Education were urged to take action in forming an "international medical film society." Ralph P. Creer, director of medical motion pictures and television for the American Medical Association, told conferees that "medical motion pictures speak an internationl language," and asserted that all countries should band together to speed up the exchange of such films.

Addressing a large attendance in Chicago on September 2, Creer called for an all-out effort by medical organizations to cut red tape in the clearing of films through customs agencies. "In order to encourage and stimulate the flow of scientific films on an international basis," Creer said, "the present procedures must be simplified by government officials all over the world."

He went on to explain that medical journals and other scientific periodicals are being exchanged quite freely between nations. "Why shouldn't medical and surgical films be exchanged just as freely?" he asked.

Reporting that medical film societies have already been organized in many countries, Creer emphasized the need for unified action, an international society. "Through such a society," he said, "we would be better organized on a world-wide basis to deal with many of the complex problems involved today in the international distribution of medical films."

* * *

U. S. Observers Attend 13th Scientific Film Congress

☆ Three U. S. observers attended the 13th Congress of the International Scientific Film Association at Keble College, Oxford, England on September 23-October 1. The U. S. group included Reid H. Ray, president of Reid H. Ray Film Industries, St. Paul; Col. Willard Webb of the Library of Congress, and Robert E. Green of the National Academy of Sciences, National Research Council, Washington, D. C.

A recommendation as to the participation of the United States in the International Science Film Association is one of the purposes which the observers will accomplish.

Twenty-three European countries, members of the international body, are holding their annual meeting and a Festival of Popular Science Films, submitted by member countries. The U. S. representatives are acting on behalf of the recently-formed American Science Film Association. Dr. Randall M. Whaley, Purdue University, is chairman of the ad hoc committee presently organizing the U. S. group.

* * *

5th International Congress on High-Speed Photography

☆ The 5th International Congress on High-Speed Photography has been scheduled by the Society of Motion Picture and Television Engineers for October 16-22, 1960, at the Sheraton Park Hotel in Washington, D. C.

To be held jointly with SMPTE's 88th Technical Conference, the High-Speed Congress will feature screenings on instrumentation subjects, a full week of technical sessions, and international industrial and governmental exhibits and demonstrations of high-speed instrumentation systems and equipment.

Research and development in the science of high-speed photography and the tremendous growth of both government and industry activity in this area are expected to make the 1960 forum a major international meeting. Simultaneous interpretation of the three official languages — English, French, German—will be provided through individual headset receivers with channel selectors.

Special emphasis will be placed, during sessions and exhibits, on photographic equipment and processes used by governments and governmental agencies.

* * *

Volkswagen's Film on Trade

☆ Konstantin Kalser, president and executive producer of Marathon TV Newsreel, is now in Europe producing and directing a special documentary film on the theme of reciprocal world trade, tentatively titled *The Give and Take*. The film, being made in cooperation with Volkswagen GMBH, will be shot in 35mm color on location in Europe, South America, Australia and the Far East.

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We know it . . . you know it. If o/ he knew it.

Yet he can when he realizes t t price is relative to value. Dispel myth of price resistance with:

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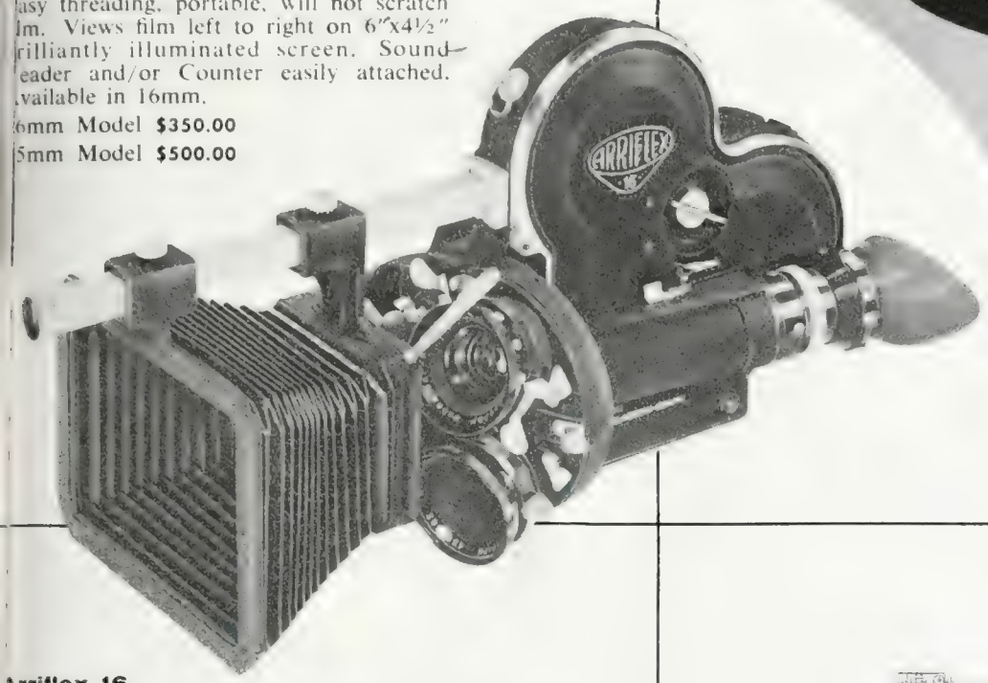


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After you've compiled your list, check it out with CECO. We have outfitted hundreds of crews for location, far and near. Our wide experience can save you time, money and needless grief.

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3-WHEEL DOLLY collapses into compact shape. JUNIOR weighs 15½ lbs. SENIOR weighs 18 lbs. Any tripod easily attached. Ball bearing locking rubber tired casters with indexing device.

Junior $99.50 Senior $150.00

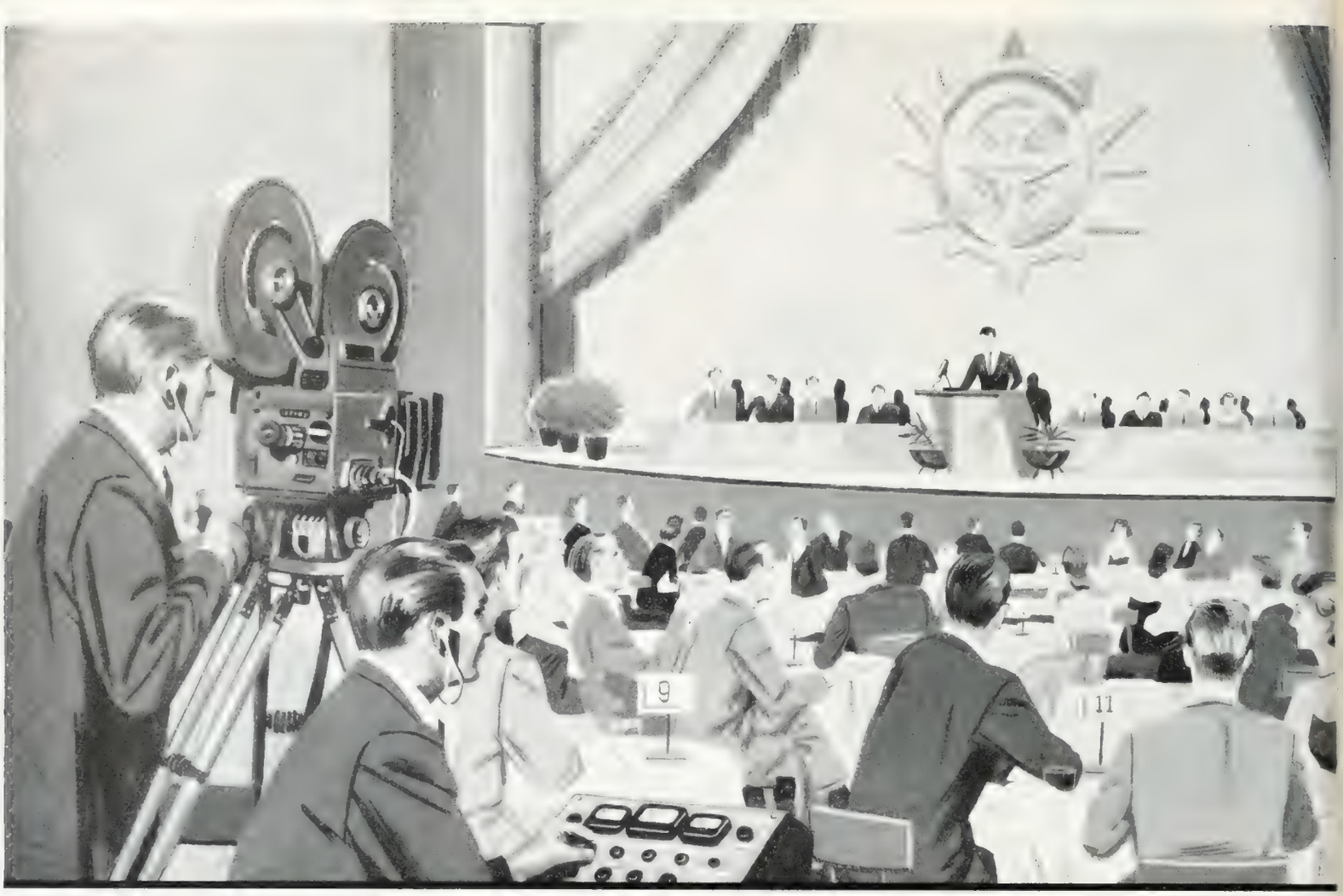
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CAMERA EQUIPMENT CO., INC.

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Use the Quiet Running **AURICON** 16mm Sound-On-Film Camera
...and NEVER DISTURB THE AUDIENCE WITH CAMERA NOISE!

Does the scene above look familiar? You may be interested to know more about its significance relative to your sound recording needs.

Here is Auricon Professional 16mm Motion Picture Sound Camera Equipment, operating right in the middle of an audience — actually within inches of the surrounding spectators! Yet, despite the complex precision mechanisms that are recording a full-color picture and every whispered word of the speaker on the rostrum, not even a murmer of distracting camera noise is heard by the audience. This quiet, dependable recording of 16mm Sound-On-Film Talking Pictures is the special engineering "magic" of Auricon!

Except for the red signal lights glowing on the Auricon Sound Camera, the audience has no way of knowing that the Camera is running. In fact, even the click of the on-off switch has been muted!

Auricon Cameras are versatile and easy-to-handle because there is no bulky, sound-proof enclosure "blimp" such as all other 16mm cameras use when recording sound.

Professional Producers and Cameramen choose Auricon to shoot pictures synchronized with Optical or Magnetic "Double-System" recording equipment, or to record "Single-System" sound on the same film taking the picture. Write us about your sound recording equipment needs today!

All Auricon Cameras are sold with a 30 day money-back guarantee. You must be satisfied!

Write for your free copy of this 74-page Auricon Catalog





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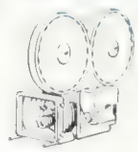
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RECORDING EQUIPMENT SINCE 1931

Auricon Hollywood

16MM SOUND-ON-FILM CAMERAS



CINE-VOICE II
$795.00 & UP
100 ft. Runs 2¾ min.



AURICON SUPER-1200
$5667.00 & UP
1200 ft. Runs 33 min.



AURICON PRO-600
$1871.00 & UP
600 ft. Runs 16½ min.



Your invitation to "Secret Cargo"

Colorful Motion Picture Story of Underwater Treasure Hunting Brings the Canadian Club World Adventure Series to the Screen

SPORTS ENTHUSIASTS make up a big (and constantly growing) segment of America's film audiences, especially among the many thousands of clubs, lodges, fraternal and sports groups who look to their own screens for the latest in thrills and techniques being provided them in sponsored films based on their favorite recreational pursuits.

Mixing the right ingredients of outdoor adventure, scenic beauty and a liberal education in the sport of scuba diving is the success formula provided by Hiram Walker, Inc., makers of Canadian Club, in a 32-minute color motion picture titled *Secret Cargo*.

The pictorial combination has brought an enthusiastic response from viewers and won the sponsor a "Chris" Award for film excellence at the Columbus (Ohio) Film Festival.

100th Anniversary Feature

For *Secret Cargo's* sponsor, the picture is one of the feature events of this 100th Anniversary Year at Hiram Walker. The company wanted something "new and exciting" in the way of screen fare that would at the same time present its top line (Canadian Club) with good taste. Wilding, Inc. gave it to them in a film that is a prime example of audience acceptability of the subject.

Distribution of the film is being handled by Modern Talking Picture Service exchanges, nationally, but restricted to adult groups. The film is not available in Alaska, Hawaii, Kansas, New Hampshire, North Carolina, Oklahoma, Virginia, and Washington.

Since the picture's release earlier in the year, Hiram Walker reports a flood of requests for showings, including many from abroad. And rave notices have poured in from groups who have seen the adventure film.

Beautiful Undersea Photography

The latest in camera techniques, brilliant color films and skill went into the production, particularly in the making of the beautiful underwater scenes. To shoot these sequences, both cast and crew went to the site of an actual wreck—the remains of a Spanish galleon which sank in a hurricane in 1733, some six miles off Plantation Key, along the Florida Keys.

The wreck is one of those legally posted for exploration by Art McKee, Jr., of Tavernier, Fla., a professional treasure hunter and Marine Archaeologist for the State of Florida, who served as the film's technical advisor.

At the location site, Wilding cameramen worked at depths up to 30 feet in the ever-changing waters of the Gulf Stream. One day the water would be blue with a touch of green, and the next day green would predominate. Barracuda hovered close by the divers and underwater cameramen, sensing a possible meal.

"We'd shoo them away," said director Lou Kramer, "but they'd drift right back to their original positions, like vultures."

Story of a Treasure Hunt

Secret Cargo tells the fictional story of a honeymoon couple's search for the lost treasure of the galleon but the location is authentic and so is the beauty of the underseas photography amid colorful coral reefs and schools of tropical fish. In one sequence a deadly hammerhead shark swims directly toward the camera.

The shark was purposely invited to join the cast, attracted by banging on air tanks. The big fish circled cautiously around the cameraman and then headed straight toward him. He quickly dropped to his knees on the ocean floor as the shark swam by overhead.

The lead role of the honeymoon-

—Continued

The Pictures: *Cameras went underwater for scenes like these, from "Secret Cargo"*









"Secret Cargo"

thrilling underwater adventure



ers is played by Mary Bernard of Miami and Jim Thorne of Chicago, both expert skin divers. Thorne is a versatile athlete and the president of Adventure, Inc. Miss Bernard does underwater shows for charity groups and is a top-notch water skier.

But it's scuba diving, with its light gear —the self-contained, underwater breathing apparatus (s-c-u-b-a)—that gives the sport its name and the picture its thrills. A lot of the five million skin divers who have taken up the sport will be in the *Secret Cargo* audiences this winter and a lot more converts will be taking up the sport after viewing it! •









On the surface and underseas, cameras captured the lure of colorful tropics for viewers of "Secret Cargo"

"Secret Cargo's" sunken treasure part of rich hoard: These coming winter months and in the year ahead, thousands of skin divers will be taking up the latest in outdoor adventure-sports. They're hunting for sunken treasure in the ocean waters off our coasts and they've got some pretty fair chances. The wreck off Plantation Key, for example, (which was the location site for the filming of *Secret Cargo*) was only one of a Spanish fleet of 21 vessels which went down in the hurricane of 1733. The cargoes of these treasure-laden vessels were the entire year's output of a mint in Mexico City—an estimated $60 million in gold and silver bars. Nearly $300 billion in sunken treasure, more than enough to pay the U.S. national debt, is buried in the depths of the world's seas, according to research done by Wilding, Inc. in preparation for the Hiram Walker picture in the "Canadian Club World Adventure Series."

Nearly one million sinkings have been documented since 1500 A. D. Gold, silver and jewels aren't the only valuables involved. An old cannon from a pirate ship will bring as much as $1,500 from a museum or a collector of old-time marine artifacts.

The Credits:
Sponsored by
Hiram Walker, Inc.
•
Produced by
Wilding, Inc.
•
Distributed by
Modern Talking Picture Service exchanges, in states where available . . .

DU ART

TRI ART



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△ THE ULTIMATE IN SCREENING FACILITIES
New 60 seat theater and separate conference room with 16mm projection.

△ FIRST JET SPRAY COLOR PROCESSOR

△ TWO NEW FLOORS OF CUTTING ROOMS AND OFFICES

READY WITHIN A SHORT TIME!

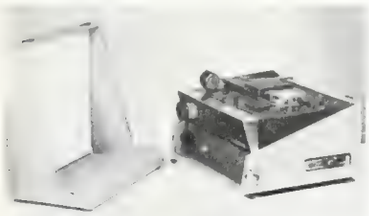
TRI ART COLOR CORPORATION
(a subsidiary of Du Art Film Labs., Inc.)

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La Belle . . . presents "Tutor"

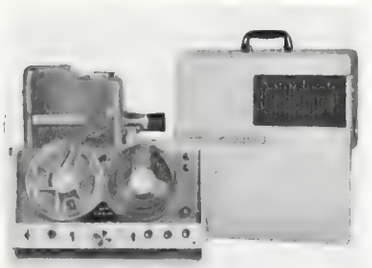
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Now unleash bold new ideas for punch and drama, supported by sound effects for fresh, wide-awake interest. Silent signal commands a new picture to appear . . . in perfect synchronization to the sound.



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with tape cartridge
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See and hear a La Belle "Tutor" . . . a convincing salesman of itself that can be an enthusiastic salesman for your work . . . and your client's best salesman!



La Belle Maestro makes more and more friends because nowhere can you see and hear a finer slide-sound projector with so many exclusive features—capacities up to 150 slides silent signal changes slides automatically and instantaneously for "actionized" effects without streaking, glare, or blanks. Be the master of your story—not the servant to limited capacity automatics.

Get the facts on La Belle — arrange for demonstration.

La Belle Industries, Inc.
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What Kind of a World Will it Be?

Public Relations Faces Challenge of 60's

PR Leaders Look to Future at Conference Next Month

"THE CHALLENGE of the 60's to Public Relations Leadership" will be the theme of the 12th National Conference of the Public Relations Society of America, Inc., to be held November 4-5-6 in Miami Beach, Florida.

To be attended by leading public relations men and women from throughout the United States, Canada and several other countries, the conference will feature a number of important talks, panel discussions, and trading post sessions geared to explore the near future of world commerce and the role which public relations work will play in it.

Opening day speeches will be keynoted by Erwin Canham, Editor of the CHRISTIAN SCIENCE MONITOR and president of the U. S. Chamber of Commerce. His talk will be followed by a panel discussion on "What Kind of World We Face in the 60's." Martin Gainsburgh, famed NICB economist, will speak on the Business Outlook for 1960 at the opening day luncheon.

The afternoon of November 4 will be taken up with concurrent sessions on specialized interests, such as Corporate, Health and Welfare, Educational, and Trade Association public relations. A special session for PR Counselors will also be held.

The second day of the conference will explore "The Challenge and Opportunity for Public Relations," featuring a number of well known speakers. Luncheon speaker will be the 1960 PRSA president-elect. The annual PRSA membership meeting will be held in the afternoon, to be followed by the annual banquet.

The final day of the conference will take up the topic "How To Go About The Job," and will feature an entire morning of trading post sessions on 29 different topics of particular interest to public relations practitioners, including a table on "Company Films."

Final event of the meeting will be the International Luncheon on November 6, with several prominent foreign public relations figures reporting on public relations activity in their countries.

The three days prior to the convention will be used for PRSA executive and director meetings. All activity will take place at the Hotel Fontainebleau, in Miami Beach.

Montreal Hosts Biological Photographers

DISPLAYS AND EXHIBITS from Switzerland, England, and South Africa gave emphasis to the growing importance of bio-photography at the 29th annual meeting of the Biological Photographic Association in Montreal, this past summer.

The only professional society in North America dedicated to the skills of medical and scientific photography, the BPA is made up of members representing American and Canadian medical and dental schools, hospitals, research institutions and science centers.

First Outside the U. S.

Highlight of the meeting, which was the first held outside the United States since the Association was founded in 1931, was announcement of awards for excellence in medical and scientific photography. Selected from hundreds of entries submitted from all parts of the world, eight motion pictures and 44 still photographs, in both color and black-and-white, were presented with awards.

Motion picture categories included institutional research, institutional teaching, and professional teaching. The BPA Medical Education Award, based on a first prize in professional teaching, was presented the film *Dynamics of Phagocytosis*, sponsored by Pfizer Laboratories and written and directed by Leo L. Leveridge, M.D. Research and camera work were accomplished by Armine T. Wilson, M.D.

First prize in institutional teaching was awarded to Gene K. Davis, Methodist Hospital of Houston, Texas, for his film *Roundpupil Intracapsular Cataract Extraction*. Insufficient entries in the category of institutional research did not justify normal awards, but an award of "Special Merit" was given the film *Transplantation of the Embryonic Heart in the Mouse*, entered by Wilfred Greenberg of

(CONTINUED ON FACING PAGE)

PARTHENON PICTURES
HOLLYWOOD

An excerpt from Parthenon's fi Client Proposal. It still seems apply . . .

WHY SHOULD YOU HAVE A MOVIE?

Probably you should *not* have "movie." But your company mig profit substantially by having tool, designed to do a specific j of informing, persuading, or spiring—a tool which for certa strong reasons is packaged on lo narrow strips of cellulose aceta

This is not meant to be whim cal; the difference between "movie" and a "Film Tool" is 18 A "movie" is made to entertain a Film Tool is designed to infor and persuade. A "movie" is a dressed to an audience — a Fil Tool is designed for work with *dividuals* and small, common-inte est groups. A "movie" often mu play down to a mass audience, a must excite their interest in i subject by entertainment tric and devices — the Film Tool a dresses a selected target grou assumes an existing interest in i subject which does not need art ficial exciting, and assumes a d terminable level of intelligenc alertness, and pre-information its viewers.

Why package this Tool on film First, because film-in-motion the only medium which guarante full attention to the entire me sage; no printed advertisemen no TV show, no brochure, not eve the most hypnotic salesman ca persuade a prospective custome or believer to sit in a quiet roo for 20 or 30 minutes and concer trate on our message.

Hence, film can get over ou *whole* story—and get it over i the right logical progression the message-points, without th prospect having a chance to ir terrupt or, worse, to skip ahead.

Film is free of the need to wast time on attention-getting "stop pers," because the viewer is a ready seated and attentive. Fil "carries its stinger in its tail, i.e., in its residual impression, an hence can implant necessary, bu perhaps dull, foundational mater al up front with an effectivenes impossible in any other medium.

But—and perhaps most impor tantly—film implants its impres sions in the form of *picture images*. And since people tend t remember what they see rathe than what they hear, the impres sions made by film have a bette chance to endure.

—*Cap Palme*

PARTHENON PICTURES
Charles Palmer, Executive Producer
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YOUR NEW EMPLOYEES

With proper induction and job instruction they will be more effective, happier employees. This means less personnel turnover, better work faster, more efficiency and increased productivity.

It's up to your supervisors. It can be accomplished!

Show your supervisors how with:

"INDUCTION AND JOB INSTRUCTION"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- **"THE SUPERVISOR'S JOB"**
- **"INTERPRETING COMPANY POLICIES"**
- **"THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"**
- **"HANDLING GRIEVANCES"**
- **"MAINTAINING DISCIPLINE"**
- **"PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"**
- **"PROMOTING COOPERATION"**

Write for Details on Obtaining a Preview

Rocket Pictures
INC.
6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA

Biological Awards:

(CONT'D FROM FACING PAGE)

the Veterans Administration Hospital of Brooklyn, New York. Script and narration were handled by Dr. H. Conway, and photography and editing by Greenberg.

BPA Medical Educational Awards also went to Peary Staub of Zurich, Switzerland, and Joseph Minco of Birmingham, Alabama, for their respective work in Clinical Monochrome and Clinical Color Prints, in the still photograph categories. William J. Taylor of Philadelphia and Ross Jackson of Ottawa, Ontario, were other high award winners in multiple categories.

Meet in Salt Lake in '60

The 1960 annual meeting of the BPA will be held in Salt Lake City, Utah, August 23-26. The Association expects even greater participation than it has had in recent years, for the growing importance of photography in medical and science research and education is taking on world-wide dimensions.

* * *

N.E.A. Award to U.S. Steel for Film "Plan for Learning"

☆ The United States Steel Corporation has been presented with a 1959 "School Bell Award" by the National Education Association for its recent film, *Plan For Learning*. Distinguished public service advertising in behalf of education was the basis of the award.

Produced for U. S. Steel by MPO Productions, under the direction of Victor D. Solow, *Plan For Learning* is a 27-minute color film which shows how communities can design and build the schools they need. Script was by Joseph March and Murray Lerner.

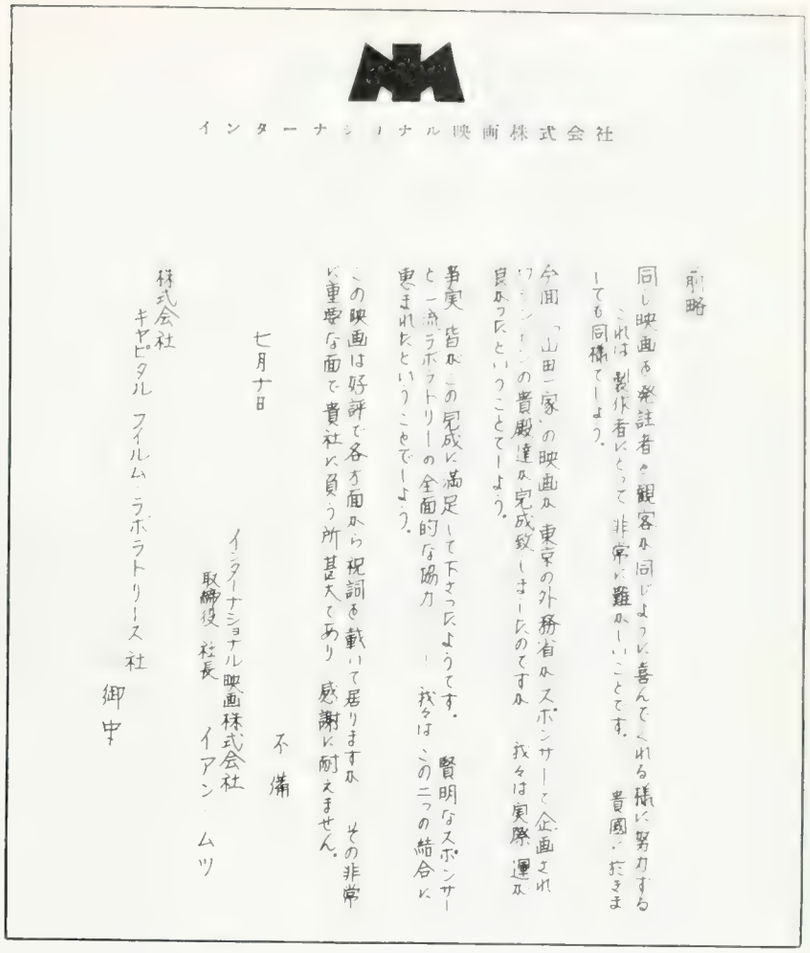
The NEA prize-winner is being distributed by Association Films, Inc.

* * *

Video Films Elects Officers

☆ Board members and officers of Video Films, Detroit, were named last month as the studio incorporated its expanding operations. Named president of the company was Clifford Hanna; William R. Witherell, Jr., is vice-president; and William E. Lane was named secretary-treasurer. New members of the board in addition to these officers are Richard G. Dorn, George T. Hall, Arthur G. Reeves and J. L. S. Scrymgeour.

Studios and offices are at 1004 East Jefferson Ave. in Detroit.



インターナショナル映画株式会社

前略

同じ映画を発注者も観客も同じように喜んでくれる様に努力する
これは製作者にとって非常に難かしいことです。
しても同様でしょう。

今回「山田一家」の映画が東京の外務省のスポンサーで企画され
ワシントンの貴殿達が完成致しましたのですが我々は実際運が
良かったということでしょう。

事実皆様この完成に満足して下さったようです。賢明なスポンサー
と一流ラボラトリーの全面的な協力
更まれにということでしょう。

この映画は好評で各方面から祝詞を載いて居りますが その非常
に重要な面で貴社に負う所甚大であり 感謝に耐えません。

七月十日

不備

インターナショナル映画株式会社
取締役 社長 イアン ムツ

株式会社
キャピタル フイルム ラボラトリース 社
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For what he said please turn page.

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CABLE ADDRESS
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Washington 2, D.C.

ATTN : Mr. Art Rescher

Dear Art:

Try to please the client and the audience at the same time with the same picture - this is the question that sends many a producer to the madhouse ; I imagine it is the same in the U.S.A. as it is in Japan.

This time I think we were lucky - with the "Yamadas at Work" picture sponsored by the Ministry of Foreign Affairs in Tokyo and completed for us by you in Washington, D.C.

Practically everybody seems to be satisfied with the result. We seem to have a happy combination of an enlightened sponsor and first-rate cooperation from a first-rate lab.

You are entitled to a big share in the congratulations we have received for this picture.

Cordially,

INTERNATIONAL MOTION PICTURE CO., INC

Ian Mutsu
President

IM/sn

What He Said

• Sound • Editorial • Laboratory Services

Capital

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WASHINGTON 2, D.C. • PHONE LAWRENCE 6-4634

BUSINESS NEWS

Barry Shilito New Gen. Mgr. at Houston Fearless Corp.

☆ Reorganization of Houston Fearless Corporation continues to progress with announcement of two new executive appointments. Barry J. Shillito, former Hughes Aircraft sales chief, has been named executive vice president and general manager of the company. Edgar A Rabey joins Houston Fearless as director of advertising and public relations. He was formerly with Litton Industries.

Houston Fearless, a manufacturer of film processing systems and precision audio-film equipment for motion pictures and television, is expanding its component work in advanced industrial and military electronics. Reorganization began this past summer.

* * *

RCA Custom Records Unveils Chicago Studio in a Month

☆ With the announced opening, in late October, of its completely rebuilt Studio A in Chicago, RCA Custom Record Sales will complete a three-year program of renovation of its recording facilities across the country.

According to word from Emmett B. Dunn, manager of the RCA division, construction and equipment of Studio A has been especially planned for the recording, re-recording, editing and mastering of 3-channel stereophonic recordings.

The new studio will provide latest acoustical developments for the making of stereo records. Microphones will be mixed by means of a new console which provides adjustment of gain, dynamic compression, equalization and reverberation of 16 mikes on four stereo channels.

A. E. Hindle, manager of the Chicago office for RCA Custom Sales, notes that the new facilities should open within a month.

* * *

Record Kodak Sales, Earnings

☆ A record high in sales and earnings for the first half of 1959 has been announced by Eastman Kodak Company. A sales increase of 13 percent and a net earnings increase of 41 percent from the corresponding period in 1958 bolstered the record-breaking figures. First-half earnings this year equaled $1.36 per common share on almost 40 million shares now outstanding. Last year's comparative earnings equaled about $.96 per share in the first half.



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Plug into ordinary A.C. light socket. *Controlled by you* so that illuminated script moves at precisely the speed you wish. Speed it up, slow it down or stop if you want to ad-lib; rewinds rapidly. And all at the unbelievable low price of

$149.75

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Whether it's technical data, production progress, job deadlines or prices about which you inquire, you need deal with only one person; we call him your account supervisor. His job is the linking of General's incomparable production facilities to your particular processing needs.

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Whatever type of film you produce, be it educational industrial, religious, governmental, etc., our background of experience is available to you; a letter or call will put us at your service.

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NOW – FOUR BIG NEW FEATURES

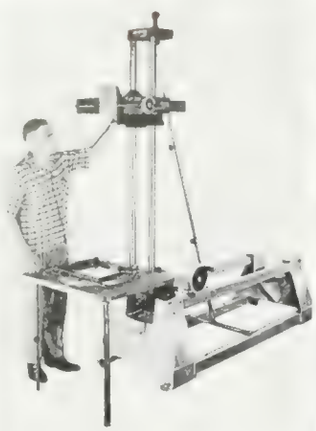
The first low-priced **TRIPLE-DUTY** *animation, titlestand and product stage for all filmakers*

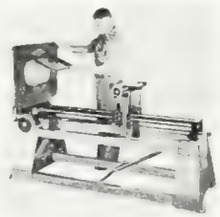
F&B Triplex

Basic Stand $895

Complete as shown $1595

	WAS	NOW
over all height vertical post	76"	97"
over all length	62"	102"
zoom range to tabletop	1-12 field	1-18 field
zoom range to floor	1-24 field	1-30 field





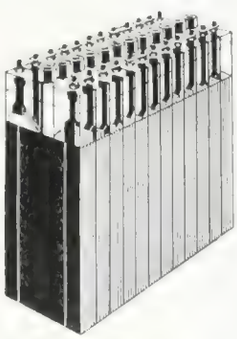
2 – IN HORIZONTAL POSITION For zoom titles, copy and product and puppet stages –



3 – IN DIAGONAL POSITION Columns can be locked at any angle between horiz. and vert. – for angular zooms in on table which is locked in horiz. position

The TRIPLEX stand complete with camera, is now available for monthly rental. Write for complete information.

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LARGEST CAPACITY – 6-10 amp. hours
SMALL-LIGHT – 6 oz. per 1.25 v.cell
INDESTRUCTIBLE – Can be stored indefinitely in any condition
SAFE – No Acid Spray or corrosion
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Batteries are supplied in a metal case with a leather carrying strap and plug.

7½ Volt—Power-Mite battery (6 cells) ..... $ 85.00
15 Volt—Power-Mite battery (12 cells) $135.00
Attached voltmeter—optional ..... $ 20.00

F & B's Power-Mite batteries can be supplied in any combination to power practically all cameras, recorders, etc. All the features listed are absolutely guaranteed by F & B. The Power-Mite nickel cadmium battery is unconditionally guaranteed for one full year.

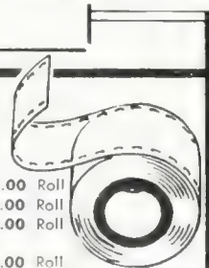
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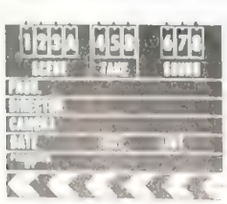
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THE IMPORTANCE of community contribution to the aid of retarded children is the message of a new motion picture sponsored by the Colorado State Department of Public Health.

Beyond The Shadows, a 26-minute color film by Western Cine Productions, takes its viewer into the half-lit world of children born into mental retardation. Led by a simple but intelligent narration through the medical causes of retardation and the ways in which it manifests itself, the viewer is then given a straightforward analysis of the social problems involved in having to deal with the malady.

Beyond The Shadows stresses the fact that nearly three percent of our total population is handicapped to some extent by mental retardation, and that the remaining 97 percent is doing little to help.

Though irreparable in most cases, mental retardation does not mean that afflicted persons are not capable of improvement, growth and social development. On the contrary, only a small minority of cases are hopeless, and most mentally retarded people can be taught to live normally and hold jobs, to adjust to society.

Beyond The Shadows goes on to reveal how a community can take steps to overcome its fears and prejudices and unite in a program to help its mentally handicapped. The film focuses on a single city, Colorado Springs, and uncovers the step-by-step action taken by a few community members to assist retarded children who were unable to benefit from local special education or state institutions.

With the cooperation of Colorado's Department of Public Health, a complete health and education program was established for retarded children. Numerous agencies on state and local levels helped to further the cause.

Lensed in 16mm, *Beyond The Shadows* features some fine, sensitive photography. The concise, sympathetic narrative points out the many problems of mental retardation without becoming a sermon. And the educational scenes, particularly those sequences dealing with physical, psychological and social tests administered to a typical child, are both poignant and informative.

Reservations for a preview showing may be made with the film library, Colorado State Dep of Public Health, 1422 Grant S Denver 3, Colo., or print purchas may be made through Weste Cine Productions, Denver.

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As new models of the tire were developed, we have always supported them with a "demonstration" film of about 10-minute duration. To support our newest -- the Low Profile U. S. Royal Master -- we called on your organization to develop and produce the full color film which we are currently using.

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For our part, it was a pleasure working with you and your organization in the development of the script and in the many shooting sequences — and I feel that both your and our reward is, in part, the excellent acceptance of the film by our country-wide Dealer organization.

Most cordially,

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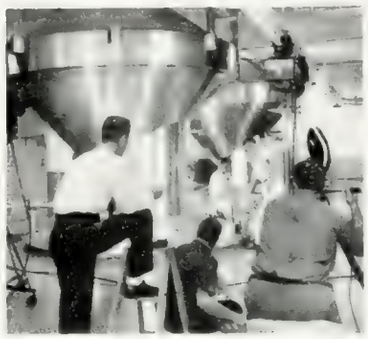
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Dr. Pepper Bottlers to See Product Film in Mid-October

☆ Jamieson Film Company, Dallas, Tex., is currently engaged in the production of a new institutional film for Dr. Pepper Company, soft drink syrup manufacturer.

Filmed in sound on 16mm Commercial Ektachrome color film, the 17-minute production will be used for marketing, advertising and public relations purposes, and



Gleaming metal *in focus as a Dr. Pepper film scene is lensed . . .*

will portray various aspects of the Dr. Pepper soft drink business, from the manufacturing of syrup to the placement of product.

A modern and unusual application of color techniques will highlight action throughout the new film which is under the direction of Lloyd Abernathy of Jamieson Film Company.

Target date for completion is set for mid-October and Dr. Pepper bottlers will preview the film during a series of regional fall meetings to be held in Los Angeles, Dallas, Washington, Birmingham and St. Louis.

* * *

Better Selling Bureau Has Good Series on Life Insurance

☆ Sound slidefilms are playing an important role in helping sell life insurance. In addition to package programs already in use by several of the largest companies in this field, individual and independent agents are finding a new series created by the Better Selling Bureau extremely helpful in raising their prospects' level of understanding and thinking up to that vital "point of agreement."

A 10-part "complete film library" covering such aspects as Life Insurance (total needs and programming); Business Insurance (partnership and closed corporation); Sickness and Accident Insurance, Mortgage, Retirement, Educational Fund, Group, Family Income and Estate Planning is offered on a direct purchase basis by the Better Selling Bureau.

For further details and to arrange previews, contact the Better Selling Bureau, 6108 Santa Monica Blvd., Los Angeles 38, California.

* * *

Guild Sponsors Film Surveys

☆ An extensive survey of the television entertainment film industry is being sponsored by the Screen Actors Guild, according to an announcement by the Guild's Board of Directors.

All facets of television film industry economics *other than commercials* will be studied by a staff of trained research specialists under the direction of Dr. Irving Bernstein, Associate Director of the U.C.L.A. Institute of Industrial Relations.

Television film commercials will be the subject for a later study by Dr. Bernstein, well known historian and economist.



Visions afloat: *one of preview groups who enjoyed "The Gift of Kings" on board the yacht.*

Linde's "Gift of Kings" Is Premiered on Luxury Yacht

☆ The old adage "the package sells the product" was put to unusual use recently, when Union Carbide and Carbon's new film, *The Gift of Kings*, was premiered on the waters of Flushing Bay, New York.

The "theatre" for the occasion was the 85-foot diesel yacht "Top Idea" with about 50 guests on board for the premiere of a film showing the development of synthetic rubies and sapphires by Union Carbide's Linde Division.

Peckham Productions, producers of the film, provided a handsome cruise up the East River while guests partook of food and drink and congenial conversation. When anchor was dropped off the Flushing Bay Marina, two simultaneous screenings of *The Gift of Kings* began in the main salon and aftercabin.

Film and promotion both were considered to be stimulating fare by the premiere party.

Below: *Gloria Catalda talks to preview host, John Peckham . . .*





Contest Conferees: *at right above is Bob Mayer, manager of the Industrial Management Society, pictured with Colburn secretary-treasurer Francis Colburn beside the familiar lab trademark.*

Method Improvement Films to Get Awards November 6th

☆ Joining hands with the Industrial Management Society, Chicago, as co-sponsor of its current 16mm film competition for methods improvement motion pictures, is the George W. Colburn Laboratory, Inc. Trophies for the best time and motion study films submitted by member companies will be awarded during the Society's convention at the Conrad Hilton Hotel in Chicago on November 6th.

Plans were finalized by Bob Mayer, Executive Manager of the Society and Francis Colburn, secretary-treasurer of the Colburn Laboratory. Colburn's participation will consist of supplying free motion picture titles to all film sponsors entering this year's contest.


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BUSINESS SCREEN

Time to Look to America's Future

Learning Interest, Work Attitudes, Public Awareness of Our Goals Are Some Vital Areas Where More Visual Communication Is Needed

IN ADOLPH HITLER'S TIME, we failed to heed the challenge of "Mein Kampf" and paid dearly for Mr. Chamberlain's umbrella. The recently-departed visitor to America, Nikita Khrushchev, has been equally frank (and repeatedly so) in his declaration of all-out "peaceful" competitive war "in all fields of material and intellectual endeavor" against the United States.

Mr. Khrushchev is untroubled by the accepted rules of human conduct. His is no sporting proposition but a ruthless and determined attempt to "bury" capitalism. The "army" which marches to his banner has in its ranks less than eight million Party members who help him rule the Soviet Union—but it is a dedicated militant force which scorns ethics and is sincere only in the belief that the ends justify any means at its disposal.

Our People and Ideas Are Needed

What is a publication like BUSINESS SCREEN talking about this for? These opening pages would ordinarily be devoted to "business as usual" and we hold no high hopes that our brief expression will do much to alter our fellow Americans' course in the months ahead. Yet the words of Henry George uphold us as we speak from heart and mind:

"Let no man imagine that he has no influence whoever he may be and wherever he may be placed. The man who thinks becomes a light and a power."

Reminder of "Unfinished Business"

For the true message of Mr. Khrushchev's visit is the reminder of our own shortcomings, of our "unfinished business" in the larger fields of American affairs and, in the immediate present, of the tremendously powerful media of idea communication which our readers buy, create and produce.

Subscribers to BUSINESS SCREEN account for over 65% of the total industrial production in the United States. They are truly the leaders in free enterprise. A large percentage are important factors in American education and in both Federal and State government affairs. The remainder are among the most able creators and producers who work with the medium which Josef Stalin once called "the greatest means of mass agitation."

Good Ideas Languish in a Fortress?

Henry Cabot Lodge, Mr. K.'s companion on his journey across the U. S., summed up his fellings after the trip:

"The good ideas of freedom must not be allowed to languish in a fortress, while the bad ideas of an aggressive foe are on the march."

And that is where the good ideas of freedom stand today, behind a Maginot Line of complacency and self-satisfaction.

To those of us who know and work with films, Mr. Khrushchev's visit to Hollywood was a most revealing episode. His very presence there gave evidence of the political influence of the entertainment film companies within our State Department.

But the moment came and it epitomized the thinking of an industry whose best efforts were to show a witless demonstration of Moulin Rouge dancers to the man whose thousands of film craftsmen are employed solely as state propagandists. In Mr. Khrushchev's Moscow also, hundreds of Arabs, Africans, Indians, Indonesians and other future film-makers in Communist Bloc countries and among the "neutrals" are primarily being trained as agents for Communist ideology and as film artisans in their homelands, only secondarily.

We need be less concerned with the future efforts of these propagandists if we put our own house in order, here at home.

As Erwin D. Canham, president of the United States Chamber of Commerce said in a memorable "Meet the Press" interview on August 23, 1959:

"I think everybody that takes these things seriously has got to keep reminding us Americans of our unfinished business and our responsibilities. We must be worthy of the interest which the ordinary Russian has in us these days. We must clean our own house. And these are things that have to be done and I think that the American enterprise system has a great contribution to make."

These Are the "Problems" to Be Met

What kind of contribution? Let us examine some of America's "problems" and try to point

(CONTINUED ON THE FOLLOWING PAGE)

"Mr. K. is the chief adversary of the United States. He has come here to talk seriously with the President and to persuade the American people that while he is their challenger, their rival, and their enemy he is not bent on destroying them but on out-doing them in all fields of material and intellectual endeavor.

"The critical weakness of our society is that for the time being our people do not have great purposes which they are united in wanting to achieve. The public mood of the country is defensive, to hold on and to conserve, not to push forward and to create.

"Thus in our encounter with the Soviet rulers, in the confrontation of the two social orders, the question is whether this country can recover what for the time being it does not have—a sense of great purpose and of high destiny."

—Walter Lippman



We Need to Motivate and Inform Our Students and Workers:

out where and how the film medium can help in their solution.

In the first rank of importance we put the lack of communication about our purposes and ideals to the American people themselves. We are spending millions each year to inform peoples *abroad* about accomplishments and objectives through the United States Information Agency. But how many young people or adults in this country have ever seen the film *The Nautilus Crosses the Top of the World*, once voted as the "best documentary of 1958"?

Films Like These Make Science Vivid

How can we expect enthusiasm and interest in the tremendously advanced areas of the physical sciences among our young people when we fail to *motivate* them or their parents with the tools at our command. Films like *A Is for Atom* or the *Nautilus' Arctic Journey* are vital prerequisites to the hundreds of chemistry or physics' intructional reels which have been endowed by the Ford Foundation and are being purchased with public funds.

These chemistry and physics films can make an important contribution IF young learners approach their dry-as-dust filmed experiments with eagerness, enthusiasm and an understanding of the scientific progress to which they are related.

Outer space is certainly the most intriguing subject in both Russia and the United States at this hour. How many U. S. high schools own a single telescope? How many classes are devoted to the principles of astronomy? Who has made a film to excite young learners in the mysteries of the solar system and to bring them basic understanding of the stars? Space study holds answers to the world's future.

Read National Defense Education Act

Free enterprise is indivisible from free government and a partner in the educational process. We doubt that many leaders in American business are even aware of the National Defense Education Act* or have studied its implications. This is a most serious charge but it has held up in countless interviews with top-flight companies and executives in charge of research and engineering activities who are most directly concerned with the continued flow of future engineers, laboratory workers and scientists.

The preface to that Act reads: "The Congress hereby finds and declares that the security of the Nation requires the fullest development of the mental resources and *technical skills* of its young men and women. The present emergency demands that additional and more adequate educational opportunities be made available. The defense of this nation depends on the mastery of modern techniques developed from complex scientific principles. It depends as well upon the discovery and development of new principles, new techniques and new knowledge." The italics are ours but the words are the law-makers.

Will the millions already appropriated for the National Defense Education Act be diffused into "television teaching" experiments and the large numbers of research projects in that direction further underscore our diversion toward "method" rather than *subject matter*?

No Evidence of Industry Participation

A critical fact about this law—and the $24 million dollar appropriations authorized by the Congress for the next three years—is that no tangible action has been taken to bring the experience and related concerns of American industry into orbit with it. Why are these young people being educated in "technical skills" and "in the mastery of modern techniques" if not for *industry* and government service?

We propose that the United States Office of Education take steps to call into advisory counsel the manpower specialists, personnel executives, and training leaders of industries whose needs are directly related to the worker supply for which the Act was labeled *"Defense* Education." The National Education Association has been most adequately consulted but when did the NEA begin to encompass all of *this* special field?

Action Taken on Vocational Education?

The truth of the allegation that entire sections of the law, dealing with vocational education, have been virtually ignored to date is a further concern. Certainly the ambitions of a television lobby to put a "television set in every classroom" may be closer to realization than a tangible improvement in the supply of *motivated and trained* young men and women to match Mr. Khrushchev's boast of 94,000 engineering graduates in 1958. In that year the Manpower Commission of the Engineer

"In our various and competitive dealings with the Russians we have not yet sensed to the full the astounding advance of the Communist countries in industrial production and the threat which this advance poses to American business. That the Russians, and in time Red China, are on their way to building up a foreign trade which in the foreseeable future may rival ours and constitute a most serious challenge to free enterprise is an eventuality which we are content to shrug off in the security of the moment.

"Actually, this is nothing but an old, old problem reappearing in a new form. From the very beginning, private enterprise has faced a single major dilemma, one fundamental question which has never yet been fully answered. Bluntly stated, it is this: Can the profit motive, honestly pursued under genuine competition, which gives free enterprise its drive, be so joined to the voluntary assumption of social responsibility that the public will support its continued existence?"

—Clarence B. Randall

The impact of science in the United States hasn't produced a single revolution, but 16 separate revolutions. Among these are a revolution in research itself, in income redistribution, in paper work, in distribution, in agriculture, in power production, in transportation, in communication, population redistribution, education, and in management techniques and planning.

All Americans must understand the continuing requirement for creativity, the role of the scientist in that regard, and the great need for a major improvement in both quantity and quality of scientific instruction at all levels of education.

—from *"The Impact of Science and Technology" A report by the Task Force of the Republican Committee on Program and Progress. 1959.*

*The National Defense Education Act of 1958, A Summary and Analysis of the Act, published September 5, 1958 is available from the U. S. Government Printing Office, Washington 25, D. C. or ask your Congressman.

Example of the N. S. Savannah: *films on America's first nuclear passenger-cargo ship have been made. But they aren't going to schools where they can help stimulate science, technical studies.*





oint Council reports, our colleges and universities turned out only 47,000 June graduates! If we are truly motivated by Mr. K's competitive challenge, why doesn't the Committee for Economic Development or the Engineers Joint Council take an independent look at progress of the National Defense Education Act and assure America that not only are these millions of tax dollars being well spent but that anticipated results are being achieved?

Industry Must Provide These Films

Meanwhile, it is not the task of government alone to encourage and aid the flow of technical, scientific and engineering graduates. Private enterprise, working together as the Advertising Council works, should survey and increase the number of motivational and teaching films on every appropriate phase of technical development, vocational opportunities, and scientific progress.

Such films are "institutional" in character, without advertising content but with a valuable direct mission: to show millions of teenagers in study halls, class and assembly rooms the vivid and compelling aspects of the future . . . their world of today and tomorrow. These films will find a welcome reception in over 20,000 high schools throughout the nation. They need not be elaborate over-dramatized "characterizations" but can be frank and timely visualizations of the greatest adventure in mankind's history.

Here's a Positive Example to Consider

A final word in this brief review of educational opportunities: entire industries, such as the graphic arts for example, should begin to correlate their manpower needs. Aging personnel in printing plants, fast-moving technology and a notable lack of craft attitude among youthful apprentices should be the common concern of printing equipment and material suppliers. Here's what the graphic arts can do:

A film series on traditional and present aspects of the printing arts and crafts might be sponsored cooperatively by *an industry group*. Such a series would be comparatively inexpensive on a shared basis, would eliminate duplication of subject matter, and the series could be sold or leased to schools, trade plants and to the craft unions. The cost of an entire library of printing craft motion pictures, complete with related manuals and other take-home literature should be based on actual cost-of-duplication.

Just one tangible example that might also be considered by the electronics, photographic, pharmaceutical, and other industries. A typically American enterprise-adventure that would be welcomed beyond our borders in overseas language versions as well as at home. It strikes at the key problem of motivating interest, improving attitudes and upgrading the people on whom each industry depends.

Films' Value in Attitude Improvement

Attitude improvement, among American workers, is a matter of common sense in which the "role-playing" qualities of the motion picture have a tremendous potential, just beginning to be realized in such pictures as *Production 5118, More Than Words* and the as-yet-unreleased *Small World of John J. Penny-feather*. Films like these help us understand ourselves, help us to *work and live better*.

But attitude is also improved by information, *facts*. Why don't we show American workers the inspiring picture of the Nautilus, the vision of the Savannah, the *potentialities* of our nation in the years ahead? Such films can follow the well-traveled road of industry-shared film production that has brought informative, interesting film fare from other companies into the cafeterias and other projection areas of plants, large and small, throughout the U. S.

Need Understanding of World Trade

A definite area for American factual film production in this era is that of world trade relationships. We cannot live in prosperity or real security behind an Atlantic or Pacific Wall. What are the competitive factors involved? Is our competition in Western Europe, the Soviet Union or Asia better equipped? Willing to work for lower wages? Do its workers possess superior skills, retain old-world traditions of craftsmanship?

The free way of our life in America will suffer as we fail to speak up! Does the truth of automation hurt some of us? Was the steel strike prolonged because those "work rules" really meant the advent of new furnaces requiring smaller crews and producing greater tonnages in a fraction of the time required for out-moded methods?

Automation means that education is imperative for the supply of future technicians; automation is vital to our competitive survival. But there are not a half-dozen films on the subject in all of America and not a single one that really lays automation's problems on the line.

Use Our Film Production Resources

There are literally thousands of factual filmmakers in the studios and workshops of this country. They are "a resource for freedom" and the incomparable tool of the motion picture can be far better applied to freedom's "unfinished business" than it has been to date.

Let each man in industry or in film-making consider his role in helping solve America's problems. Ideas, original thinking, are the bullets that are needed to win *this* war.

Over 600,000 16mm sound projectors in the hands of schools, industry and community groups, and all of the nation's theatres and television stations await the thinking and positive actions of those who will "face up" to America's problems and do something important about them. It is the eagle and not the ostrich that is our national symbol.

"Quite evidently, foreign policy is not an exercise in increasing commercial sales volume. It brings a shudder to contemplate a foreign policy oriented at the type of communications that so effectively relate the consumption of a given product with some unconscious want or desire. Yet the same techniques might be used to better understand the forces motivating Americans and people in other countries.

"An objection voiced by many thoughtful observers is that it is improper for a democratic government to attempt consciously to influence people's behavior. However, any democratic government already uses many means of influence (force or threat of force, punitive or incentive taxation, grants, loans, propaganda) to achieve its aims.

"A better understanding of human motivations and of the processes which facilitate or impair meaningful communication could be used to bring foreign policy problems more adequately to the attention of the American people and to reduce unnecessarily large areas of misapprehension and mistrust in relations with other people."

—Report to the Senate Foreign Relations Committee of the Stanford Research Institute, September 20, 1959

"We need to turn our attention from performance to the way in which the formation of policy occurs. In that structure the central role belongs to the people. For two decades, our efforts in the world have had disappointing results because we, as a people, have been muddled about what we were trying to do. We can act with firmness and look forward to achievement only when we recognize our purpose—when we see what we are trying to do is build situations of order and freedom under morality and law."

—Max Ways *in "Beyond Survival"*



Nearly three decades ago, *in 1931, A.T.&T. was "in production" at the old Edison Studios in the Bronx, where Roy Vanderford (seated right, foreground) supervised filming of "The Modern Knight."*

How Films Serve Bell System

Planning, Preparation and Supervision, Fortified by Sound Experience in Production Sources Are Ingredients for A. T. & T.'s Film Success

THIS SECOND ARTICLE covers the production of Bell Systems films. A later one will deal with the film distribution phase. Film Production Manager H. Leroy Vanderford is responsible for both of these—production and distribution. He is assisted by Film Production Supervisor Terry Hayes. Their combined film experience totals more than 45 years and hundreds of films.

After the group, under Project and Planning Supervisor Bill Stern, has determined the need and scope of a film, the close cooperation of the project and production groups begins. Their conferences determine the probable format and the budget. Roy Vanderford reviews the requirements and recommends a writer and producer. He handles the preparation and signing of letters of agreement covering the production.

The Project Supervisor Carries the Ball

From the start, the production supervisor works closely with the project supervisor, contributing ideas, advising on production matters and becoming thoroughly familiar with the objectives of the film. But during the early stages the project supervisor carries the ball, guiding research, working with the script writer and technical advisors to develop a polished script.

Another view of 1931 production set *for "The Modern Knight." Note the old-fashioned "ice-boxes" (center foreground) were cameras were housed to muffle their sound during the "take."*



In a previous article in this series we have seen how film projects are originated by the needs of the Bell System and how A. T. & T.'s Public Relations film section under Film Manager Willis H. Pratt, Jr., puts these projects into the initial stages of research and planning.

☆ ☆ ☆

Once the script has been approved, the production staff takes over the responsibility for making the script come to life, effectively, professionally and within the budget.

With both the project and production supervisors following the picture through shooting, mixing and editing, the producer knows he will have no real problems when the interlock is screened for approval.

The film section believes it is sound business to seek bids on work that can be blue-printed—



Terry Hayes *(left) discusses animation sketch with Roy Vanderford, Film Production Manager for A.T.&T.*

where the thinking has all been done and only skillful craftsmanship remains, but it does not believe it is practical to bid for creative talent.

Knowledge of Producers a Key Function

That is why A. T. & T. selects its writers and producers as a casting director seeks out the actor just right for a part. And this is why one of the important functions of the Film Production group is to know as much as possible about the personnel, capabilities and facilities of industrial film production companies as well as the work of actors, free lance writers, directors and cameramen.

There are about 300 industrial producers in the United States and A. T. & T. has files on most of them. Roy Vanderford is personally acquainted with well over 100 of the more active film companies.

A. T. & T. has used both free lance and producers' staff writers with success. Free lance writers are frequently engaged when research and treatment must be done before the most effective format is clear and the right producer can be selected.

A writer is an architect and a good architect can design a structure to meet functional requirements, yet keep it attractive and economical to build. Like architects, writers have their own style and are especially good in certain fields. Those who write dramatic screen plays may lack the temperament to plod through stacks of operating practices to write a training

lm narration. So a good producer with the ght writer on staff is in a most favorable posi- on.

Producer Experience a Useful Asset

Last year, Bell System films were made by roducers in many parts of the country and his widespread production will certainly con- nue. However, there will be certain types of lms made by production companies who have erved the System well for many years. These roducers not only have valuable knowledge of he telephone operations and equipment but ide knowledge of the System policies gained rom long experience working with telephone eople.

The company has used some producers' ervices on several projects but only because a areful review of all producers discloses none is well qualified to make the film in question.

On the other hand, a producer who has never efore made a Bell System film may be selected or a picture because he has made films that how imagination or skillful use of a new pro- luction technique.

How Film Budgets Are Made and Kept

Once a producer or writer has been called n and the problems of the project thoroughly liscussed, a price is quoted for research and cript. After the script is accepted, the selected producer makes a cost breakdown and arrives t a price range for the production. This range sually allows a 10% margin to cover "con- ingencies." Of course, if such "contingencies" never arise, the final price will reflect this avings.

Vanderford and his staff functioned for many years as their own producers and are horoughly versed in production methods and costs. If the producer quotes a reasonable and understandable price, a letter of agreement is written and the show in on the road.

A letter of agreement is used by A. T. & T.'s film section rather than a long legal contract for several reasons, but mainly because it is between companies with integrity and by the men who have mutual respect and understand- ing of film production. There is no need to include production clauses or small print—just the facts—specifications—what is to be deliv- ered—clearances needed—completion dates, cost and manner of payments. If A. T. & T. later wants changes in the script that will add



In the picture above: *one of the Bell System's current productions is being lensed by Jerry Fairbanks. Right: another Fairbanks' picture, "Charlie's Haunt," featured Edgar Bergen.*

significant costs, these are settled by mutual agreement when they come up.

Follow-Up for Efficient Production

The production staff works with the producer and project supervisor in selecting locations, arranges for shooting in telephone buildings, and provides needed telephone props.

The staff, of course, supervises such preliminaries as set design, casting, and scoring. During shooting they also provide liaison between technical advisors and the director.

If production problems arise on the set, the production staff works out a solution agreeable to the objectives of the script.

The production supervisor works closely with the producer through the editing, mixing, interlock and answer print stages. A. T. & T. selects the film laboratories to handle the processing and release prints, but always checks to be sure the selection is agreeable to the producer and his cameramen.

Result: Effective, Interesting Films

All of this close supervision has resulted in films that are notable for being not only imaginative but authoritative—technically and cinematically. Bell System films invariably look good on the screen—they sound good—and they make sense whether they be films for public relations, training, public service, employee information, sales, marketing, or teaching films for schools and colleges.

A. T. & T. has used every technique in the film makers' kit, screen plays, musicals, cartoon

(CONTINUED ON THE FOLLOWING PAGE)



Stellar performers, *like Arlene Francis, appear in Bell System motion pictures. This scene is from "Sounds Familiar" produced for A.T.&T. by Audio Productions.*



Showing how "over-the-horizon" system *beams television or telephone signals is mission of "Horizons Beyond" produced by Parthenon Pictures for schools, technical audiences.*



The next generation *will demand newer and newer things as it grows up. Bell people will give it to them says "Conversation Crossroads" produced by On Film.*



Left: *scene from "Adventures in Telezonia" produced in 1949 with Bil Baird's Marionettes and still in strong demand. More than 5,343 prints of this Kodachrome film have been made.*

Bell System Films:

(CONTINUED FROM PRECEDING PAGES)

and technical animation, marionettes, stop motion, Fastax, Rotoscope, rear projection and wide screen.

Most Films Are Now Made in Color

But the Bell System was later than many sponsors in going all out for color. While they made some Kodachrome pictures nearly 20 years ago, their need for several hundred prints per subject meant prints from masters and that meant loss of quality. Nevertheless, several Kodachrome films with second generation release prints are still in demand. One Kodachrome film, *Adventure in Telezonia*, made in 1949 with Bil Baird's Marionettes, has now exceeded 5,343 prints.

Some early Kodachrome productions were blown up to 35mm Vitacolor and Technicolor for theatrical use before the introduction of Eastman color. But only when Eastman color negative became available, did A. T. & T.'s production swing to 85% color. Of course, black and white 35mm production is still used when color is not essential to the effectiveness of the film. But today, Bell films are mostly Eastman color or Technicolor, with some black and white, commercial Kodachrome and Ektachrome.

16 Pictures Are On 1959 Schedule

While many industries have need for less than 100 prints, the Bell System usually needs as many as 250 16mm color prints for initial release and frequently 100 35mm color prints as well if the subject is for theatrical distribution. This may explain why they waited for Eastman negative before going all out for color.

The production schedule for this year includes some 16 pictures and several slide films. Most of these are in current work and include such subjects as *Search for a Better Way*, the story of Bell Telephone Laboratory research; *It's Our Business*, telephone economics for employees; *Continental Defense*, the Bell System's contributions to our defense system; *Dustless Sweeping*, a plant maintenance department training film; *Meet Your Company*, the telephone's part in community life for new employees; *Tom, Dick and Harriet*, a musical comedy short (for theatres and TV) promotin long distance telephone use.



Above: *Assistant Project Supervisor Lee Bo (left) discusses a new Bell System film proje with Roy Vanderford at A.T.&T. offices.*

A Manner of Speaking, a telephone courtes film for business extension users; *Farm Tel*



"Plan for Better Living" *was produced in co operation with Good Housekeeping Magazin by Owen Murphy Productions . . .*

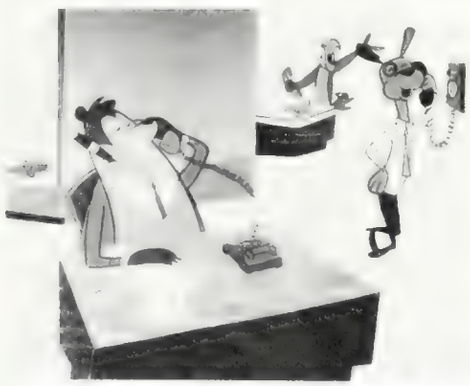
phone Service, to introduce a new farm com munication system; *Your Voice and the Tele phone*, a school film on how the telephon works; *Sales Development*, 3 films, 15 record ings and slidefilms for employee training *Directory Sales Training*, a series of 5-minut special films; etc. are among the current pro grams.

In addition to systemwide films, the produc tion staff cooperates with all of the Bell Tele phone companies, the Bell Telephone Labora tories and Western Electric Company on thei own individual films, helps them select writer and producers, supplies stock footage and act as a clearing house of technical advice in man forms.

Because of the size of its annual film pro gram, A. T. & T. has found it pays to have a production staff of experienced film men wh not only ease the producer's burden but save time, costly retakes and unnecessary expense. Producers appreciate the help and guidance they get from men who thoroughly know their jobs—men who can resolve the inevitable on-the-set problems without holding up production and running up cost.

Every year the telephone companies pur-chase some 5,000 new prints for their libraries. The promotion and distribution of these films is a story for a future article.

When the story can best be told that way, cartoon animation and a lively sense of humor are applied in Bell System films. Scenes are from "The Voice of Your Business" produced by John Sutherland.



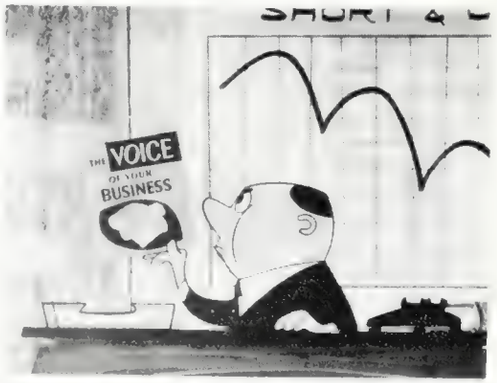
"Here's why Short's a failure, the reason's finally known . . . His people sound like bears and birds, while speaking on the phone."



"Mr. Short, in disguise, decides to browse about. For somewhere in Long's office, he vowed, he'd find the reason out . . ."



"Mr. Long and Company are working as a team. A pleasant and a happy business group with know-how as their theme . . ."



"Had Mr. Short, then, found the key? It caused his hopes to rise. The secret of good usage . . . was it there before his eyes?"

"Look at what's NEW in sound projectors!"



IT'S SAPPHIRE JEWELED
—BUT THAT'S ONLY THE BEGINNING...

on Moskfilm stage. Their
nodel time" (circa 1938).

using some "well worn"
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**When the story ca
in Bell System film**



*"Here's why Short'
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"Mr. Long and Co
A pleasant and a happy business group with know-how as their theme . . ."

his hopes to rise. The secret of good usage . . . was it there before his eyes?"

The promotion and distribution of these film
is a story for a future article.

A visitor to Russia brings our readers

A CANDID LOOK INSIDE SOVIET'S FILM STUDIO

ON LOCATION IN Moscow this summer, Konstantin Kalser, president of Marathon TV Newsreel, wangled a visit to Moskfilm Studios to watch a typical day at this leading Russian film production center.

"It wasn't too much different from Hollywood as you might think," he said. "For instance, the leading young producer is the son of a famous older producer, so I guess we have no monopoly on nepotism.

"They were using color negative with a speed equivalent to ASA 50. Moviolas looked like our old 1924 models. In the dubbing room all the equipment was French, or a darn good copy."

The highlight of Kalser's visit was the unveiling of a great new camera. It was laid out on a table and ceremoniously unveiled as the latest work of a camera engineer in the Ukrainian Soviet Socialist Republic. "It was a handsome looking brown, self-blimped job, with lots of chrome on the box. When I got up close and looked inside, my eyes popped—it was a Mitchell BNC, and I told them so."

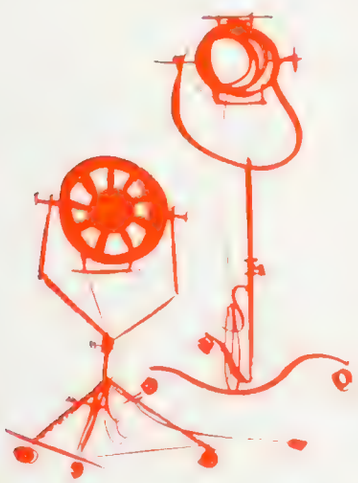
They protested that it was truly a new product of this genius in the Ukrainian Soviet Socialist Republic. "They talk like that."

Konny Kalser said, "I'll tell you what let's do—turn out the lights, and in 45 minutes I'll take that camera apart—all 1408 pieces. Then, we'll turn the lights out again, and in an hour and a quarter I'll put it together again."

Kalser said they grinned a little guiltily, as if to say "you got us." As a combat cameraman Kalser once actually could field-strip a Mitchell in the dark. "But I'm surely glad they didn't take me up on it this time—it would have taken me 45 hours."

Kalser saw a number of older model Mitchells and each cameraman wore a necklace of Norwood Directors. "But everything seemed so baffling," he said. "Right next to outmoded old equipment that we've all discarded years ago I'd see something as modern as you'd find anywhere in the U.S.

"I would meet a really brilliant sound engineer—a 22 year old girl from Kiev—who seemed very sharp, had excellent equipment and knew how to use it, yet over in a corner would be an older woman, dressed in a sack-like peasant outfit, wearing a babushka, and cutting film with equipment that D. W. Griffith would have scorned."





Blowup from a tiny Minox negative shows technicians on Moskfilm stage. Their subject is reminiscent of an American studio at "new model time" (circa 1938).



Above: film editor at work in Moskfilm Studios, using some "well worn" equipment. Below: Russian version of a "Moviola" in editing quarters.





40,000 watts of illumination, *drawing 4,000 amps, were required to light the 480-foot isles of the electrolytic tank house at Copper Cliff. 20 of the 10 kws, mounted overhead, are shown.*

You Have to SEE the Big Picture

Plant Operations Covering Acres and Difficult Technical Processes Test Crews and Equipment at the Filming of Inco's Copper Refinery

Producing Inco's Latest Film Meant Solving Problems of Light, Heat and Processes Beyond the Human Eye . . .

ENOUGH ELECTRICAL POWER to light a small town was recently turned on in Copper Cliff, Ontario, to photograph scenes for the International Nickel Company's latest color motion picture, *Refining Copper from the Sudbury Nickel Ores.*

Lighting requirements, always a major factor in industrial motion pictures where large areas are to be covered, had to be precisely planned in advance for this Film Graphics' production so that the shooting schedule would coordinate with the plant schedule and not interfere with production and eliminate the costly delays of moving lights back and forth. Inco's Copper Refinery produces (daily) more than 750,000 lbs. of pure copper, so the film schedule and the plant production schedule had to mesh perfectly.

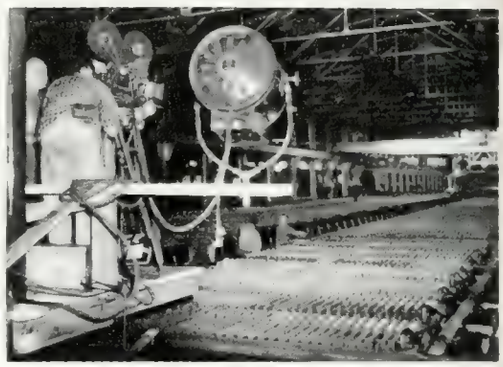
A number of locations were so vast that filming these plants presented a real challenge to the crew from Film Graphics, Inc., during the three weeks of location photography.

What It Takes to Light the Job . . .

To light the huge electrolytic tank house of Inco's copper refinery, the Graphics' crew used 87 lights including 20-10 kws and 10,000 feet of cable to pull 4,000 amperes of electrical power.

Special camera platforms were attached to overhead cranes which served as dollies — achieving effects which otherwise would have been impossible to obtain. Communications and instructions from the director, Bernard Rubin, and the cameraman, Dave Quaid, up on the overhead crane platform, were transmitted to the ground crew by a special telephone hookup.

This 39-minute Technicolor film is one of the series of educational motion pictures portraying the International Nickel Company's varied operations. This story, written by Joseph Boldt, Jr., and adapted to a storyboard by Lee Blair, presents the problems the copper refiner must solve in separating pure copper from the molten crude blister copper sent to them as their raw material from Inco's smelter $1\frac{1}{2}$ miles away. The film is unusual in that it combines a variety of film techniques. The use of color rear screen projection takes the narrator, and the audience, right into actual industrial plant locations to view such scenes as the blister copper being poured directly from hot metal cars into the giant anode furnaces, huge banks of casting wheels, and an electrolyte cell room covering more than four acres.



Camera platform *installed on overhead crane was used for "dolly" shots in tank house; both 10,000 and 5,000-watt spots were carried along.*

Film Furnace Interior at Close Range

Interior shots of the various furnaces showing "poling" operations and direct electric arc melting of pure copper are believed to be the first time that such operations have been photographed at such close range. This required the building of special platforms and the making of separate "windows" in the walls of the furnace.

Photographing the interiors of these furnaces

Cameraman Quaid and director Rubin *observe action before "take" to insure that all details are accurate and meet storyboard specifications.*

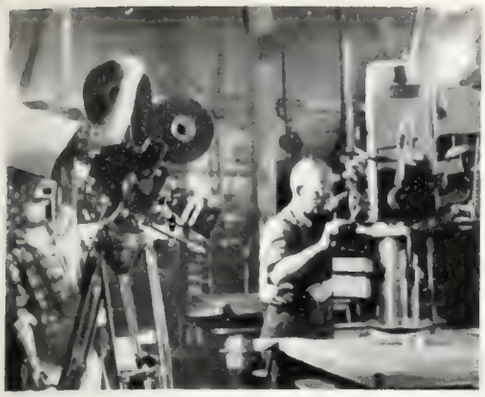


Every effort was made *to bring out detail. Here long spools of white paper are used as reflectors to capture texture and shape of copper billets.*



Sequences ranged *from acres of plant operations to important smaller areas such as this control laboratory; all required maximum lighting.*





Closeups are also necessary. *In this scene from Inco's "Copper Refining" film, the camera moves in to show scene of sample boring operation.*



The "action" signal *starts a furnace operation called "poling" as green hardwood poles are put into metal bath to make "tough pitch" copper.*

with temperatures ranging up to 2200 degrees F. involved problems in protecting the 35mm camera and Dave Quaid, the cameraman. Special heat absorbing glass and asbestos shields were prepared. Air hoses played cool air on the camera and lenses as they photographed these hot metal working and pouring operations.

Animation Used to Show Key Processes

Since it is impossible to photograph certain chemical and electrochemical processes not visible to the human eye, yet very important in explaining the process clearly, the film makes considerable use of animation. The electrolytic process of ion transfer from anode to cathode and the action of electrons in the animated scenes leave no doubt as to how the process operates.

Stop motion time lapse photography is used to demonstrate the actual electrolytic cell process, as an impure anode dissolves and a pure cathode grows during the fourteen day cycle of operations. The effects of insufficient controls on the growth of a cathode is readily demonstrated by this same technique.

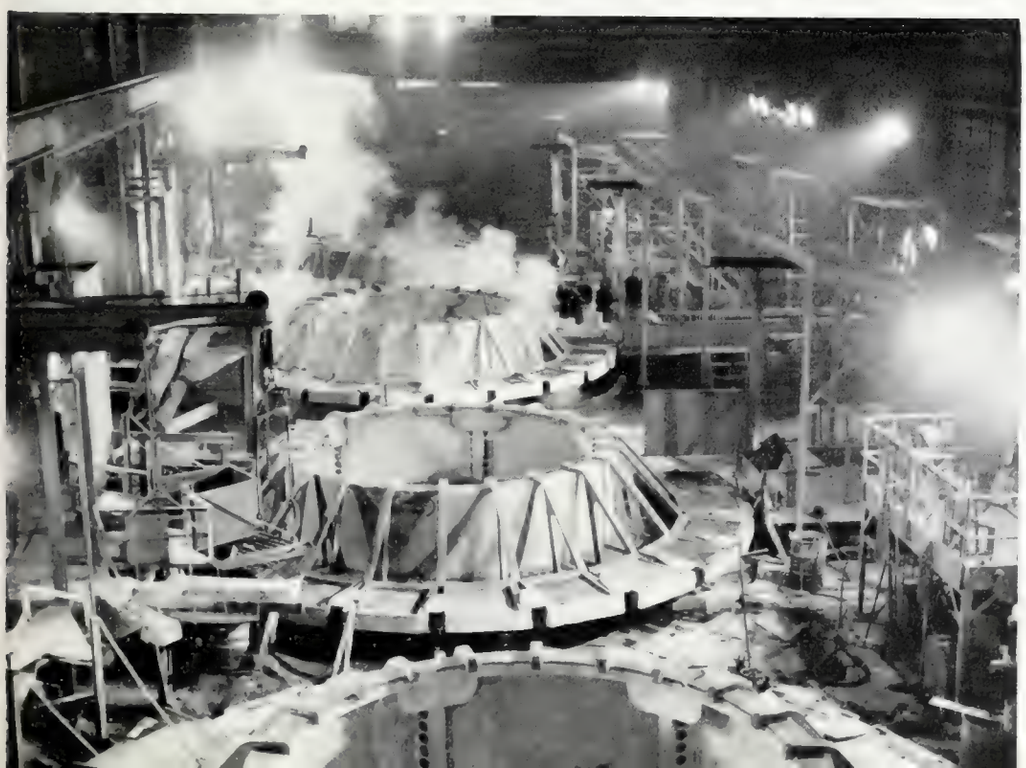
Refining Copper From the Sudbury Nickel Ores, like the other films of this series, is designed to suit a special audience and circulation is controlled within the limits of science classes of high schools, colleges and universities, industrial organizations, technical and engineering societies.

Prints are available to these groups on a free loan basis and can be obtained from Inco's film distributor, Rothacker, Inc., 729 Seventh Avenue, New York 19, N.Y. Inco's other previous films in this series are also available from the Rothacker organization.



Right: *cameramen silhouetted against clouds of steam.*

Below: *casting isle with four huge continuous anode casting wheels required maximum lighting.*



To Help Americans Meet the—

Challenge of Fire

Cost of Carelessness Is Vividly Shown in This Hard-Hitting Film

SPONSOR: National Board of Fire Underwriters.

TITLE: *The Challenge*, 10 min., color and b. w., produced by Audio Productions, Inc.

. . . Every 37 seconds, a fire breaks out in some city of the United States.

. . . Every two minutes, fire damages or destroys a building or home—400,000 such fires during the year.

. . . Every five minutes, a fire breaks out in one of America's forests.

. . . And the greatest tragedy of all, every 46 minutes, a human being dies because of fire —more than 11,000 lives lost each year.

Common Sense Can Prevent Losses

This is the message of a new film on the "crimes of carelessness"—the crimes which cause so much misery and destruction every year. But bleak as the outlook often seems, the film shows that the people who commit these crimes can also prevent them—by using common sense. For three out of four fires are caused by pure carelessness, such as:

Bad smoking habits.

Matches in the hands of youngsters.

Overloaded electrical circuits.

Rubbish accumulating in basements and attics.

The use of gasoline and other volatile liquids near flames and sparks.

The Challenge was photographed almost entirely on location in real homes and buildings. Some startling "big fire" shots were made on special order by Audio correspondent cameramen all over the country. These actual fire scenes have been accumulated over several years for this film.

How to Buy Prints for Plant Use

The Challenge is a completely new version of an older subject, *Crimes of Carelessness*, which has been one of the best and most popular fire prevention films in the country for a dozen years. Industries, fire departments and other organizations concerned with fire prevention work should find the film an invaluable addition to their film libraries for public information, education and training activities. Prints, in color, are available from Audio Productions, Inc., 630 Ninth Ave., New York 36, for $77 each.

* * *

A Fire Control Film List

☆ A listing of more than 200 motion pictures on home and personal safety, industrial fire protection, etc., compiled by FIREMEN magazine, is available at 50¢ from the Nat'l. Fire Protection Assn. Publications Dept., 60 Batterymarch St., Boston 10, Mass.



A scene in "The First Glidden Tour" *which pictures ancestors of today's automobiles. That's a 1905 Napier leading the homeward trek.*

Thanks to Blackhawk Films and the Bonines, Audiences of Today Can View Some of America's Earliest Films

Early Americana in Films Out of the Nation's Archives

In a Seldom-Used Archive of the Library of Congress, amid a faint smell of camphor and a musty aura of time suspended, there exists a treasure of ancient motion picture paper contact prints. Made from 35mm negatives dating as far back as 1894, these prints bear the names Edison, Biograph, Vitagraph, Selig, Lubin, Melies, and others—pioneers in the field of motion picture development and production.

Many of these names have been forgotten, with the passage of time, and many of the existing prints are of little visible use, but even the least decipherable of them bear witness to the early struggle that has made the motion picture industry the giant that it is today.

As a testimonial to man's insatiable curiosity and inventive genius, their value is timeless. Perhaps more important, as historical and social documents they are priceless, for these prints reveal a world unknown to most modern men, a world that has no visual representation for us now except in paintings and early still photographs.

Reconversion and Limitation

For as many as 65 years the prints have been stacked away in the Copyright Office of the Library of Congress. Most of the original films were on highly perishable nitrate stock and have been lost to us. These paper prints are, therefore, unique copies of the originals in most cases.

The Library of Congress has long been aware of the importance of these motion pictures. Shortly after the Second World War, experiments were begun to determine practical means of reconverting the paper prints to new 16mm negatives, for under the copyright laws, upon expiration of the copyrights, the particular works involved fall into public domain.

The experiments proved successful in 1953. Under the sponsorship of the Academy of Motion Picture Arts and Sciences, 16mm negatives were produced which the Library felt to be of good quality. To this date, approximately one-half of the 3500 titles, and about one-third of the footage in the paper print collection have been copied.

Prints now exist in the Academy in Hollywood and in the Library in Washington. However, these 16mm copies may not be duplicated, loaned or circulated. They are available only for reference screening by persons in serious research. A stipulation has been made by the Library, however, that qualified individuals or organizations may attempt to copy the 35mm paper prints for their own purposes, providing they obtain official approval and necessary insurance coverage.



A scene in "Railroading in the East" (trains of 1897-1906). It is one of several Blackhawk films available in 8mm and 16mm silent versions for group showings.

Teamwork in Iowa

Once the Academy's program was under way, Blackhawk Films of Davenport, Iowa, sought to make 16mm negatives from certain of the paper prints on railroad subjects. The cost, however, proved to be inordinate to the distribution planned, so the organization decided to try a 35mm 2 x 2 slide printer. The machine might be converted to make a 35mm negative by reflected light from the paper positive, rather than by transmitted light through transparent film. But the size of the paper rolls and the problem of feeding perforated paper strips ruled this out, too.

Refusing to abandon the project, Blackhawk turned to the team of David H. Bonine, Sr. and Jr., who had been doing most of their 8mm and 16mm printing, in Des Moines. Provided with a test print by the Library, the Bonines came up with a rebuilt 16mm Cine Kodak Model-A with a 400-foot magazine, geared directly to a transport head built from an old 35mm Simplex projector head. Newly designed shoes and tension control to hold and protect the valuable paper positives completed the conversion.

Developments and Problems

The Bonines provided a motor drive to power the camera and head combination at a speed that would give exposure at two frames per second. Further developments aimed at the intermittent advance by friction feed of those positives that are unperforated have been undertaken. Kent Eastin, president of Blackhawk, believes that progress in this area may lead to the handling of all positives in the same manner, rather than using the perforations for advancing the paper prints.

But the problems of copying the paper originals have not been limited to the mechanics required. Most of the prints were made when photography was in its infancy, and photographic materials were anything but perfect. Many of the paper positives were printed on a sensitized stock resembling the brownline paper used in today's offset proofs. Others are on a pebbly-surfaced coated stock that aggravates the grain effect in the finished 16mm negatives and prints.

Filter Experimentation Needed

Because of these rough materials, and because some of the paper prints are bleached and faded, a great deal of filter experimentation has had to be done to

"Follies, Foibles and Fashions" (1903-05) has that Hollywood look . . .



get the best definition and minimize deficiencies. Great care has to be used in the handling of the prints that have been torn and patched or otherwise damaged down through the years. And the perforations in the paper are by no means as accurate as perforations in film stock.

Sweet Smell of Success

But for all of the difficulties encountered in the undertaking of the project, Blackhawk has come up with some successful results. The eight films completed and presently available, in both 8mm and 16mm prints, are clear and continuous and vividly bring back a world lost and long-forgotten.

A prime example is the interesting and often humorous film from 1905, *The First Glidden Tour*. A silent, ten-minute motion picture, it explains how automobile tours were held across the country in an effort to promote the use of the "new-fangled contraptions" and to bring about road improvements.

The first Glidden tour started from New York City and ran to Mount Washington, New Hampshire. The film shows the participants trying to climb the mountain in their various vehicles, then shifts into some sharp scenes of the caravan beginning its homeward journey.

The sight of those old automobiles should raise many a nostalgic sigh. They include, among others, the Pierce Great Arrow, Locomobile, Stanley Steamer, Napier, Winton, Pope Hartford, Darracq, and Reo. An interesting modern-day comparison is set up with the showing of a small, modest Cadillac in front of a large, elegant Rambler.

Although the visual effect is a trifle grainy, it is never muddy or unclear, and *The First Glidden Tour* is a classic reminder of the years behind us.

Growing Repertoire

The titles which thus far constitute Blackhawk's repertoire of early films are *Famous Trains of Western Railroads* (1896-1903), *The Georgetown Loop* (1903), *The Hold-Up of the Rocky Mountain Express* (1906), *The First Glidden Tour* (1905), *Follies, Foibles and Fashions* (1903-05), *Admiral Dewey, Hero of Manila Bay* (1899), *Railroading in the East* (1897-1906), and *The Narrow Gauge Catskill Mountain Railway* (1906).

Other early Library of Congress films now in production include Spanish-American War topics, additional railroad films, one on the Alaska Gold Rush, one of Buffalo Bill's and Pawnee Bill's Wild West and Far East Shows, one on the Titanic, and a major group dealing with New York City from the late 1890's until the early 1900's.

The first film in the New York series, entitled *From Horsecar To Subway in New York City*, will be released shortly. It deals with the entire transition of metropolitan transportation in Gotham, from the horsecar and steam-powered elevated to the electric trolley and elevated and the first subway.

Available to the Public

The pride of accomplishment belongs to Blackhawk and the Bonines on several counts. Aside from the ingenuity with which the team made its project a reality, they are the first to make such rare viewing available to the general public for study and enjoyment. In addition, only the Academy's program and a project by CBS Television last year have been successful visual precedents.

These facts, coupled with the knowledge that the research, developing and marketing of the films was done by two relatively small organizations, working with limited facilities and resources, make the contribution doubly significant.

The films make highly entertaining viewing and provide an amazing measure for the industrial progress we have made since the turn of the century. "What will startle you," says Eastin, "is the tremendous change in our way of life in the past 50 to 60 years . . . When some of them were filmed there were no automobiles, no airplanes, no long distance telephone, some of the locomotives were balloon-stacked wood burners, and ships of the U. S. Navy look like lake excursion boats compared to the mammoth battle-wagons and carriers of World War II."

Another scene on the first Glidden tour . . .



A Story for Ole Evinrude

Evinrude Motors Marks Its 50th Anniversary With Report to Founder on Outboard Boating's Progress

SPONSOR: Evinrude Motors, Division of Outboard Marine and Mfg. Co.

TITLE: *Report to Ole*, 30 min., color, produced by MPO Productions, Inc.

☆ Fifty years ago, Ole Evinrude, urged on by his devoted wife, Bess, decided to go into business for himself making a detachable motor for boats which he had engineered two years previously. Mrs. Evinrude wrote the new firm's first advertising copy — "Don't Row — Throw the Oars Away."

Evinrude, the country's first outboard motor manufacturer, is marking its 50th anniversary this year with the new film, *Report to Ole*, which describes the enormous progress of outboard boating since Mrs. Evinrude's provocative challenge. It was produced and photographed on location by MPO's Larry Madison in his typical high style. Scenes were shot in Connecticut, Wisconsin, Tennessee, New York, Florida, Nevada and Alaska. The narration, written by Burton J. Rowles, is delivered in a folk music idiom by Oscar Brand.

Prints are available through local Evinrude dealers and via Modern TPS for television use.



Actor Simon Oakland *(left), portraying Ole Evinrude gets briefing from W. J. Webb, vice-president, Outboard Marine Corp.*

Introduction to an Antibiotic

Schering Gives the Medical Field Details on Product

SPONSOR: Schering Corporation.

TITLE: *Film Report on Fulvicin*, 30 min., color, produced by Kevin Donovan Films.

☆ Demonstrating the clinical effectiveness of griseofulvin, a new antifungal antibiotic, a new film report on an orally effective treatment of ringworm infections was presented at the Waldorf Astoria Hotel in New York on July 22. The motion picture was prepared by Kevin Donovan Films for Schering Corporation under the technical direction of Dr. J. Walter Wilson of the University of Southern California, who also serves as narrator.

In the film, Dr. Wilson explains how this new antibiotic acts in the body. He says: "Griseofulvin administered by mouth is carried by the blood stream and becomes a part of each new epidermal cell produced during the interval, and is incorporated into the keratin so as to make it resistant to fungi until it is finally shed. It is thus able to form a continuous barrier through which the fungi cannot penetrate, the outgrowth of which eventually pushes them completely away from the body and causes a cure."

Photographer on location, the film includes reports from outstanding physicians in New Orleans, Sayre, Pa., Cincinnati, College Park, Md., and Los Angeles. Outstanding scenes are those shot in color with ultraviolet light showing the effects of fungal infections.

Medical groups may borrow the film by writing to the Audio-Visual Department, Schering Corporation, Bloomfield, N.J.

Buyer's Guide to 1960 Film Services

☆ A 1960 Buyer's Guide to Film Production Services is due shortly. This complete BUSINESS SCREEN "special" lists labs, music, effects and other sources required for today's motion pictures, sound slidefilm and other tools.

The Industrial Supplier's Role

Services of Industrial Distributors Are Explained in Standard Pressed Steel Film "A Talk With Mr. D"

SPONSOR: Standard Pressed Steel Company.

TITLE: *A Talk With Mr. D*, 20 min, color, produced by Photo-Arts Productions, Inc.

☆ The important but often misunderstood role of industrial distribution in the business economy is pictured in this film which uses a Mike Wallace-type interview technique for its format. The picture covers many of the principal ways in which the industrial distributor serves both buyer and supplier alike. It may be the first coverage in celluloid of the industrial distribution function — an industry with an annual gross of over four billion dollars.

Standard Pressed Steel sponsored the film as a needed missing link in the distributor's sales and promotion program, according to Leonard H. Clark, marketing manager. "In many quarters today, industrial distribution is still the least understood important function in our economy. The distributor is vital to industry; we, and many companies like us, rely on him to sell our industrial products."

SPS sells socket screws, locknuts, spring fasteners, steel shop equipment and shelving through approximately 2000 industrial distributors. However, sole mention of SPS is in the opening credit line.

The variety of industrial supply products in episodes throughout the film—grinding wheels and cutting tools as well as fasteners—permits the showing of the film by manufacturers of virtually any industrial product.

Interviewer Is Converted

The film centers around an interview with Mr. D—the typical industrial distributor—by an interrogator who initially is a doubting antagonist but subsequently becomes a convert to industrial distribution. Of interest to purchasing groups may be the good-natured caricature of the Nervous Purchasing Agent—his company buys everything direct—and the Confident Purchasing Agent—he buys mainly through the industrial distributor.

Released primarily as an industry service by SPS, *Mr. D* has been endorsed and is being distributed by the three associations which make up the "Triple Industrial" group—the National Industrial Distributors Association, the Southern Industrial Distributors Association and the American Supply and Machinery Manufacturers Association.

Sponsor Also Offers Film

Prints are also available from SPS (Jenkintown, Pa.) for showing by any industrial distributor, by purchasing agents or by other industry groups.

Below: *the interviewer gets the facts in "A Talk With Mr. D."*







For Young Drivers

☆ One of the grim statistics of our day is that teen-age drivers are involved in one out of eight fatal auto accidents.

To help "educate" young drivers to their responsibilities, the B. F. Goodrich Co. premiered a new 13½-minute motion picture, *Tommy Gets the Keys*, at the National Press Club in Washington, D. C. last month. Endorsed by the National Safety Council, *Tommy* was adapted from BFG's successful cartoon book of the same title. Film will get national distribution this fall.



Youth's Future in Agriculture

Pfizer Sponsors "Dynamic Careers in Agriculture" to Show Opportunities Created by Farm Technology

SPONSOR: Chas. Pfizer & Co., Inc.

TITLE: *Dynamic Careers Through Agriculture*, 28 min, color, produced by Star Informational Films.

☆ Three years ago, Dana Bennett, consultant to the Farm Film Foundation, had a talk with J. Jerome Thompson, vice president of Chas. Pfizer & Co., Inc. and manager of its Agricultural Division, about the need for a film to interest young people in agriculture as a career. Much impressed with the opportunity to provide a useful public service, Mr. Thompson initiated the project, which has resulted in *Dynamic Careers Through Agriculture*. It is presented by Pfizer, although the company is not mentioned in the film beyond title credits.

Tool for Vocational Counselor

The picture is a vocational counseling tool showing how an agricultural education provides specialized status in a great many other fields than farming. Too many Americans refer to agriculture as a "declining industry." Nothing could be further from the truth. American agriculture is an expanding industry in every important respect except one—the number of people required to farm the land.

Actually this declining number of farm workers is a tribute to the resourcefulness of our American farmer and the advancement of agricultural technology. As the film shows, through the use of scientific developments, he is able to produce more food, on less land, with less labor than any other farmer in the world. Today he provides food and clothing for himself and 23 others. In 1930 he could support only nine others besides himself.

More Than "Farming the Land"

Because of the close association agriculture has with the production of food, many people still think of it only in terms of "farming the land." While the actual production of food is basic to the industry the technological revolution that has swept across agriculture during the past two decades has greatly expanded the field of opportunities for careers through agriculture.

Dynamic Careers Through Agriculture is one of the first major productions of up-and-coming Star Informational Films (Plainfield, N.J.). Star is the lengthened shadow of Arthur Krienke, a well known film maker on the New York scene for several years.

Developed By Research Care

Although the film's original concept was simple enough, casting it in visual terms, and gathering the specific material was a long, tortuous process. Art Krienke visited a dozen colleges, talked to scores of authorities, went back to check on script versions again and again, and then took his camera all over the country to get his visual material. It took almost a year, but the result is beautiful to look at, and tells a well-rounded, convincing story. No small part of the film's success can be laid to a beautifully written script by Ralph Schoolman.

Counsel From Farm Leaders

Dynamic Careers Through Agriculture was supervised by Herbert L. Schaller, manager of public relations for Pfizer's Agricultural Division. It was developed with the help and counsel of a number of agricultural leaders—teachers, college administrators, extension editors, business leaders, and others with an interest in agriculture. The first public showing of the film was in Washington, D.C., earlier this year, before a large group of Congressional leaders, USDA officials, and leaders in national farm organizations.

It is available for free loan showings through the Farm Film Foundation and the Chas. Pfizer Company.

* * *

NOTE: write the Farm Film Foundation, 1731 Eye St., N. W., Washington, D. C., for the film library source nearest you.



These scenes from "The Hidden Tear" show how a therapist may help.

The Town That Showed the Way

Charleston's Asthma Program Told in "Hidden Tear"

SPONSOR: Warner-Chilcott Laboratories.

TITLE: *The Hidden Tear*, 16½ min., b w, produced by Sturgis-Grant Productions, Inc.

☆ In Charleston, W. Va., a rehabilitation program for children and adults suffering from bronchial asthma is today being successfully carried out through the combined efforts of a local allergist, a physical therapist and the community of Charleston, itself.

By telling the story of Debbie Mullins, 8, and her return to a normal healthy existence from having been a lonely and overprotected asthmatic child, *The Hidden Tear* aims at stimulating other communities throughout the country to establish similar programs. The simple ingredients needed are a doctor, a gym, an understanding therapist, and of course, those who are in need of help.

The film demonstrates that with the right kind of exercise, asthmatic children need not be kept from normal activities. In Charleston, for the past three years, the revolutionary rehabilitation program has proved that the frequency and severity of asthmatic attacks may be greatly lessened. For many of the children, the "Bucking Broncho" sessions were literally the first physical exercise of any kind that they had had. Yet now we see them climbing ropes, practicing judo and bounding across the parallel bars.

Governor Appears in Film

Taking part in the film are West Virginia's Governor Cecil Underwood, Charleston asthma specialist, Merle S. Scherr, M.D., and Lawrence Frankel, Physical Fitness Director of the Charleston YMCA. Charleston's experience with the "Bucking Bronchos" is being emulated by many other communities all over the country, it is reported.

Action Report on U.S. Strike Force

☆ On-the-spot deployment of a USAF Tactical Air Command Composite Air Strike Force is the subject of an ambitious new film to be released in December by the Lockheed Aircraft Corporation. Taken on locations at TAC bases across the country, *Checkmate* reveals the workings of this unusual and little-known arm of the Air Force tailor-made to travel swiftly to any part of the world to prevent or stop a "small war."

Made up of fighters, fighter-bombers, recon planes, tankers and transports, the average Air Strike Force is assimilated and put into action by a number of Tactical Air Command combat-ready operations. *Checkmate* does a good job of jumping from one command post to another as the emergency movement takes shape and gathers momentum.

The film covers a variety of important operational procedures, from round-the-world weather briefing to making up a compact meal kit for pilots about to embark upon a 6,000 mile run. Coordination is the keynote. One unusual sequence at a "filling station" in the sky records the in-flight refueling of fighter planes from one base by a giant tanker from another base, the planes meeting somewhere over the ocean to pump and receive 400 gallons of fuel per minute while treading the sky at 360 miles per hour. The film really moves.

Avoiding trite behind-the-desk speeches, *Checkmate* garners its information directly from operational scenes, using the many people who take part in an Air Strike Force movement — coordinating officers, pilots, crewmen.

Produced by an in-plant unit of Lockheed, the film has the approval and support of both the Department of Defense and the United States Air Force. Script and direction are by Fred J. Runde, Jr., with technical assistance by Major Edward Albany, Langley AFB, Virginia.

Maremont's Film Leads to Sales

"Muffler Magic" Showings at Dealer Clinics Touch Off Sales Rise; Bring Sponsor New Retail Outlets

ONE OF THE HOTTEST items on the list of useful motion pictures for business this year has been the Dallas Jones' production, *Muffler Magic*, for the Maremont Muffler Division of MarPro, Inc.

Filmed at the beginning of 1959 and subsequently shown at Maremont-sponsored dealer meetings for service station owners and employees, and jobbers and distributors, *Muffler Magic* has had an excellent response in the way of sales and profits. Its showings have resulted in increased auto safety, as well.

Part of a Complete Package

With the showing of the film at dealer outlets throughout the country, Maremont planned an entire package, including muffler service tips, methods of promotional display, and discussions of sales techniques. These "dealer clinics," in conjunction with a vigorous advertising campaign, served to touch off a phenomenal rise in sales and to bring Maremont a host of new retail outlets.

Charles A. Klaus, vice president in charge of sales for MarPro, said: "The reaction to *Muffler Magic* has been beyond all expectations . . . stimulating fare for servicemen . . . Maremont clinics are being set-up around the country at a rapid rate."

160 Sales After One Clinic

Clary Wingfield, owner of Portage Auto Parts in Chicago, where the first clinic was held, reported: "The day after the clinic we received more than 20 telephone calls telling us of the fine presentation . . . In terms of business, our sales people sold 160 mufflers within one week of the clinic. These sales came as a direct result of the *Muffler Magic* clinic."

The film itself is the story of a young service station owner whose business nets him little profit. Called upon by a Maremont representative, he is convinced that taking on the additional service line of replacing mufflers will help him.

The film goes into a simple but detailed analysis of the production of Maremont mufflers, proving why they are high-quality products, how adaptable they are and how they may be easily and quickly installed, and telling what the service station owner can do to promote his new service. Supervised by George Owens for Dallas Jones Productions, Inc., Chicago, *Muffler Magic* stars Meg Myles.

Strong Follow-Up Campaign

Maremont enlisted the aid of Jack Paar and Dave Garroway to push their advertising campaign along, and promoted the product at the local level with large signs offering free muffler inspection at service stations. The result has been that Maremont dealers at every level have done well for themselves, and there are fewer drivers on the streets with worn-out and dangerous mufflers.

Below: *pretty Meg Myles brings eye-appeal to "Muffler Magic."*





U.S. destroyer steams past the tiny Mayflower II in a scene from the historic film.

Saga of Our Most Rewarding Film Voyage

by John Sloan Smith, President, Aero Mayflower Transit Co., Inc.

How the Film of the Mayflower II's Journey Brought This Sponsor "Incalculable Goodwill"

HOW DOES IT HAPPEN that a household moving organization should sponsor a film about a ship's voyage?

It might seem strange were it not for the fact that the ship involved was the Mayflower II and that the name of the moving organization is the Aero Mayflower Transit Company. The Mayflower II, you'll recall, was the gallant little vessel which won world-wide attention in the spring of 1957 when it sailed from England to America in a re-enactment of the Pilgrim voyage of 1620.

But what does the sailing of the Mayflower II have to do with the household moving business? And why did we invest our money in a motion picture completely unrelated to moving?

We Received Full Value

Many people within our own organization asked the same question, but only until the film was completed. Not since then. *We could have spent five times as much money in producing a film on the moving of household goods and it wouldn't have done us half as much good as "The Mayflower Story."*

The Mayflower Story documents the re-enactment of one of the most stirring pages in our country's history—the Mayflower voyage of the Pilgrims. It was our intention to record this bold venture on film so that it would serve as a permanent reminder of our precious heritage and of the religious freedoms we treasure so dearly.

A Long-Lasting P. R. Tool

If these seem to be lofty ideals for a company-sponsored film, nonetheless they reflected our sincere feelings . . . then and now.

And because we were faithful to those ideals, we were rewarded with a film that has won for the company not only nationwide acclaim and a greater recognition in the business community, but the gratitude of people everywhere—school teachers, businessmen, friends, churchmen, and grade school children alike.

It has rewarded us with an incalculable amount of that precious commodity known as goodwill.

It has brought our company nationwide publicity.

It has helped us to bring about a closer relationship between our company and our agents throughout the country.

It has provided us with an invaluable public relations tool that will be at our disposal for years to come.

Fortune Smiles on Venture

Luck plays an important part in almost every successful venture and so it was with Aero Mayflower and its participation in the Mayflower II project.

In the first place, we were fortunate that our company founders had the wisdom to select the name they did. Some choose to call it foresight. In any event, in the spring of 1955 we learned through a newspaper clipping that a British group headed by a former British Army officer, Major Warwick Charlton, was planning to build a replica of the original Mayflower. They planned to sail this tiny vessel to this country and to present it to the American people as a token of goodwill—a gift symbolic of the bonds that unite the peoples of America and Great Britain. It was to be financed exclusively by public donations.



At left: *on hand for premiere of "The Mayflower Story" were (l to r) J. Rosasco, v.p. of Aero Mayflower; Geoffrey Wicksteed, Mayflower II first mate; Maitland Edy, LIFE writer who made historic voyage; and Paul Alley, producer of the film.*



Above: *John Sloan Smith made special trip to England to watch construction of the replica at Brixham shipyards.*

I was fascinated by the idea. So much so that eventually I visited England to get a first-hand view of the early stages of the ship's construction. But that was to come later and there was a great deal that preceded that trip to England.

Agency Makes First Contact

Through our advertising agency, Caldwell, Larkin & Sidener-Van Riper of Indianapolis, we were successful in contacting the British group which had inspired this undertaking. We expressed our interest in cooperating in the venture in any way possible.

There was a way, we were told. As movers of household goods and because of the Mayflower name identification, it would be appropriate if our company would handle delivery of the ship's cargo when the Mayflower II arrived in Plymouth, Mass. Gladly, we said, in return for which we would make a cash contribution to the Plymouth Plantation, a non-profit group in Plymouth to which the ship ultimately was to be turned over to become a permanent national shrine.

Coincidentally, during the months immediately preceding the news that a Mayflower II was being planned, our company was in the process of investigating the possibility of producing a film on moving. We had been negotiating with several film companies and film producers, with little success. We were uncertain about the kind of a film we wanted.

Seek Rights to the Films

Our decision to participate in the Mayflower II project, however, opened new avenues. We abandoned all ideas of producing a film on the moving of household goods and focused our attention on the film rights of this historic voyage-to-be. As far back as December, 1955, we learned that the sponsors of the Mayflower II voyage had plans to shoot some film, but it was not until the ship was en route to America, almost a year and a half later, that we were certain the film rights belonged to us. It was most exasperating at times but, in the end, very rewarding.

The job of negotiating for the exclusive film rights of the Mayflower II voyage was dropped in the lap of Edward L. Van Riper, vice president of our advertising agency, and it was he who spent many sleepless nights trying to tie down the loose ends.

We knew before the ship set sail on April 20, 1957, that considerable footage had been shot.

However, even though we had visited England a year earlier, there were still many unanswered questions about the film and film rights on the eve of the voyage. Had the English company which

(CONTINUED ON PAGE 60)

In 18 Important Areas Around the Globe—

World Trade Fairs Carry America's Story to Millions

Business and Government Work Together for Trade

More Than Ten Million people in 18 nations throughout the world will be introduced to the wonders and resources of American productivity, this year, via the U. S. Department of Commerce's International Trade Fairs program. By the time 1959 has been metamorphosed into 1960, thousands of American industrial and business firms will have exhibited their products and processes to peoples from every curve of the globe.

What this means to the United States in terms of international trade and economic advancement is beyond calculation. With millions of potential distributors and consumers in attendance at American exhibits on four continents, important overseas markets are being opened.

More important, new markets for freedom are springing up everywhere. The direct representation of American goods and procedures, in foreign countries afforded by the Trade Fairs is a powerful overture for international understanding, and a giant step toward furthering the cause of free enterprise and democratic principles.

Making Up For Lost Time

Trade fairs are nothing new to the peoples of foreign lands. In fact, they have been going on in Europe for centuries. America has been slow in recognizing their great potential for trade and diplomacy, but in the few short years that we have been participating, beginning with our first venture in Bangkok, Thailand, in 1954, our exhibits have been seen by more than 50 million people at some 75 showings in 27 countries. If the statistics alone are staggering to the imagination, the progress they represent is even more so.

To give a small example of the widespread influence that American exhibits have had on our world neighbors, the "Supermarket USA" production, featuring more than 4,000 consumer items, which was shown in Zagreb, Yugoslavia, in 1957, directly stimulated plans for the opening of 60 such self-service markets throughout that country.

In addition, a number of manufacturers in this country have reported establishing important new trade contacts in countries in which they have exhibited their products. And others with already-established foreign trade have firmly attested to the broadening of their markets as a direct result of the Trade Fairs.

Communications Lead Way

The overall picture of increased American stature in world trade and good will, however, is the most encouraging factor to come out of



Paris, May-8, 1959: *the American pavilion at the 48th Paris International Trade Fair.*

Fair participation. And the communications field has contributed greatly to this panoramic success. Through a variety of media, the peoples of the world are getting a real look at the nation they have heard so much about from one agency or another. Beggars, kings, housewives, diplomats, businessmen, illiterate laborers — all are getting the opportunity to see for themselves the stuff America is made of, from first-hand demonstrations of products and procedures to wide-scale motion picture and color still viewing of this bountiful, progressive land.

Leading attendance figures at the Casablanca and Brussels Fairs were recorded by Circarama, an 18-minute color film tour of the United States shown on 360 degrees of seamless screens by eleven different projectors. In Casablanca alone, nearly 19,000 people per day crammed the U. S. Pavilion for 17 days to see it.



At the 15th Casablanca International Fair, *the people of Morocco find science exhibit fascinating. More than 600,000 saw U.S. displays. A principal feature was the giant "Circarama" film show.*

In Moscow, along with Circarama, Charles Eames' Septorama, showing color stills of American life on seven screens simultaneously, has drawn tremendous crowds. Closed circuit television, both color and black-and-white, has been a powerful attraction in Moscow and other Trade Fair cities.

All Around The Globe

An entire exhibit on marketing techniques was held in Tokyo during May of this year, and featured puppetry and film showings. The Paris International Trade Fair, also held in May, was built around nuclear power and trade, with the sea and the new St. Lawrence Seaway as the prime recipients. Portable radio, television, tape recorder and phonograph displays drew large crowds.

Recent Trade Fairs in Greece, Peru and Tunisia have all used a wide variety of audio-visual techniques to present and demonstrate production methods, agricultural advancements, distribution and consumer research, industrial technology, and so on.

The American participation in the Berlin Industries Fair this summer, centering around medical progress, featured a number of photographic exhibits. And visitors to the Damascus Fair were treated to seeing themselves on closed-circuit television monitors, in addition to being given Polaroid photos of themselves.

In Theory and Practice

Thus it is that the United States has taken up the cudgel for peace and prosperity through international relations. With ready-made audiences throughout the world, due to the age-old practice of trade

U.S. exhibit theme at Paris *this year was "Toward More Commerce Between France and the U.S.," dramatized in this huge wall mural.*



U. S. Exhibits Promote Trade and Goodwill:

(CONT'D FROM PRECEDING PAGE)

fairs in Europe and Asia, we have embarked upon a crusade for peace by going to our global neighbors and showing them what we have done in the past in the way of discovery and productivity, what we are doing presently, and what we plan for the future.

Truth Is Basic Theme

The concept of bettering trade and furthering understanding between peoples, upon which trade fairs have been based, is at last being used to distinct advantage by people who desire peace and its promotions. America is striving for, and achieving a goal of representational truth through the Trade Fair program.

Not a small amount of the credit for American successes thus far belongs to the people of the communications field, particularly those working in visuals. Since the first Cinerama production stole Russia's thunder at a Trade Fair some five years ago, more and more emphasis has been placed on the impact of visual communication. The peoples of the world want to *see* us as we are, and America is responding in exemplary fashion.

Successes Are Recorded

In an effort to show the American people what is being achieved in world affairs through trade exhibits, and to stimulate even greater participation in them by our industries and businesses, the Office of International Trade Fairs of the Department of Commerce has made two motion pictures showing world-wide trade fair competitions.

The most recent of the two, a 16mm color film narrated by Dave Garroway, is called *Showcase For Freedom*, and tours 1958 fairs held in Turkey, Italy, Austria, Tunisia, Poland, and Yugoslavia. Scheduled for release to industry, trade associations, television stations, service groups and other organizations, the film depicts a great variety of exhibits and products.

Earlier Film Also Useful

An earlier film, *Uncle Sam Goes To The Trade Fairs*, covers previous exhibits held in Japan, Morocco, Italy, France and Poland. Narrated by well-known commentator John Daly, the film tells the story of U. S. participation in the world trade fairs and what we are doing to dramatize the benefits of free enterprise.

Both films run for 13½ minutes and may be arranged for loan through Public Information, Office of International Trade Fairs, Department of Commerce, Washington 25, D. C.

The earlier film has already been seen by more than half a million persons in this country, and a larger audience is expected for the new *Showcase For Freedom*. Both films are well worth seeing, for aside from their highly visual content and intelligent narration, they stand as useful documents of America's diligent efforts to promote peace and prosperity throughout the world.

* * *

ED. NOTE: It is in America's interest to promote wide *and wise* participation of U. S. industry in the international trade fairs. See these films and look to the opportunity for participation.

"Uncle Sam Goes to the Trade Fairs"
13½ Minutes, Color
Produced by
The Office of International Trade Fairs U.S. Dept. of Commerce

☆ The story of this far-reaching program takes you to fairgrounds of Tokyo, Casablanca, Milan, Paris, and Poznan, Poland, showing how U.S. exhibits stimulate understanding abroad of the values of two-way trade and to dramatize the benefits of free enterprise. In more than 65 international fairs in 27 different countries since 1954, U.S. government and industry have worked hand-in-hand to improve international understanding and world trade.

Loans can be arranged through: Public Information, Office of International Trade Fairs, Department of Commerce, Washington 25, D. C.

In Metropolitan Chicago: a print can be obtained for overnight loan from BUSINESS SCREEN, 7064 Sheridan Road, Chicago. Phone BRiargate 4-8234. No charge, unless delivery requested.

"Showcase for Freedom"
13½ minutes, color
Presented by
The Office of International Trade Fairs U.S. Department of Commerce
Dave Garroway, Narrator

☆ This latest film on U.S. trade fairs abroad tours the 1958 fairs at Izmir, Turkey; Milan, Italy; Poznan, Poland; Tunis, Tunisia; Vienna, Austria; and Zageb, Yugoslavia. It shows latest developments being exhibited in the continuing program of International Exhibition to improve international understanding and world trade.

Available on free loan from: Industry Relations, Office of International Trade Fairs, U. S. Department of Commerce, Annex 1, Washington 25.

In Chicago only: pickup may be obtained of a print from BUSINESS SCREEN offices, 7064 Sheridan Road, Chicago 26. No charge for overnight loan, except where delivery requested.



The U. S. at Tokyo's 1959 International Trade Fair. *Half a million Japanese saw exhibits on "Modern Research and New Ideas in Marketing."*

Pre-Selling the Ads

DRAMATIC EMPHASIS and full color visualization of the company's advertising and sales promotion plans for the year ahead has been provided for executive employees and dealers by the Tractor Group of Allis-Chalmers Manufacturing Company. The Milwaukee farm equipment branch and dealer organization's advertising and sales aids are pictured in *Pre-Selling for Dealer Profit*, a 16½-minute color and sound motion picture.

W. J. Klein, A-C's vice-president in charge of sales promotion, is featured as the top management representative who briefs audiences on the many facets of the Tractor Group's advertising and sales promotion program. He is



W. J. Klein, Allis-Chalmers' director of sales promotion, made presentation of ad program.

assisted, in filmed sequences, by representative dealers who appear in camera interviews telling the successes they have achieved in local aspects of the promotion program.

The sound film replaces printed matter formerly used to bolster sales meetings at which home office people made personal appearances. Distances, home-office pressures and other problems made the new film necessary and assured attendance of top management people at *all* meetings via the screen.

Special point is made of dealer-tie-in advantages through local level advertising and promotional programs. Script was prepared by the Tractor Group's Advertising and Sales Department; dealer interviews filmed in the field were combined with studio sequences featuring Mr. Klein which were made on the sound stage of the Chicago Film Studio, Inc., where lip sequences were shot. R. S. Piasecki, supervisor of photography for the Allis-Chalmers' Tractor Group, directed and supervised the production.



It's the Picture That Counts . . .

For quality production, more and more of the quality accounts are entrusted to MPO's care . . . and below is a list of companies whose motion pictures* are currently being produced by MPO:

AMERICAN AIRLINES, INC.
AMERICAN INSTITUTE OF CPA'S
ASSOCIATION OF PACIFIC FISHERIES
BURLINGTON INDUSTRIES, INC.
E. I. DU PONT de NEMOURS & CO.
FORD MOTOR COMPANY
GENERAL MOTORS CORPORATION
GULF OIL CORPORATION
HAMILTON WATCH COMPANY
INTERNATIONAL BUSINESS MACHINES CORP.
UNION CARBIDE CORPORATION
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

MPO

Productions, Inc.

in NEW YORK CITY
15 East 53rd Street
MUrray Hill 8-7830

•

in HOLLYWOOD
4024 Radford Avenue
POplar 9-0326

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, MUrray Hill 8-7830

This National Tool Builders' Film Needed a Key Sequence—
So a Dedicated Producer Went 22,000 Miles to Bring It Back.



With equipment held high, *the camera party wades three-quarters of a mile through African stream to reach swamp where iron ore is dug.*

Journey to Kalabo: the Diary of a Location Trek to Africa

Reid H. Ray Sets An Example in Fortitude, Distance

HOW MANY motion picture producers would be willing to travel 22,000 miles, hobnob with bushmen, wade a vermin-infested river, and play havoc with a cobra —all for a four-minute film sequence?

Just to prove that advanced technology hasn't taken the adventure out of motion picture production, Reid H. Ray recently traveled halfway around the world for just such a four-minute sequence and had a whale of a time doing it.

Back in March of 1958, Reid H. Ray Film Industries contracted to produce a 27-minute color film for the National Machine Tool Builders' Association. Entitled *One Hoe For Kalabo*, the picture called for a sequence of primitive iron smelting and forging as practiced in a remote part of the African bush.

Four Months to Find Tribe

Following four months of negotiations with British officials to locate a native tribe which still practiced the ancient art, Ray and his wife left for Salisbury, Southern Rhodesia, where he was to establish his headquarters. From Salisbury they flew to Mongu, in the Barotseland of Northern Rhodesia, to size up the difficulties that lay ahead. Two days later, they were winging their way north into the heart of the bush country, to the village of Kalabo.

Ray and his wife were greeted at Kalabo by District Commissioner Murray Armour and ten natives from a nearby tribe. Two of the natives, a pair of fierce-looking old men appropriately named Chilunda and Ishamuyeye, claimed in their own inimitable fashion to know what-was-what about iron ore smelting. Speaking in a little-known dialect, they finally proved to be headman and blacksmith, respectively, of a kiln operation.



Meet Chilunda, *the Barotseland native who knew the primitive method of smelting iron ore as his forefathers had done. His skill built, operated kiln.*

Convinced beyond words, the Rays were put aboard a dugout canoe with two natives and sent paddling up the Luanginga River. From another canoe Armour informed them that they were on their way to the village of Namusunga, which they recognized immediately as the place they wanted for the shooting locale of the tribe.

Corn Meal Gets Cooperation

Twenty-five miles and several mosquito bites later, the Rays discovered Namusunga to be an interesting cluster of straw-thatched huts with an ideal view for a sunrise sequence. The natives of the village, however, some 35 strong, waxed somewhat indifferent to the venture until Armour and Ray promised to bring them 200 pounds of corn meal, next time around. The deal was closed, and Mr. and Mrs. Ray were paddled and flown, with all dispatch, back to Salisbury, to prepare for the location photography.

Because the scheduled airline had only bi-weekly flights to Mongu, Ray chartered the plane of a British adventurer, Andy Rybicki. A cameraman, one Anke Atkinson, was borrowed from the Central African Film Unit, along with a 16mm Arriflex camera, portable tape recorder, batteries, etc. Then, with 110 pounds of tinned food (including some "treats" for the local British operatives) and the usual trusty rifles, the Rays left Salisbury for the bush.

350 miles west of Salisbury, Rybicki's plane set down at Victoria Falls to re-fuel, giving Ray an opportunity to shoot some stills of the unusual gorge where the waters of the Zambesi tumble 305 feet downward. Then they were on their way up the Zambesi Valley to Kalabo.

This may be a propitious point to mention that on his original trip to Mongu, Ray had had to obtain permission to film the local natives from the Paramount Chief Mwanawina of Barotseland. Permission was obtained during a visit to the Chief's palace, where the Rays were treated to a fine rendition of the King's English, the Chief having been educated at Oxford.

The Perils of Bush Travel

After arriving at Kalabo, then, the Rays had only to set up shop and prepare for shooting the next morning. Their "rest home" for the night proved to be a modern place complete with hot and cold running water and a 50 year old native houseboy named Dixon.

With the first location more than eight miles away, Ray enlisted the aid of Kalabo trader Rob Hart, next morning. Hart had a 15 year old pickup truck that he agreed to loan the camera party, but when the truck proved to have no brakes or reverse gear, and when Ray learned that the distance to be covered to the first location had no road, he got Hart to agree to drive for him. And so, with four Moolachuzee natives, Rybicki, Atkinson, Hart, Mrs. Ray and his faithful interpreter Mubita Neta, Ray set out for Ikabaku—the swamp.

Moments later, bounding through the bush in their venerable vehicle, the party came suddenly upon a giant cobra in their path. The truck being brakeless, Hart had no choice but to run roughshod over the reptile, leaving it enraged and striking as they made a safe getaway.

The truck was forced to stop at a stream approximately one mile

(CONTINUED ON PAGE 52)

Below: *beside plane which carried Rays 750 miles into bush country are (l to r) Bob Hart, Kalabo trader; Reid H. Ray; Murray Armour, district commissioner; pilot Andy Rybicki; and Mrs. Reid Ray.*





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Station WBTV, Charlotte, N. C., *previews* 75,000 feet of film each week using Kodak Pageant 16mm Sound Projectors.

They report: "The quality of sound and pictures, plus the lack of trouble, is amazing. We particularly appreciate the quietness and simplicity of the Pageant working mechanism. Using our Pageant Projector, we now get a true quality check for sound films, *before* putting them on the air."

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Your pictures will be sparkling and filled with detail, even in hard-to-darken rooms. Sound is balanced and clear. And because every Pageant is permanently lubricated, your projector is *always* ready to go on with the show.

With printed film path, folding reel arms, and attached power belt and cord, you'll find the *portable* Pageant easy to set up and use anywhere.

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Get the most from your investment in films and audiences—with a Kodak Pageant Projector. Any Kodak Audio-Visual Dealer will provide details and a demonstration. Or write to:

Kodak Pageant Projector 〉 **EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.**

Kodak
TRADEMARK

An African Trek:

(CONTINUED FROM PAGE 50)

from the bog where the iron ore was being mined. The party disembarked, divided the gear between them, removed boots and socks, rolled up trousers, and waded right in. The journey through the muddy, hip-deep water was spiced by the knowledge that the marshy African stream was inhabited by crocodiles, leeches, deadly snakes and other assorted creatures, none of which held any reverence at all for film expeditions.

Dig Ore Out of Swamp

But aside from a few squadrons of mosquitos, Ray and his party encountered no unsympathetic wildlife in the stream. Leaving it, they entered the swamp, found their miners hard at work digging ore out of the mud, and set up shop. Within two hours, the first stage of the shooting was completed, and "Adventurers Anonymous" were on their way back to Kalabo.

That afternoon, they inspected the preparations being made for smelting and forging the ore, to take place two days hence. The kiln was in construction about a mile from the village, and the journey was relatively easy for the now-experienced travelers. With the help of Mubita Neta and a second interpreter, the headman, Chilunda, and his "sidekick" Ishamuyeye were enlisted to oversee the work of cleaning the ore and to explain how the kiln functioned. Shaping his future shots in his mind, Ray called it a day and the party returned to the village.

Filming a Bush Village

Next morning, the entire crew set out for Namusunga to photograph the typical bush community. With fine early morning light for color shots, village activity was recorded on film, including native women at work grinding corn meal, men making grass mats and fish traps, children playing games of tag, and so on.

The shots canned, Ray and the party headed back for Kalabo. Stopping at the smelting sight, they found the kiln to be in the process of drying, so they spent the afternoon making scenes of the iron miners paddling their canoe on the river for a transition footage from the swamp to the kiln location. Some beautiful scenes of the river and its banks were the result.

The final day of shooting provided some unusual moments.



On location at primitive kiln: *shading 16mm Arriflex from intense sun and heat are Mrs. Ray (at camera) and Anker Atkinson, the cameraman.*

Early in the morning, the natives were busy preparing the charcoal, iron ore, and goat-skin bellows for the smelting of the iron. The kiln proved to be a replica of the female torso. Where the head should have been was the opening to the inside of the kiln, into which the charcoal and iron ore was bein installed. Several holes about th location of the navel were to b used for testing the progress of th smelting. In the rear was an aper ture where the pipes from th hand-operated bellows were to b inserted to furnish air which woul heat the charcoal to a high tem perature. An opening was later t be made at the pelvis so that th kiln would "give birth" to th smelted iron.

Women Taboo at Kiln

Some difficulty was encountere by Ray when he was told of triba superstitions concerning the kiln For one thing, no woman was t see the kiln. And the workers were not to have anything to do with women while the smelting went on. Mrs. Ray's presence, plus the fact that certain ancient rules, which included setting up of the kiln in a hidden place, away from water, had been violated already, made the natives uneasy. But some fast talking by good old Mubita Neta calmed the jittery workers and Mrs. Ray was allowed to stay on to help with the shooting.

The smelting itself was a four-hour marathon of furious activity, mostly with the working of the bellows. At an advanced stage of the process, the natives began to step up the tempo of their work and began chanting in accompaniment. Sound recordings were quickly prepared and several "off the cuff" shots made invaluable additions to the footage Ray had already won.

"Deliver" Ore from "Womb"

The crescendoing activity in the blazing noonday sun reached a climax when the front of the kiln was slashed open with a spade and the molten iron "delivered" from the womb of the image. Close-up shots of the natives watching the action in terrible anticipation gave Ray some great studies in human emotions.

Later, the forging of the hoe provided some more rare footage. After the chunk of iron was heated and roughly shaped, the blacksmith had it forged hot. Then he placed it on a crude anvil, held it with home-made pincers, and began hammering it with a crude native hammer. "As this piece took shape," Reid reported, "we were astounded at the skill of these natives. Unfolding before us was a manufacturing process several centuries old, which had supplied the natives with cultivating tools, axes, spears and many other utensils with which they had survived

(CONCLUDED ON PAGE 57)

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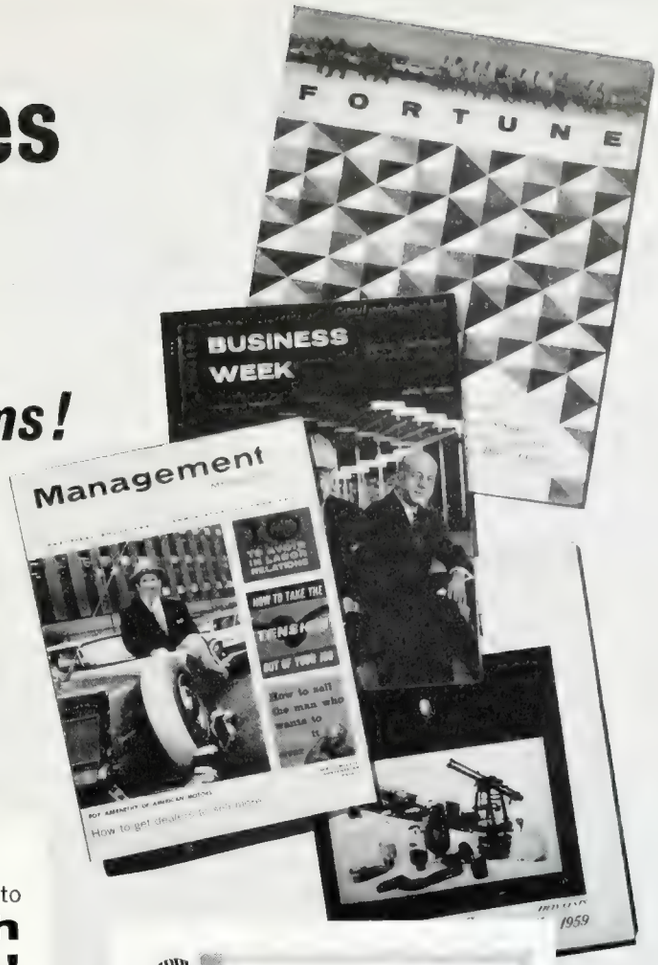
Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately scratches can almost always be removed — without loss of light, density, color quality, or sharpness. *Write for brochure*

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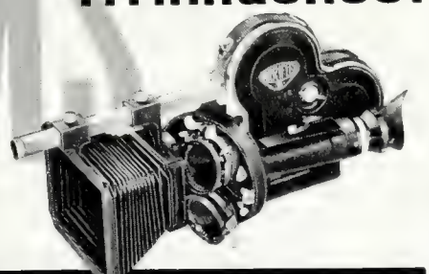
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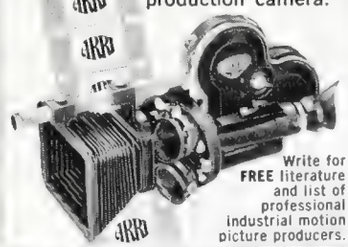
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Common Problems of Artist and Producer-

Design: the Creative Challenge

Fine Work Can Be Achieved Despite Restrictions

☆ What are the challenges faced by creator and designer, seeking to achieve originality and to maintain integrity? The producer who serves business in the creation of sponsored films will find a kindred spirit in Abram Games, noted British designer and poster artist.

Speaking as a panelist at the recent Ninth International Design Conference in Aspen on "Communication: The Image Speaks," Mr. Games described the challenge to designers who try to do "wonderful work" despite the rigid conditions under which they must create. Both the film producer and the designer face these problems in common:

The designer doesn't choose his client, the client chooses him; he doesn't create or originate the product he is advertising; he doesn't choose the audience he is addressing.

Mr. Games feels these varied restrictions and disciplines imposed on the designer have, strangely enough, produced some of the world's finest designs. (And, we think, some of the finest films, too!)

Looking to the "space age," he disagreed with the idea that the more gigantic the conception of the universe in terms of newly-explored outer space, the less important in significance and by comparison man becomes.

"Quite the contrary," he said, "the further we go from our base, earth, the more important become the elemental things connected with mankind. If the designer, no matter what his design technique, can somehow reflect the humanity of contact between individuals at its most simple and elemental level, then it doesn't matter that the man flying around the moon in rocket and space suit is far removed from our world, for he remains essentially the same man as he is among his own family."

How Universal is Film Music?

Varied World Cultures May Require Original Tracks

"If Music and musical sound is to be used as an expressive element in making clearer the meaning of a film, and if that film is intended to circulate round the world, then musically, many of our films have to face up to a new problem."

So says Norman McLaren, internationally known animated film artist, in an article written recently for the Berlin Festival Daily. And the problem he refers to is this: that film producers realize the need of making foreign-*language* versions of their films (through dubbing or sub-titling), yet they seldom see the need of making foreign-*music* versions.

With most films today using music to accompany and emphasize the visual action, McLaren believes that producers must recognize the wide communicative gap between musical cultures of the world. Otherwise, much of the strength of audio effects will be totally wasted in those film versions tabbed for international audiences.

"When in India," McLaren says, "I was amazed at the mutual unintelligibility of the Hindu and Western musical cultures. What could move the heart of a sensitive Western listener in a song, could leave the keenly musical Indian untouched . . . and vice versa."

While not arguing for all films to have foreign-music versions, the perceptive Scotsman points out that a great many systems of world classical music "travel" poorly and are not understood by foreign audiences. And if there are many films in which the peculiarly regional character of the music is of prime importance, there are nevertheless certain types of film, especially in the Western short-film field, in which the musical susceptibilities and orientation of people of widel differing traditions must be take into account.

McLaren goes on to suggest tha there may be another solution t the problem other than multipl music versions of films. He ask if there are not some *common de nominators* in the world's music which can provide a new kind o "basic music."

A pioneer in graphic film worl and synthetic film sound, McLarer calls for an application to audi *and* visual progress if members o the motion picture industry are t make film a universal language.



Aspen Conferees: *Pictured at the 9th International Design Conference were designer Saul Bass (left) and Norman McLaren, National Film Board, Canada.*

Book Review: Recommended Reading

"The Technique of Film Animation"

The Technique of Film Animation, by John Halas and Roger Manvell (1959) Hastings House. $10.

☆ "The most important factor in animation is the one that cannot be explained in a technical work such as this, or in any book for that matter. It is the factor of talent and inspiration, which lies at the root of all fully creative work." But John Halas and Roger Manvell, co-authors of a new book entitled *The Technique of Film Animation*, from which the above quotation is taken, have done a masterful job of explaining everything else that has to do with the animated film.

Beginning with a dissertation on art, natural law, and the principles governing the motion picture medium, this book takes the reader through the history and development of film animation into a detailed analysis of the many uses it has for us today. The reader is introduced to the several people who take part in the animation process, to the problems encountered in each stage of development, and to the solutions ultimately arrived at through a pooling of talents.

Over 250 Illustrations

Intelligently and simply written, the book contains over 250 animated film stills and diagrammatic illustrations which facilitate the reader's understanding of the text. The glossary of animation terms is large, authentic, up-to-date and clearly defined.

Every stage of the animation process is explained in detail. Particularly interesting from both technical and literary points of view are those chapters dealing with the coordination of various artistic effects for the medium, such as background animation, figure animation, sound effects, music, and so on.

Written With Authority

The authors of this book are well qualified to speak. John Halas is the head of Halas & Batchelor Cartoon Films Ltd., one of the world's leading animation studio organizations. Dr. Manvell is well known to the film world as Director of the British Film Academy for the past ten years and presently the Administrator of the Society of Film and Television Arts in London.

Both men have written books before on some phase of the film medium, and their first effort in collaboration, *The Technique of Film Animation*, is well worth reading. As a prose work it is always literate and imaginative, and as a contribution to the growing technology of the motion picture in communications it is informative and salutory.

Life-Saving Pictures

☆ A South Bend woman has credited a 90-second Red Cross film feature on oral artificial respiration with saving her small daughter's life.

After the child collapsed from suffocation when she placed a plastic vegetable bag over her head, the mother successfully restored her breathing by following directions televised on station WSBT-TV, South Bend, the night before.

A second South Bend area child's life was also saved by the same method the next day after the infant had swallowed a can of lighter fluid. It is assumed that its father also saw the Red Cross film.

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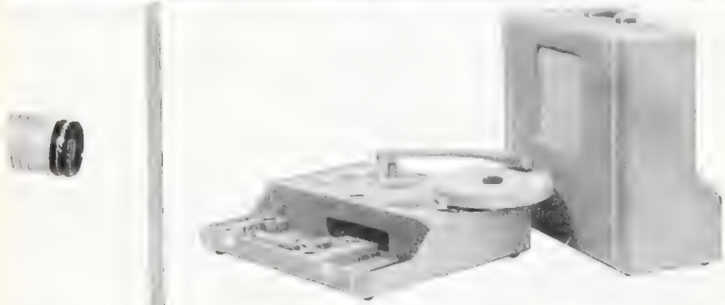
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Design: the Creative Challeng

Fine Work Can Be Achieved Despite Restrictio

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Varied World Cultures May Require Original T

"If Music and musical sound is to be used as an expressive element in making clearer the meaning of a film, and if that film is intended to circulate round the world, then musically, many of our films have to face up to a new problem."

So says Norman McLaren, internationally known animated film artist, in an article written recently for the Berlin Festival Daily. And the problem he refers to is this: that film producers realize the need of making foreign-*language* versions of their films (through dubbing or sub-titling), yet they seldom see the need of foreign-*music* versions.

With most films today music to accompany and size the visual action, McL lieves that producers must nize the wide communicat between musical cultures world. Otherwise, much strength of audio effects totally wasted in those fi sions tabbed for internation ences.

"When in India," McLar "I was amazed at the mu intelligibility of the Hin Western musical cultures.



Aspen Conferec
Pictured at the 9th Internationc Design Confere. were designer Saul Bass (left) and Norman M National Film Board, Canada.

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An African Trek:

(CONTINUED FROM PAGE 52)
their primitive life." The hoe proved to be a sturdy, useful implement.

Their work finished, the Rays passed their last night in the bush under a great rain storm that lasted several hours. After making their grateful farewells to the people who had helped them, they took off with Andy Rybicki for Salisbury and the modern world once again.

22,000 miles round-trip for four minutes of film, and the result proved to be more than worth the effort. A highly visual and authentic effect was given the picture by his safari into the African bush. The film itself, entitled *One Hoe For Kalabo*, has made its mark for the NMTBA, and is now being nationally distributed by Modern Talking Picture Service, Inc.

* * *

New Ampex-Orr Film Shows Manufacture of Irish Tape

☆ The manufacture of magnetic recording tape is the subject of a new 30-minute color film produced jointly by Orr Industries, makers of Irish Recording Tape and the Ampex Corporation.

Objective: Perfection, geared to "clear the mists" around the manufacture of magnetic tape, is now being shown in key cities across the country. Tape recording enthusiasts, radio and television engineers, church and school audio-visual directors, and Irish Tape sales personnel on all levels are the ready-made audience for this documentary film.

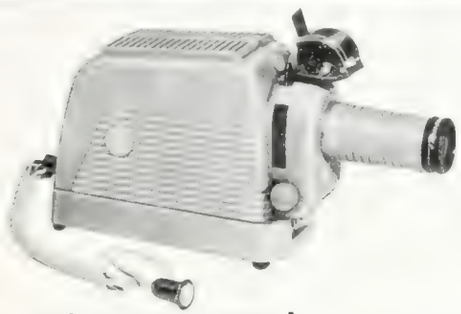
Narrated by Ross Snyder and produced by Ralph Whitaker of Ampex, *Objective: Perfection* has had screenings in Pennsylvania, Ohio, Texas, New York, Alabama, Tennessee, Georgia, Missouri and Oklahoma. Future showings will cover Colorado, Utah, Oregon, California, Washington, British Columbia, Massachusetts and Connecticut during the fall.

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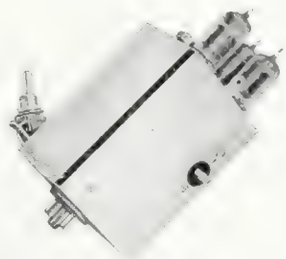
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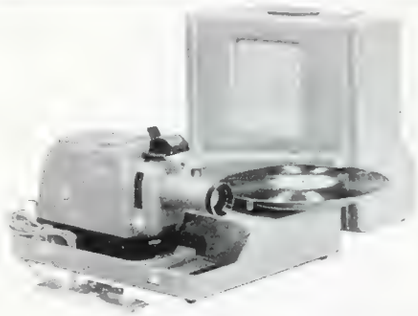
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News Along the Film Production Lines

Directory of Directors Is Issued by Guild in New York

☆ An 80-page "Directory of Directors" has just been issued by the Screen Directors International Guild, in New York. Published as an information guide for the motion picture industry, the book has been sent to film producers, advertising agency men, and sponsors in the Eastern area. Over half the book is devoted to the listing of Guild members and their credits, including feature films, industrials, TV shows and commercials, documentaries, educational and public relations films.

Past President of the Guild, Howard T. Magwood, during whose term of office the Directory was undertaken, in a message to the membership encourages the formation of one Guild, East and West, for all screen directors. Charles H. Wasserman, present President, echoes this sentiment of desire for unity in his message.

"SDIG in Perspective," an article by Jack Glenn, Chairman of the Public Relations Committee and First Vice-President, traces the past, present and future roles of the organized screen director in the East. Information of value to the Industry, such as where and how to obtain permits for location photography in the New York area, and which unions are involved in film production locally, is also included.

The Directory of Directors was published under the supervision of Jack Glenn, with Elaine H. George doing the editing and production.

* * *

Announce Building This Fall of Cinema City Near Miami

☆ Cinema City, Inc., a large movie and television production studio project, is slated to rise this fall in one section of a 1,210 acre center acquired in Dade County, Florida, near Miami.

Edward A. DiResta, president of the firm, who recently resigned an executive position with Bing Crosby Enterprises in order to administer the major production facility, said that Cinema City has been designed to accommodate independent film companies including those engaged in the production of commercials for advertising agency clients. Facilities to be erected immediately will include sound stages, b/w and color laboratories, two mobile videotape units, as well as wardrobe, property and other technical services.

Mr. DiResta believes that Southern climatic conditions and proximity to other Caribbean settings will contribute to lowering the rising costs of television film production.

* * *

Indian Legend Is Theme of Wildlife Short for Theatres

☆ An unusual film on wildlife, Indian lore and a strange courtship is currently being filmed in Santa Fe, New Mexico. *Trail of the Turkey Track*, a 22-minute color short for theatrical distribution, is being produced by Irvin Gans of Ideas Illustrated, Inc., and E. P. Haddon, well-known New Mexico wildlife photographer.

Based on authentic Indian legends, the film concerns a unique two-part courtship ring made by Pueblo Indians for an American Army lieutenant and his fiancee in the 1870's. In modern times, the possessor of one-half of the ring seeks to find the missing half, identified only by matching turkey tracks engraved upon it.

The film stars Vidal Aragon, a Santo Domingo Indian silver craftsman, and features footage of the courtship dance of wild turkeys, a buffalo "ballet" and other wildlife sequences.

Script written by Robert Arch Green of Ideas Illustrated, *Trail of the Turkey Track* joins another recent Haddon-Gans production, *Wildlife World*, produced for the New Mexico Dept. of Game and Fish.

* * *

Knight Title, N. Y., Moves to New Plant in Connecticut

☆ Knight Title Service, New York, is moving to a brand new plant in Old Saybrook, Conn.

According to Robert Knight, president of the company, Knight Title will be able to offer an improved service to its nation-wide customers from the new location with enlarged facilities. All equipment and the entire staff of employees are going along in the move—all the experienced Knight printers having found homes in the Old Saybrook area.

A New York address and telephone number will be maintained, so that Knight Title Service will be able to offer New York customers the same fast, efficient service they have received in the past.

* * *

Business Slidefilms Up 20% at Half Year, SVE Reports

☆ Slidefilms and 35mm slides custom-made to fill the special needs of business and industry are making notable gains in sales and usage, according to John C. Kennan, president of the Society for Visual Education, Inc.

In a recent announcement of SVE business profits for the first six months of this year, Kennan reported slidefilm sales gains of more than 50% over the forecasted sales volume for the period indicated. "Industrial slidefilms alone," he stated, "were responsible for a 20% increase over the same period in 1958."

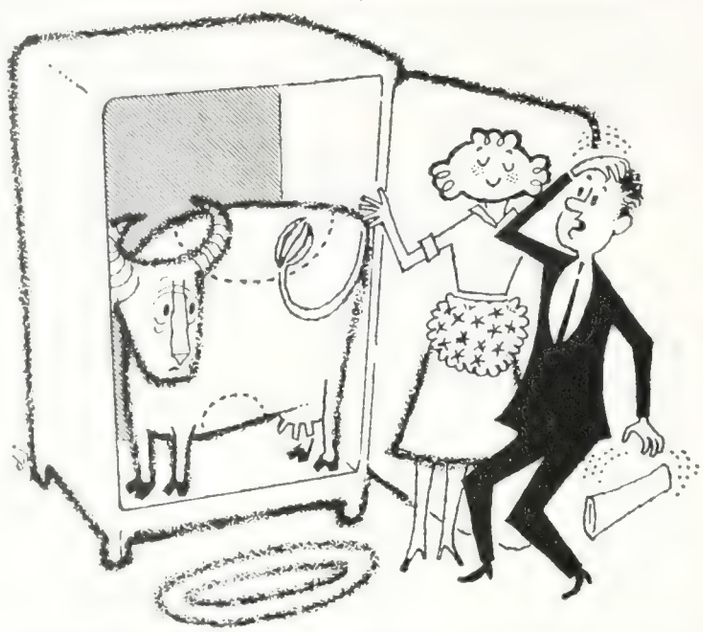
SVE is a Chicago-based subsidiary of Graflex, Inc., and an affiliate of General Precision Equipment Corp.

* * *

L & M Films, Chicago, Offers a Client Consulting Service

☆ On the well-founded assumption that business and industry need a strong introduction to and guidance in film and sound-slide presentations for advertising and public relations, L & M Films of Chicago has announced the formation of a special consulting department to educate clients to the use of audio-visual communications.

L. & M's new consulting service will be geared to make film "a direct, purposeful merchandising and promotional tool," and to assume responsibility for meeting these requirements.



Why buy the Cow when you only need a quart?

Smart Pros rent their equipment from CECO*

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* * *

...ribe Films' Exec Suggests ...duction in Puerto Rico

...While Cuba continues to wax ...reless and antipathetic to Ameri...can enterprise, the island commonwealth of Puerto Rico has opened its doors still further to the United States and to the motion picture industry in particular.

Newly-enacted tax legislation stipulates that U.S. producers can now make motion pictures, television series and commercials tax free in Puerto Rico, provided they make use of local studios and personnel.

Paul Fanning, executive vice-president of Caribe Films, Inc., says that the new ruling should act as a tremendous incentive for producers, packagers and advertising agencies to make films in Puerto Rico.

Previous to this official change in policy, Puerto Rico required American producers to build some kind of studio facility in order to qualify for permanent 100 percent tax exemption. Now, film makers can bring key technical personnel to the island and only a proportion of their investment must go into local facilities.

* * *

Lido Beach a U. S. Riviera

☆ Motion picture and television studios requiring shooting locations with a Riviera setting can now use the facilities of the Lido Hotel at Lido Beach on Long Island, the management has announced.

Located on a mile of white beach along the south shore of the island, the Lido is just 50 minutes from Manhattan and offers a variety of European-style settings.

Among the facilities now available to the film industry are an 18-hole golf course, sand beach with cabanas, large circular patio facing the ocean, and an air-conditioned nightclub. A remote controlled sliding stage can be adjusted to accommodate a full orchestra or complete cast of players.

* * *

Mel Richman, Inc. Occupies New Philadelphia Quarters

☆ Mel Richman, Inc., applied art organization serving the advertising industry, has announced removal June 1 of its Philadelphia headquarters to a new three-level building at City Line Avenue and the Schuylkill Expressway.

The firm, started by Richman in 1942, includes a film division that produces slides, slide films and creative animated art.

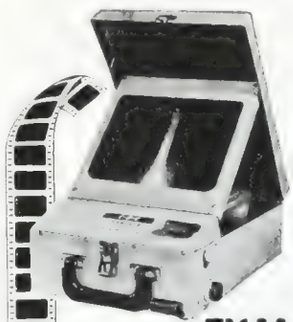
Its new $450,000 building overlooks the Schuylkill River on a site seven minutes from downtown Philadelphia. A fine arts gallery for monthly exhibits of fine arts, graphic arts and crafts, occupies a prominent spot on the first floor, along with the film division and Mel Richman Design Associates. The New York office of the firm remains at 485 Lexington Ave.



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The Visual Sales Aid That PUTS YOUR STORY ACROSS!

Demonstrate your services, your products EFFECTIVELY, DRAMATICALLY with the C.O.C. EXECUTIVE Projection Table Viewer. You stimulate interest, create excitement, because the truly portable C.O.C. EXECUTIVE is the most intelligent sales tool for business, industrial, educational or advertising use. Set it up in 3 seconds for group viewing, in fully lighted rooms. Easy to carry, simple to handle.

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"Doug" Is Starting His Second Ten! . . .

This month we're celebrating Doug McMullen's tenth anniversary with us. Already an Academy Award winner when he joined our staff, he's writing scripts today for a great many of the same clients he wrote for the first couple of years he was here.

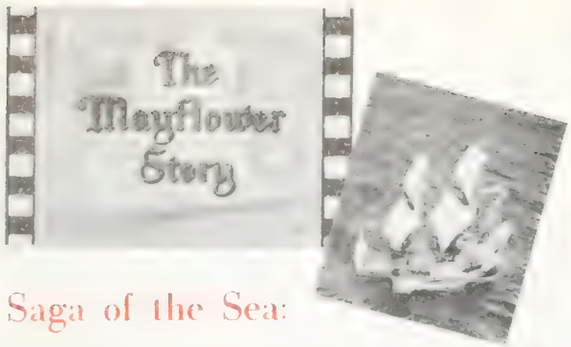
Early next year we'll be celebrating the tenth anniversary of another of our staff writers. And soon after, there will be still others.

So you can see that when we put our heads together on a film problem—as we do on every one of our film writing assignments—a tremendous amount of experience is brought to bear.

It's *experience* that counts!

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A Unique Promotional Film Wins Friends for the Aero Transit Co.

Saga of the Sea:

(CONTINUED FROM PAGE 46)

had taken footage of the various stages of construction shot in black and white or color? Was it 16 or 35mm? Would the sound be regular or stereophonic? Would it be regular film or cinemascope? From whom would we purchase prints? How much would it cost?

Alley Gets the Assignment

While we were trying to get a final commitment from the Mayflower II sponsors in London, we outlined the film idea to Paul Alley, well-known New York writer and producer of documentary and public relations films. Alley was commissioned to film the arrival of the Mayflower II off Cape Cod and its landing and unloading at Plymouth.

Alley did not know until the vessel was within sight of the American coastline whether the cameraman aboard the Mayflower II was shooting 16 or 35mm; black and white, or color. It turned out to be 35mm color.

In a motel overlooking Plymouth bay, Van Riper eventually signed a contract with the film representative of the Mayflower Project two days before the Mayflower II hove into sight. The contract gave Aero Mayflower the right to select the film it wanted from the 30,000 feet that had been shot to date. To it, we would add film that Alley would shoot in and around Plymouth. Also, we received exclusive rights to the film insofar as the moving industry was concerned.

Adamant on Commercials

Alley screened, edited and prepared a 25-minute, commercial-free (we were adamant about that) subject. Company and agency officials gave their approval of the finished version in mid-September of 1957—three months after the landing of the Mayflower II—and prints of *The Mayflower Story* were ready for distribution two weeks after the film premiere in New York on October 1.

The film is a complete visual record, in narrative form, of the entire venture. Narrator is Robert Trout, CBS radio-television news commentator, with the narration written by Maitland A. Edey, LIFE Magazine correspondent, who was the only newsman aboard ship during the trans-Atlantic voyage. Musical background is by Frank Lewin.

Crews of capable cameramen, shooting from vantage points on land, from ships brought alongside the Mayflower II during the crossing, from low-flying planes and helicopters, and aboard ship, have documented the voyage from its planning stage to its landing.

Only a Visual Reference

We were careful to omit any commercial message in the film. Only in final scenes showing the ship's cargo being loaded into company moving vans is there any visual reference to the sponsor. The end title, superimposed over the Mayflower II at sea, is a one-sentence statement which reads: "This historic document has been presented for your entertainment by Aero Mayflower Transit Company, Inc. of Indianapolis, which was privileged to participate in the Mayflower Project and play a small role in the delivery of its cargo. John Sloan Smith, Pres."



Distribution of the film w turned over to Modern Talki Picture Service, New York, thou company agents were offered t opportunity to purchase their ov prints. More than 150 of the availed themselves of the oppo tunity.

In announcing the completi and availability of the film, v prepared announcement stories f release by our local agents in the respective cities. Interest thus sti ulated, we had a waiting audien when Modern Talking Pictures b gan distributing the first of 4(prints of *The Mayflower Story*.

Agents Show Many Times

Company agents, alert to tl opportunity presented them, hav shown the film at traffic club mee ings, businessmen's luncheons, fr ternal organization gathering women's and church club socia and at schools of all levels. I addition, the film has had close t 450 television showings from coas to coast.

Through the first six months o this year, Modern reports, the film has been viewed by close to 25, 000,000 persons, exclusive of pri vate showings by company an agency representatives. And, w have found, audiences have regis tered close to 100 per cent remem brance when asked to identify th sponsor!

"Reaction Has Been Rewarding"

Reaction to the film has been rewarding. We have received countless letters thanking us for making the film available. The letters have been written by young and old alike, ranging from school teachers to inmates of a New England prison.

In Miami, within two months after the manager of our office had received a copy of the film, he had shown it to more than 8,000 high school and junior high school students in Greater Miami. The film ultimately was turned over to the Audio-Visual Department of the Dade County (Fla.) Board of Education for general use throughout the area's 166 schools.

In St. Louis, the agent there booked the film 14 times within 30 days. Groups to which it was shown included the Executive Association of St. Louis, the Kiwanis Club, Presbyterian Church, John Cochran Hospital, and the Ralston-Purina Company. The agency was deluged with letters of appreciation, certificates, citations and dozens of future bookings.

The many awards the film has won have been very gratifying. The

film was one of those selected to represent U.S. industry in the International Festival of Films in the Service of Industry in Harrogate, England. It was selected by SCHOLASTIC Magazine as one of the seven outstanding business films of the year. It ranked second on the list of motion pictures ordered for showing by the nation's schools.

The time and money we spent on this, the initial film venture in our company's history, has been very small in comparison with the benefits we have received. To paraphrase an Englishman of some renown, never have so few received so much for so little (an investment).

* * *

Needs of the Aged

"This Is My Friend" Shows Role of Volunteer Visitor

☆ The needs of older people who must face their later years alone is a problem of increasing concern to social agencies.

This is My Friend (28 min., b w) is a documentary film presentation of a service to the aged offered by a public welfare agency, which through the use of volunteers is helping many older people to renew their interest in living and to acquire new friends and interests within the community.

Presented by the Cook County (Ill.) Department of Welfare through a grant by the Wieboldt Foundation, and produced by Allegro Film Productions, Inc., *This Is My Friend* dramatizes an incident in the life of 83-year-old Emma Benedict. Alone, without family or friends, she has retreated into a self-imposed world of isolation and loneliness.

The film tells the story of the efforts of a volunteer Friendly Visitor who is able, through patience and understanding, to help Mrs. Benedict out of her loneliness and isolation, back into the world again.

The story begins when a caseworker on a routine old age assistance visit discovers Mrs. Benedict living as a recluse within the four walls of her small dwelling. Returning to her agency, the caseworker engages one of its special services, the Friendly Visiting Service, in an effort to help.

A volunteer Friendly Visitor is assigned to call on Mrs. Benedict and visit with her as a "new" friend. Gradually, Mrs. Benedict regains confidence in herself, and is able at last to venture out of her room, into the world again. For the first time in more than two years, she makes a trip to the market, with her new friend.

The film was produced, written and directed by William Kay. Mrs. Elizabeth G. Watkins, Cook County Department of Welfare, was technical advisor.

This Is My Friend is available for purchase, preview and rental. Rental service charge is $5.00; purchase, $125.00. For preview and rental write: Cook Connty Department of Welfare, 160 N. LaSalle St., Chicago 1, Ill. For purchase write: Allegro Film Productions, Inc., 3606 New England Ave., Chicago 34, Ill.

Below: *a scene from Allegro's film "This Is My Friend."*



* * *

Canada's Transport Workers Sponsor Picture of Union

☆ Matching efforts with recent films out of U.S. labor organizations, Canada's largest all-Canadian union—the 40,000-member Brotherhood of Railway, Transport and General Workers—are telling their story in a forthcoming major motion picture.

* * *

West German Recovery Is Pictured in "Five Miles West"

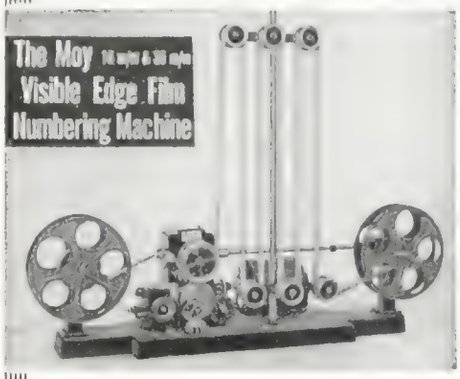
☆ Picturing the economic recovery of West Germany is *Five Miles West*, the 16-minute film story of the town of Wolfsburg, just five miles west of the East German border and a symbol of that area's amazing comeback after war devastation.

Virtually destroyed in World War II, Wolfsburg rose from the rubble to become a thriving automobile center. Film contrasts its prosperity and that of other West German cities with the unhealthy economy of East Germany.

The color film is narrated by actor Kurt Kasznar and introduced by NBC-TV commentator Chet Huntley. It was produced by Marathon TV Newsreel and is sponsored by Volkswagen of America, Inc. The film can be obtained on free loan from 28 regional film libraries of Modern Talking Picture Service, Inc.

Identify Your Films Instantly

Unnumbered films cause confusion and loss of time



The MOY edge numbers every foot of 16, 17½, 35mm film and simplifies the task of checking titles and footage

You can now save the many man hours lost classifying films without titles. The MOY VISIBLE EDGE FILM NUMBERING MACHINE replaces cue marks, perforations, messy crayons, punches and embossing—does not mutilate film. Work prints showing special effects, fades and dissolves require edge numbering to keep count of frames cut or added. Both negative and positive films can be numbered. Multiple magnetic tracks in CinemaScope stereophonic recordings make edge numbering a MUST. Write for brochure.

Among Recent Purchasers Are:

Walt Disney Productions, Burbank, Calif. (6 machines)
Eastman Kodak Co., Rochester, N.Y.
General Film Labs., Hollywood, Calif.
Reeves Soundcraft, Springdale, Conn.
American Optical (Todd-AO), Buffalo
District Products Corp. (Audio Devices, Inc.) Conn.
University of Southern California, Los Angeles, Calif.
Telefilm, Inc., Hollywood, Calif.
Consolidated Film Labs., Ft. Lee, N.J.
Eagle Labs., Chicago, Ill.
Cinerama Productions, New York
Columbia Broadcasting System, N.Y.
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THE BUSINESS SCREEN EXECUTIVE

Kodak Names Richard Wilson to Manage Film Manufacture

☆ The Eastman Kodak Company has announced the promotion of three key men. Richard M. Wilson, former assistant manager of film manufacturing, has been named manager of that department, to succeed Dr. A. J. Gould, recently elected a Kodak vice-president by the Board of Directors.

John L. Patterson has been named to fill the position vacated by Wilson. They will be responsible for the manufacture of all amateur and professional photographic films for the company.

* * *

Jchn Ross Becomes President of Robert Lawrence, Canada

☆ John T. Ross, former executive vice-president of Robert Lawrence Productions (Canada) Ltd., has been named president of the company. The announcement was made by Robert L. Lawrence, president of the New York company of the same name and of its Hollywood affiliates. As chairman of the board of the Canadian affiliate, Mr. Lawrence said the appointment comes in recognition of the extraordinary achievements of Mr. Ross and his Canadian team in less than five years of operation.

Mr. Ross was the only employee of the company when it was formed in 1955 to service the Canadian clients of the American production firm. Lawrence (Canada) is now said to be the largest producer of television commercials in that country, with a gross of $500,000 forecast for 1959.

* * *

John Ercole Is New Director of Photography at Transfilm

☆ John Ercole, well known in commercial film production and as a combat cameraman during World War II, has joined Transfilm, Inc., as director of photography, according to announcement by William Miesegaes, president. A veteran of 20 years of cinematography, Ercole was formerly with Peter Elgar Productions, where he held a similar position and was responsible for the lensing of outstanding television commercials.

Following outstanding service with the Marines in the Pacific, where most of his highly-praised battle films were shot, Ercole worked with Louis de Rochemont, Gray-O'Reilly, and Jack Berch Productions. His many industrial and commercial film credits bear the names of some of the nation's top sponsors.



Bob Shafer to supervise news . . .



. . . Ken Williams to direct films

Chrysler Corporation Names Two as Film-TV Supervisors

☆ Two key executive appointments to Chrysler Corporation's motion picture, radio and television service have been announced by Howard Back, department manager in the Detroit company.

Robert J. Shafer, former associate news director at WCCO-TV in Minneapolis, has been named supervisor of radio-television news, and Kendrick W. Williams, a four-year veteran with Chrysler in motion picture direction and editing, is now production supervisor.

Both men have extensive experience in the field of communications and are expected to bolste Chrysler's motion picture, radi and television activity.

* * *

Wasserman to MPO-TV Post

☆ Charles H. Wasserman has beer signed to a contract as staff director at MPO Television Films, Inc. New York. He will be active mainly in the direction of TV commercials, but will also be assigned to several of the other films that MPO is preparing.

Mr. Wasserman is president of the Screen Directors International Guild, and has a long background of directing, both in New York and Hollywood.

* * *

Fuller to Roger Wade Prods.

☆ Ralph Bell Fuller has joined Roger Wade Productions, Inc., as vice-president in charge of slide-film production.

Mr. Fuller recently sold his interest in Training Films, Inc., of which he had been the founder and president.

* * *

Eisenberg Heads Video Tape Operations at Elliot, Unger

☆ Nat B. Eisenberg has been appointed Manager of Video Tape operations of Elliot, Unger & Elliot, the commercial production division of Screen Gems, Inc. He will work out of EUE's downtown studios in New York where the company has two VTR recorders, three live camera chains and a 35mm film chain.

Eisenberg has been senior producer for NBC's Tele-Sales Department, where he worked on video tape commercials, pilots and closed circuit shows.

* * *

Burgi Contner to Supervise Photography for Lawrence

☆ J. Burgi Contner has been appointed Director of Photography of Robert Lawrence Productions. A 25-year veteran of television and theatrical cinematography, Mr. Contner will supervise all the camerawork of RLP's productions in New York and Hollywood.

Contner launched his film career by filming theatrical commercials and local newsreels in Lakeland, Florida. He has been doing New York location shooting for features and television for many years.

Contner holds numerous patents for motion pictures processes and equipment that he has devised. Among them are a multi-system adapter for movie projection and the Cinecolor color process.





David E. Strom

Dave Strom to Williamsburg as Film Distribution Chief

☆ David E. Strom has been named manager of film distribution for Colonial Williamsburg. Strom's appointment was announced by Arthur L. Smith, director of the restoration organization's Audio-Visual Department.

Strom's activity in the a-v field dates back to 1934 when he was named first director of audio-visual education in Minneapolis. He comes to Colonial Williamsburg from a three-year assignment as audio-visual utilization advisor to the Government of Iran.

* * *

Simpson Names Curtin a V.P.

☆ Among four recent top-level promotions at Simpson Optical Manufacturing Company, Chicago was that of James E. Curtin, former sales manager, who now becomes vice-president in charge of sales for this lens firm.



Philip (Bob) Kranz

Kranz Directs Educational Film Sales for Pathe News

☆ Philip (Bob) Kranz has joined Pathe News, Inc., as director of educational film sales. Mr. Kranz has been, until recently, acting director of non-theatrical sales of National Telefilm Associates.

Prior to joining NTA, Mr. Kranz was assistant to the President of Cornell Films. Upon his discharge from the Army after World War II he was an associate editor of Young America Magazine.

* * *

Berman Chosen Board Member Of Communication Productions

☆ Robert Berman, president of Magna Film Productions, Inc., Watertown, Mass., has been made a member of the board of directors of Communication Productions, Inc., Watertown and New York. Announcement of the appointment was made by Paul Miner, President of Communication Productions, which produces closed-circuit and live television programming for industrial organizations and conventions. New Boston area offices of the firm will be in the Magna studios in Watertown.

* * *

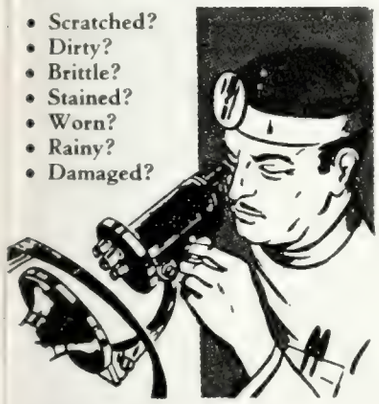
Linderman to Elliot, Unger in Client Relations Post

☆ Errol Linderman has joined Elliot, Unger and Elliot, the commercial-producing subsidiary of Screen Gems, as Supervisor of Client Relations.

Linderman was previously with Universal Pictures as Manager of the TV Sales Service Department. Prior to that, he was with Universal's distribution outlet in Great Britain, and also worked for United Artists in England.

Is Your Film

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- Dirty?
- Brittle?
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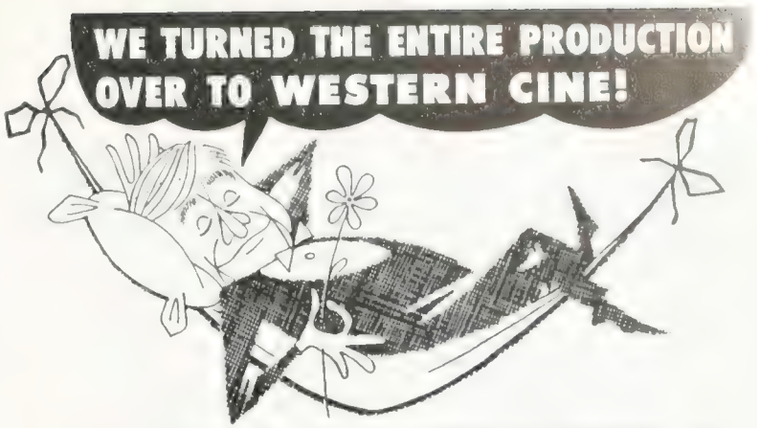
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- ★ SOUND SLIDEFILM PRODUCTION
- ★ PRINTING AND EDITING

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What's New in Sponsored Pictures

Current and Useful New Films for Business & Education

Dow Corning Shows Builders the Advantages of Silaneal

☆ Of special interest to architects, building contractors and brick manufacturers is a new Dow Corning color film entitled *Better Brick Buildings*.

The film describes the benefits of Silaneal, a new silicone treatment for brick. With Silaneal, brick can be made to retain its color for lasting duration, and need not be pre-soaked. Silaneal facilitates the laying-up of walls and treated brick and is guaranteed not to pick up ground stains or effloresce.

Lensed on 16mm film, *Better Brick Buildings* was edited by George Colburn Laboratory and has a running time of 12½ minutes. It is available on free loan to appropriate groups from Dow Corning Corp., Midland, Michigan.

* * *

Clairol, Inc. Shows Beauty Aids in Wide-Screen Color

☆ A new wide-screen slidefilm presenting the growth of hair-coloring and the beauty industry has been produced by Visualscope for Clairol, Inc.

New Dimensions, a 20-minute, color and sound production, is to be shown to beauticians and beauty school students, and features sensitive color reproduction to accurately show hair tinted with Clairol products.

A conventional slidefilm projector with anamorphic lens can be used for the screening, and screens can vary from 12 to 20 feet in length.

With production supervised by Julia Singer of Clairol, *New Dimensions* is the first wide-screen production for the beauty industry. Script is by Stanford Sobel and art is by Manny Rey, both of Visualscope.

* * *

Wool Bureau Offers Two New Films for Retail Trade

☆ The Wool Bureau is offering two new films to aid retail sales people and members of the clothing industry.

A new 15-minute 16mm sound motion picture on the permanent creasing process for men's wool trousers is being sent out on loan to trade groups and manufacturers who will use it to study the variety of equipment and techniques developed for this process.

A 16-minute sound slidefilm, titled *Wool, the Wonder Fiber*, is designed to give retail sales personnel basic training on wool from fiber to fabric. It underscores wool's ability to answer consumer apparel needs around the calendar. The slidefilm is accompanied by a training guide for store use and a supply of illustrated booklets which summarize pertinent points in the program.

Write the Wool Bureau, 360 Lexington Ave., New York 17.

* * *

"Good for Living, Business" —Theme of Jacksonville Film

☆ *The Jacksonville Story*, 30 min., color, a film on Jacksonville, Florida's history and growth from the time of its disastrous fire in 1901 to the present, was one of four films selected to be shown continuously to Russian audiences on closed-circuit TV at the American National Exhibition in Moscow this summer.

The film was produced by the Russell-Barton Film Company for the Jacksonville Area Chamber of Commerce, and its sound track was narrated in Russian by Nicholas Saunders, a United Nations interpreter.

The motion picture covers many phases of life in Jacksonville—industrial plants, commercial establishments, seaport, schools, churches, recreation, local government and residential areas. The theme of *The Jacksonville Story* is that the rebuilding which began after the fire 58 years ago has never ended.

Prints are available for showi in this country at no cost fro the Public Relations Departmer Jacksonville Area Chamber Commerce.

* * *

Short-Short on Dental Care Sponsored by Bristol-Myers

☆ A new short-short color film c dental health has been released b Bristol-Myers Company for Ipan tooth paste. Titled *The Day Th Susie Lost Her Smile*, the film done in cartoon style with limite animation, and was produced b Wylde Studios, Inc.

Although designed primarily fo educational use—to stress after meal brushing, to teach prope toothbrushing technique and t motivate discussion on denta health, the film is light in mood an has some entertainment value. It i cleared for television use. Running time is three minutes, 40 seconds

In addition to television an classroom use, the film may b shown to dental societies, youth groups, P.T.A. and service organizations. The company hopes to find one new distribution system in the "Kiddie Korrals" which are springing up in supermarkets and shopping centers, where mom can park the kids while shopping. Some of these supervised play centers are showing sound films to the children.

The film is available without cost from the Educational Service Department of Bristol-Myers.

* * *

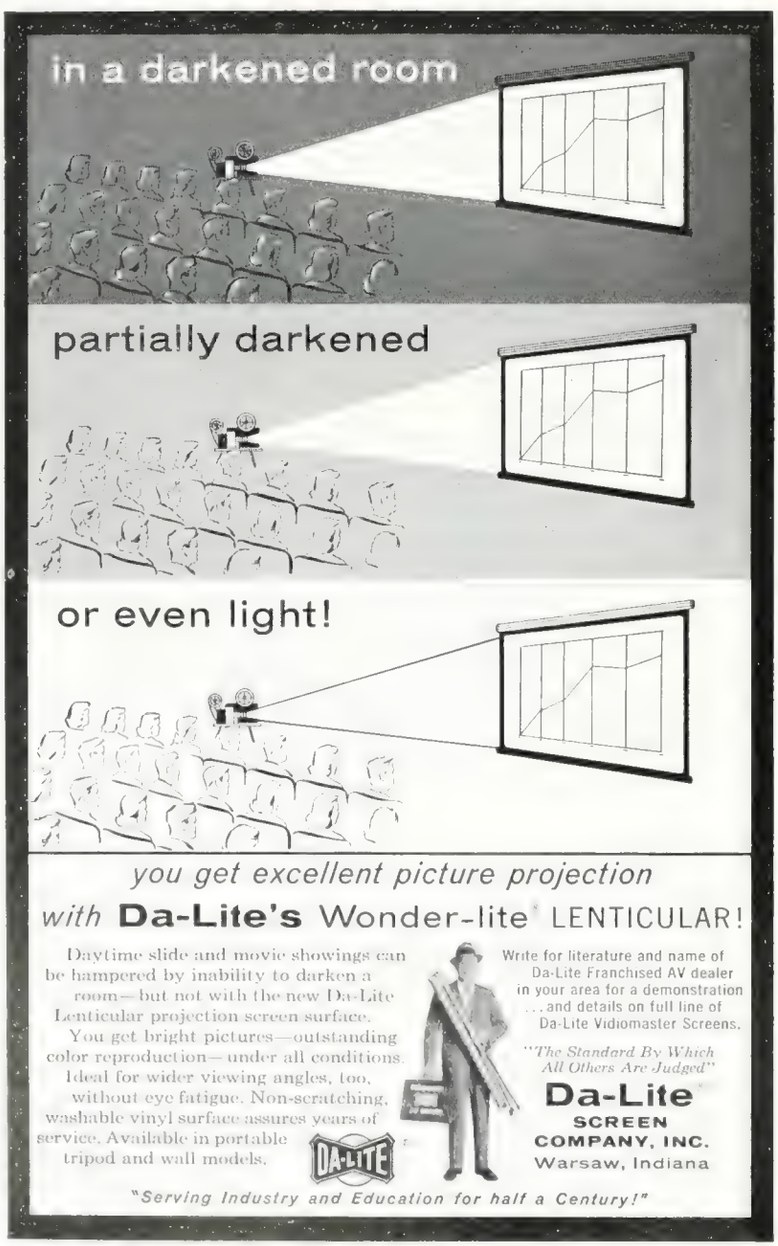
Mental Health Progress Is Pictured in This Illinois Film

☆ With mental illness becoming more and more a national problem, United Film & Recording Studios' recent film—*A Stranger In The Family*—proved to be of unusual interest and timely merit.

Produced and recently premiered on television in Chicago, *A Stranger In The Family* is a full-length feature film, in color, which tells the story of the ordeal and rehabilitation of a mentally-ill young man in an Illinois State Mental Hospital.

The film was premiered on July 18, over station WNBQ, with strong results. It was produced by William L. Klein, executive producer of United, for the Illinois Department of Public Welfare.

Film loan may be arranged through Section of Community Mental Health Services, Illinois Department of Public Welfare, 403 State Office Building, Springfield, Illinois.



Importance of Security in Research Told in U. S. Film

☆ The purpose of security regulations and the measures required to carry them out is the subject of a new sound motion picture released by the U. S. Dept. of the Army and distributed by United World Films.

Presented in 16mm color, *Memorandum on Security* shows research activity being carried on in various universities, research centers and industrial laboratories for the Department of Defense. Intended primarily for specialized personnel working on critical research projects, the film contains scenes of Deputy Secretary of Defense Donald Quarles emphasizing the importance of security measures in defense research activity.

Memorandum on Security runs for nine minutes, and is available by print purchase at a government-approved price of $54.27. Information for procurement of this and other films on manufacturing plant security measures may be had by writing to United World Films, Inc. (Government Department), 1445 Park Avenue, New York 29, N. Y.

* * *

Jet Pilot Training Picture Delivered by Animation, Inc.

A new 18-minute jet pilot training film made by Animation, Inc., was accepted by the U. S. Air Force, recently, after a screening at the Pentagon.

Beyond the Stick and Rudder, a cartoon-type film made to graphically explain the theory of aerodynamics and the functioning of jet aircraft, is the second animated film to be delivered to the Defense Department by the West Coast studio.

* * *

Ken-L Products' "Buttons" Has 70 Million Movie Fans

☆ Dogs are "box office." Warner Brothers discovered this phenomenon back in the '20s when their fortunes rode on the exploits of a German Shepherd named Rin-Tin-Tin. Today, two other canine heroes have established themselves as potent star properties, the grandson of the original "Rin," and a comely collie, Lassie, also from a famous acting family.

But there's an "underdog" in this popularity contest, a mixed-breed named "Buttons," who has made only one picture and yet has been seen by more than 69,303,015 persons. "Buttons" is the star of Ken-L-Products' public service film, *Member of the Family*, now in its fourth year of distribution.

Association Films, the distributor of the film, reports that "Buttons" and the *Family* have chalked up 26,454 school / community showings, 685 telecasts, and good will that is all but immeasurable.

Prints are available from AF offices in four U. S. regions.

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•

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"RESCUE BREATHING"

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Production Supervision by Robert Gross

A medically endorsed teaching film that dramatically demonstrates mouth-to-mouth rescue breathing; the new and approved method for reviving victims of drowning, electric shock, gas asphyxiation, choking and suffocation from other causes.

JUDGED...
Outstanding in clarity, teaching techniques, and interest!

ACCLAIMED...
The most important safety film ever released!

winner of...
Award of Merit
1959 National Safety Film Contest

winner of...
Blue Ribbon Award
1959 American Film Festival

winner of...
The Chris Award
1959 Columbus Film Festival

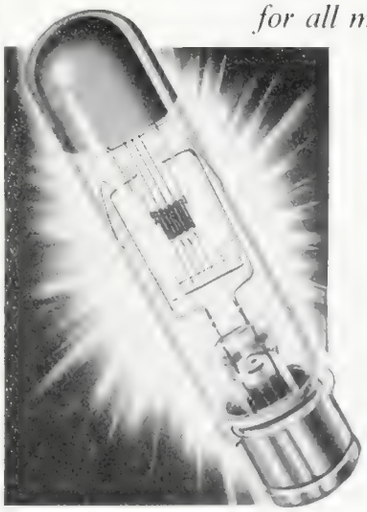
Running Time — 21½ Minutes
16mm Color Sound Print.....$200
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25% Discount on 6 or More Prints

The only film on this subject approved for purchase under the Federal Contributions Program.

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New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection



The "Instructor 150"

Graflex Unveils Low-Priced, Lighter Slidefilm Projector

☆ A new lightweight 35mm slidefilm projector has been announced by Graflex, Inc., subsidiary of General Precision Equipment Corp. Introduced to the public at the July convention of the National Audio-Visual Association, in Chicago, the Graflex Instructor 150 is said to be the lowest priced American-made unit on the market.

The Instructor 150 features a new 150-watt Sylvania Proximity reflector-type lamp with a 4-pin base to insure perfect optical alignment. The lamp has a high-lumen output and may be easily replaced with a special lamp ejector.

To be operated on either AC or DC current, the projector has an integral film takeup compartment for film protection and easy removal. A feather-touch push button film advance is another feature, and both rough and fine framing are included. The elevation control permits a plus-seven to a minus-five degree variance from horizontal.

Designed primarily for educational purposes, the Instructor 150 is now available, with carrying case. Write to Graflex, Inc., Dept. 112, 3750 Monroe Ave., Rochester 3, New York, mentioning BUSINESS SCREEN.

* * *

Handy 8mm Pocket Viewer a New Tool for Sales Films

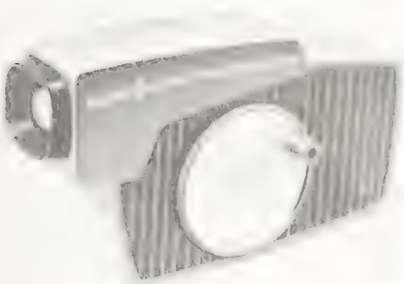
☆ A portable pocket viewer for 8mm motion picture films is marketed by the Hudson Photographic Industries, Inc. Made of lightweight plastic, the Previewer-8 combines the functions of projector and screen, accommodating 4½ minutes of 8mm color or b/w motion picture film.

Designed primarily to increase sales potential, the Previewer-8 can be loaded in 15 seconds, so that a salesman or home viewer may rapidly change the standard 50-foot film reels that the machine takes. The user puts the reel on a spindle, drops the film into a slot and attaches it to a take-up reel. Framing is automatic and the viewing lens is prefocused.

Rewind is accomplished at four times the viewing speed by simply reversing the direction of winding. Unit uses battery-operated internal light source.

The Previewer-8 is useful in direct selling, public relations, and training. Retails for $12.95. Further information from Viewer Products Division, Hudson Photographic Industries, Inc., Croton-on-Hudson, New York. Mention BUSINESS SCREEN.

Hudson's portable viewer



* * *

Pictur-Vision's Model 712 a Self-Contained "Theatre"

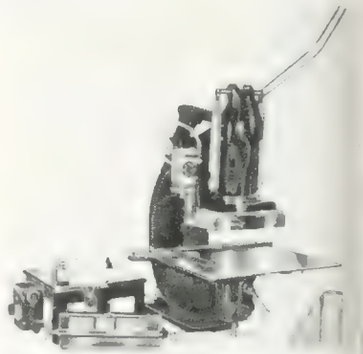
☆ A new lightweight contender in the filmstrip projection field is the Pictur-Vision Model 712, combination projector and rear-screen viewing cabinet with full 9 x 12" screen in one compact unit. Offered by Picture Recording Company, Oconomowoc, Wisconsin, the Model 712 operates continuously and automatically for display or exhibit use. Continuous operation provides repeat showings of 32 or more 35mm single frame scenes.

The attached Picturescope screen and projector weigh less than ten lbs.; front measurement is 11½ x 14". Total price of complete package is only $99.00. Write the manufacturer for complete details at 1395 West Wisconsin Avenue, Oconomowoc, Wisconsin.

* * *

Camera Equipment Co. Shows Budget-Saving Title Press

☆ A convenient and budget-saving hot press for title making has been introduced by Camera Equipment Company, New York. The Kensol Hot Press will produce opaque titles on posterboard, paper, cells, photographs, cloth, etc.; prints letters in any size and in all colors without use of messy chemicals or ink.



The Kensol Hot Press

Kensol Press can produce 3-dimensional and drop shadow effects as well as normal lettering; stamping head swivels up to 90-degree angle to permit "crawl" work and to get special angular effects. Presses are available in several models; prices start at $450.00.

* * *

Studio Magnetic Recording-Transfer Machine by Vicom

☆ Among new, basic studio equipment displayed at the SMPTE convention earlier this year was a magnetic recording and transfer machine created by Vicom, Inc. The self-contained, positive-interlocked, ready-to-plug-in system consists of a recording panel, playoff panel, and a continuous projector with optical playback.

Featured as a special development in 16mm sound recording is Vicom's new floating filter film transport designed to eliminate film stress. The machine is said also to establish new standards for

New! PACKAGE PROGRAMS
OXBERRY MASTER SERIES

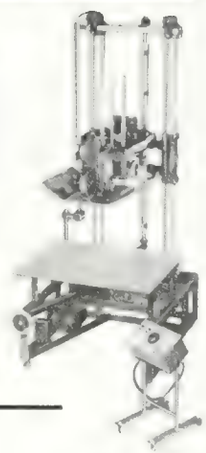
FOR SLIDE-FILMSTRIP

OXBERRY AUTOFOCUS SLIDE-FILMSTRIP STAND Model FS-4300

This Master Series Stand has been designed for high speed, top quality film strip production. Autofocus combined with automatic rackover and lamp that projects aperture onto table top are invaluable in quickly positioning various sized pieces of art work. Receives up to 35" art work. Accessories may be ordered to include animation components, other lenses, double aperture shuttle, top lighting, etc.

BASIC STAND: Welded steel base, ground steel 4½" diameter dual columns. Ball bearing camera carriage, manual drive. Foursided zoom scale. Shadowboard. Fixed table top 36" x 48" has 9" x 12" hole in center with removable glass and wood inserts. Overall height 11'4", width 48", depth 58".

CAMERA: OXBERRY 35mm with rackover and viewfinder. Fixed pin registration. 47mm lens. Autofocus. 400-ft magazine, automatic take-up and single speed stop motion motor. Price, complete ..... $9,100.



FOR ANIMATION

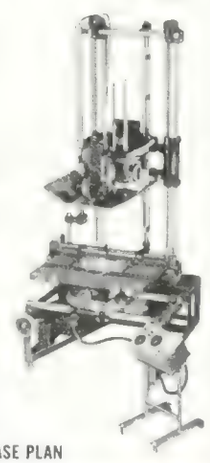
OXBERRY AUTOFOCUS ANIMATION STAND Model MP-4200

This is a standardized package unit incorporating all the basic requirements necessary for shooting full animation. A full line of accessories available for individual requirements. The difference between this unit and the OXBERRY Custom stand is primarily on rarely used special features.

BASIC STAND: Welded steel base, ground steel 4½" diameter dual columns. Ball bearing camera carriage, manual drive. Four-sided zoom scale. Shadowboard. Height 11'4", width 48", depth 58".

COMPOUND: 28" x 34" table top. Two 12-field peg tracks, hand-wheel controlled, with counters and locks. Two 18-field "push type" peg tracks calibrated in 20ths. 9" x 12" cut-out in table top for underlighting. Ball bearing compound movements. N.S., E.W. and 360° rotation. All movements have handwheel control with counters and locks. Gimbal-mounted platen with 12-field, 18-field glass.

CAMERA: OXBERRY 35mm with fixed pin registration. 47mm lens. Autofocus. Automatic take-up. Single speed stop motion motor. Straight through viewing device. 400-ft. 35mm magazine. Price, complete ..... $10,200.

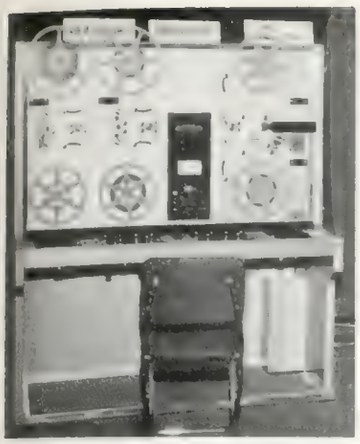


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38 Hudson Street, New Rochelle, N.Y.



Above: *here's Vicom's magnetic recording and transfer machine.*

wow and flutter, with very little harmonic distortion.

All three units are driven from the same synchronous motor, and the projector can be used as a second play-off head for either magnetic or optical track. The machine is designed to perform direct dialogue recording in synchronism with the picture, transfer of optical track to magnetic track (edge or axial), transfer of magnetic track (edge or axial), and two channel mixing.

Further information on this and other equipment may be obtained by writing Vicom, Inc., 70 Aberthaw Road, Rochester 10, N. Y.

Projection Optics Offers 3 Varied "Transpaque" Models

Featuring high illumination and versatility are three transpaque projection machines marketed by Projection Optics Co., Inc. The Transpaque II, Transpaque Junior and Opa-Scope, designed to fill a variety of projecting needs, are specially suited for lecture hall, classroom and business meeting presentations of visual materials to accompany speakers.

The Transpaque II, with lenses ranging from 4 to 40 inches, can be placed in any part of a room to project onto any size screen. It may be used for overhead, rear, opaque or table projection, with focusing achieved through a slip-proof worm gear mechanism. Made of aluminum, the projector accommodates tranparencies up to 10" x 10" and opaque materials up to 11" x 11". Images may be raised or lowered by means of a mirror-control knob.

The Transpaque Junior, modelled after the first machine, projects transparencies only. Completely portable, it has easy rack-and-pinion focusing, forced-air cooling, and accommodates an acetate roll. Transparencies up to 10" x 10" may be used.

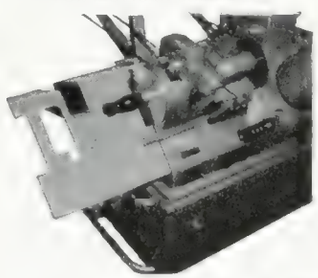
The Opa-Scope, a quiet projector putting out 140 lumens, is strictly for opaque materials. It features an f6.3 color-corrected lens for projection of flat or 3-dimensional material. A built-in opti-pointer directs attention to any part of the screen with a sharp beam of light. Fan cooled, the machine offers optional auto-feed for copy. Copy may run up to 10" x 10".

For information write to Projection Optics Co., Inc., 271 11th Ave., East Orange, N. J., mentioning BUSINESS SCREEN.

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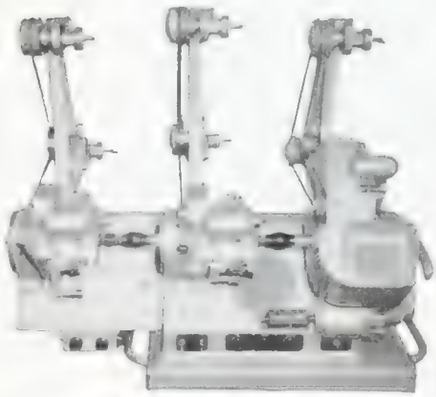
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The Jam Handy Organization, 1775 Broadway, New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

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Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Appel Visual Service, Inc., 927 Penn Avenue, Pittsburgh 22.

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J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

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Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

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Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

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American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

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Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massilon.

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The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. A-V Center, 849 N. Highland Ave., Los Angeles 28. HO. 4-1148.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

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Association Films, Inc., 799 Stevenson St., San Francisco.

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Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

Davis Audio Visual Company, 2023 E. Colfax Ave., Denver 6, Colorado.

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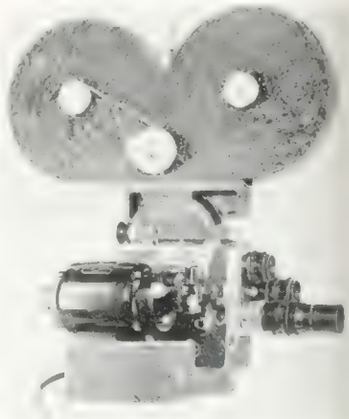
A-V Equipment:

S.O.S. Cinema Supply Corp. t Make TCE Bolex Magazines

☆ S.O.S. Cinema Supply Cor has taken over the manufactu and distribution of the TCE lin of Bolex 400 ft. magazines and ac cessories.

Toledo Cine Engineering (TCE was founded in 1950 by the lat George Canning and William Bu chele, who had a background i optical research laboratories, prin cipally in the study of supersoni and ultra-sonic air flow projects.

They designed and engineered professional type of 400 ft. outsid magazine for all Bolex 16mm cam eras including the latest Refle types, which included a synchron ous motor drive. Later, added t



Bolex with 400' magazine

the TCE line were certain acces sories such as an interchangeable Sportsfinder, a vibration-proof Flat Camera Base and a Rack-Over or Alignment Gauge, all for either the 8mm or 16mm Bolex models.

The TCE 400 ft. magazine unit uses a saddle block permanently mounted on the Bolex camera with a light tight cap when the maga zine is not in use; 115V synchron ous motor for 24FPS sound speed; recessed rollers for film protection; footage counter; gear box with safety disconnect; motor camera mount; on-off reverse switch; 12 ft. line cord.

S.O.S. will continue the manu facture of the TCE line as all the patterns, tools, dies, jigs and fix tures have been removed from Toledo to S.O.S.'s New York plant.

* * *

Polaroid Hi-Speed System Has Potential for Business

☆ Business groups using Polaroid instant transparencies to meet quick-schedule needs will be aided by a new high-speed photographic system now being marketed by the

Polaroid Corporation. The system includes b w film to take pictures indoors without flashbulbs, repeating wink-light with auxiliary flasher to fill in low-light areas, photoelectric shutter with f 54 lens for all focusing, and exposure meter with speed ratings from 12 to 12,000 ASA. Write to Polaroid Corp., Cambridge 39, Mass.

* * *

New Light Pointer Operates On Flashlight Batteries

A new completely portable light pointer for use in showing motion pictures and slides has been added to the line of equipment distributed by Burke and James, Inc., Chicago.

Known as the Zorn light pointer, the device is operated by means of a standard flashlight battery, and is approximately the length of a three-cell flashlight. According to the company, it unit projects the image of an arrow or a circle from 6 to 36 feet.

The pointer, which has a list price of $12.85, complete with bulb and batteries, is supplied with arrow indicator unless otherwise specified. Case is all metal, with rubber ends.

* * *

Tape Sound-Slide Projector Offered by Amplifier Corp.

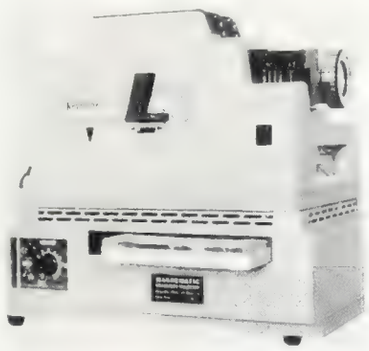
Sales and service training will be just two of many fields to be served by a new "automatic" sound-synchronized slide projector, the Magnematic, announced by the Amplifier Corporation of America.

Available with monophonic or stereophonic magnetic tape facilities, the new unit features one-piece integrated construction of automatic tape-cartridge record-play mechanism and 500 watt projector. Depending upon tape speed, record-play time of various models ranges from 30 minutes to 8 hours.

Geared to handle automatically as many as 40 slides, the unit may be started by remote control with any contactual operating device. During recording, slide change is manually controlled and during playback the control tone automatically changes the slides in precise synchronism with original timing. Master programs may be mass duplicated at high speeds by conventional methods.

Descriptive literature and factory prices may be had by writing to the manufacturer at 396 Broadway, New York 13, New York. Mention BUSINESS SCREEN.

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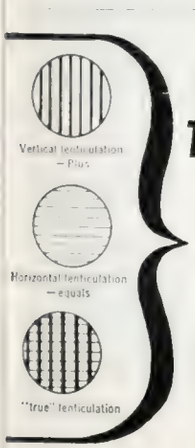
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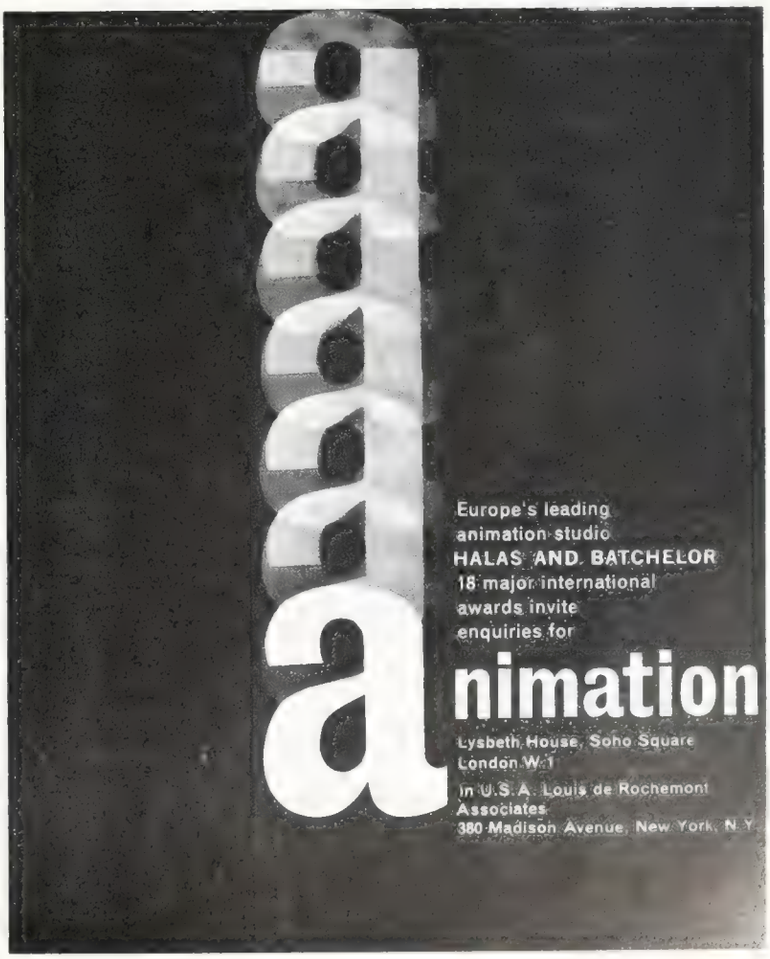


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BUSINESS SCREEN MAGAZINE
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AN EXECUTIVE'S GUIDE ON

"How to Succeed With Visual Aids"

Socony-Mobil's Good Checklist

THE well-organized and always thoughtful audio-visual people at Socony-Mobil Oil Company in Manhattan have been using a challenging 4-page folder in their Training Section (Employee Relations Department). Largely an outline of the Why, When and Where for "Visual Aids" it bears close review by any company man (or woman) with similar problems.

Headed "Your Audience May Need Visual Aids . . . even if you don't," it suggests that company execs "Use visuals to help you get Key Ideas across to your audience; Plan Your Presentation by asking yourself these questions"—

1. Is My Objective Clear?

What are my key points; will they deserve the emphasis which a visual aid gives?

2. Can My Points Be Made Through Spoken Words?

If they can, why visualize them? If they can't, my audience needs a visual aid.

3. What Visual Aid or Aids Have I Planned to Use?

35mm slides; $3\frac{1}{4}$ x 4" slides; 35mm slidefilms; Vu-Graph; opaque materials; flannel board materials; chalkboard, etc.

4. Will My Visual Aid Clarify My Spoken Words?

Will it *support* my spoken words rather than *replace* them?

5. Is Each Visual Aid Simple, Orderly and Consistent?

Is it free from incompatible and complicating ideas, symbols, art techniques and type faces?

Can my audience quickly and easily grasp what they see or must it be read to them? Avoid making it a *reading* session.

6. Is It Symbolic or Pictorial?

Which treatment is best for my subject? Which treatment is best from the standpoint of my audience?

7. Is My Visual Aid Direct and to the Point?

Is the art functional or ornate? Is it really one visual aid or several? If my subject is complex will it be presented in easily comprehensible units? (Drop-ons or overlays?) Was my artwork *designed* just for *this* presentation?

8. Is My Visual Aid Realistic?

Does it give all the pertinent facts? Have the facts been distorted?

9. Is My Visual Aid As Effective As It Can Be Made?

Have I used all available techniques to make it so? Have I considered sequential disclosure or build-up?

10. Did I Put Enough Effort Into the Planning of the Visual Aid?

Have I sought help from a chartist or other specialists? Have I sought criticism from others?

11. Will It Achieve My Objectives?

Will my audience understand, appreciate and believe it? If my presentation calls for some action by the audience, will it stimulate them to do so willingly?

12. Have I Overlooked Anything In the Use of the Visual Aid?

Have I tested the visual aid? Have I planned one or more rehearsals, if not, why? Will my visual aid material be completely readable by the entire audience? Will my audience have unobstructed view of visual aid material?

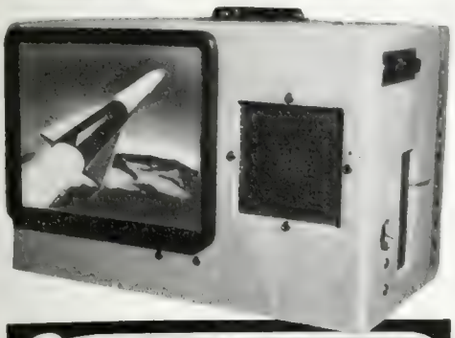


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SPONSOR: Gravure Technical Association, Inc.

TITLE: *Key to Merchandising*, 30 min., color, produced by United States Productions, Inc. in association with Film Counselors, Inc.

☆ In the corner offices on the top floors of business buildings all over America today, executives are spending more and more of their time talking about marketing—considering new ways of merchandising in today's self-service market-place.

The key to merchandising, of course, is product identification—training the customer's eye to recognize *one* brand, *one* product, *one* package. And a major key to product identification is printing.

Printing—a special kind of printing called gravure—is the subject of a new film just released by the Gravure Technical Association. It shows how gravure has revolutionized the packaging industry—for today countless products owe much of their sales appeal to gravure printed packages.

Not only in packaging, but in catalog, magazine, newspaper and many other kinds of printing gravure is providing an economical method of reproducing color or b/w at speeds up to 36,000 impressions an hour, 1800 feet a minute.

The film goes on to describe the process in detail, showing examples of fine gravure printing and some unique properties that no other methods can match.

Members of the Gravure Technical Association will distribute the film individually.

* * *

Colburn Show on N.B.C. Network

☆ On Sunday afternoon, October 4, producer Henry Ushijima and staff of John Colburn Associates, Chicago area film makers, hit the N.B.C. network with a thrilling half-hour aqua spectacular, *The Greatest Show on Water*. Sponsored by Johnson Motors and filmed at Cypress Gardens, Florida, the show featured Bud Collyer as ring master.

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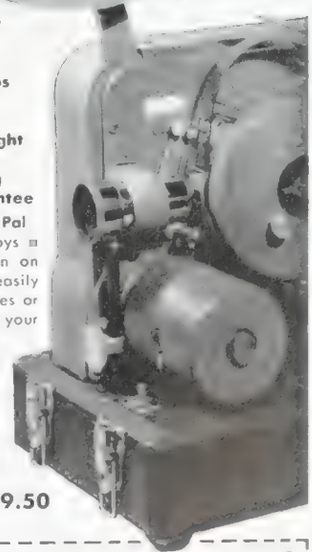
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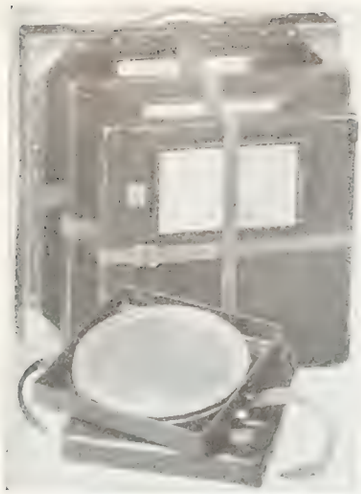
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Studio Equipment

"Quik-Splice" System With Mylar Offered by Hudson

☆ A new film splicing and repairing system designed to give permanent, flickerless utility to motion picture film has been marketed by Hudson Photographic Industries, Inc.

Known as "Quik-Splice," the system uses a thin, strong plastic tape (duPont Mylar) with adhesive backing. Pre-sprocketed and pre-cut, the tape will smoothly splice film, repair torn film and broken sprocket holes without losing any of the frames.

Butt-splice and Pro-slice units and rewinders are the other components of the system. Tape is guaranteed against shrinkage and drying-out and comes in three sizes to accommodate all film bases, with or without sound.

Write to Hudson Photographic Industries, Croton-on-Hudson, New York.

* * *

Details of Oxberry Unistand Told by Animation Equipment

☆ A new model Oxberry Unistand, designed with a single column and precision keys for vertical or horizontal mounting, is now being demonstrated by the Animation Equipment Corporation, of New Rochelle, N. Y.

The Unistand is designed to be useful for animation, filmstrip and title studios, and for educational institutions and industrial organizations. The new unit provides accurate positioning of camera, artwork and other copy material through precision tracking of all components with respect to one another.

How Copyboard Sets Up

Copyboard carriage is designed to accommodate animation compounds, plain copyboards, light boxes, vacuum backs and easels. Such devices are interchangeably mounted on two cast aluminum side arms attached to a heavy cross tube. This tube is supported by the main carriage casting which rides the column on ball bearings. A handwheel, geared to the rack on the column, is used to position the copyboard carriage.

The Unistand has a tubular backbone, precision keys, ball bearing geared carriages and rigid castings. Minimum camera overhang eliminates camera shake. By eliminating rotation of the compound, the carriage is kept close to the column. The same results are achieved by rotating the camera—this allows off-center spins and endless north moving crawls. Vertical compound adjustment permits short column design without sacrificing zoom length.

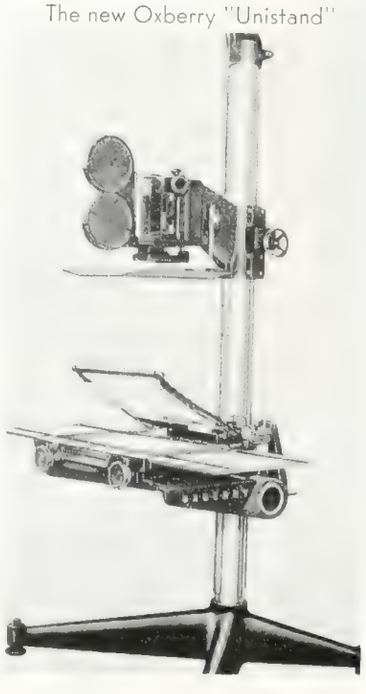
Basic stand consists of a single 4 inch diameter column, 86 inches long. Two precision steel keys and full length rack are mounted on the column to guide camera and copyboard carriages. Keys are fixed with accuracy for perfect tracking. Vertical models have counterweights for camera carriage concealed in the column. Carriage travel is 58 in. on wall model and 52 in. on pedestal model.

Camera carriage and faceplate are cast in one piece of solid aluminum which rides the steel keys on ball bearings. Handwheel is geared to rack on column and serves for positioning the carriage whose faceplate accommodates movie and still cameras weighing up to 70 lbs. Relationship of camera carriage to copyboard carriage is indicated on a scale, calibrated in 16ths of an inch.

Three Types Available

The Unistand is available in three types. Wall-mounted model provides stability and utilizes a cast aluminum floor socket and a wall casting for the top of the column. Pedestal model utilizes a heavy four-legged spider-casting to support the column where wall mounting is impractical. Horizontal model is supported with two cast aluminum leg sets that support the column at a height of 52 in. to center of copyboard. Additional column and support are available for 128 in. camera travel.

The new Oxberry "Unistand"





Remote control "cradle head"

Remote Control Cradle Head —a Houston Fearless Product

☆ Difficult camera positioning s aided by a new remote cont Cradle Head introduced by Hou ton Fearless. Powered by two se arate motors, the accessory mak possible the positioning of camer in hazardous or inaccessible loc tions where manual operation not practical.

Mountable on standard tripo pedestals, dollies or hi-hats, t cradle head will tilt cameras degrees up and 38 degrees dow and will rotate 370 degrees. Ti ing and panning is controlled a "joy stick" at the remote co trol panel.

The new head will accommoda monochrome and color camera and provides silent operatio through sound-proof motor hou ings. Further information may b had from Houston Fearless Corp 11809 W. Olympic Blvd., L Angeles 64, Calif.

* * *

Data on Projection Screens Included in Radiant Brochure

☆ Information on projectio screens, featuring latest develop ments in lenticular screen surface is included in a colorful new bro chure for schools, churches, inst tutions and industry issued b Radiant Manufacturing Corp.

The brochure includes picture prices and descriptive data o screens for motion picture, film strip and slide projection, designe for heavy-duty use, and rangin from smaller classroom models t fully automatic auditorium wal and ceiling models. Shown for th first time are Radiant's "Educator" lenticular screens, featuring "Op tiglow" and "Uniglow" surfaces

A special "screen size" char included in the brochure helps purchasers to determine the best screen size for their particular needs. Copies are available free from franchised Radiant a-v dealers or by writing Radiant Manufacturing Corp., P.O. Box 5640, Chicago 80.

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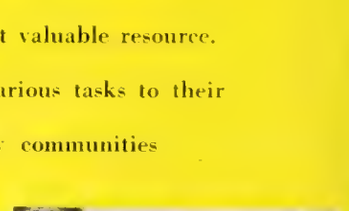
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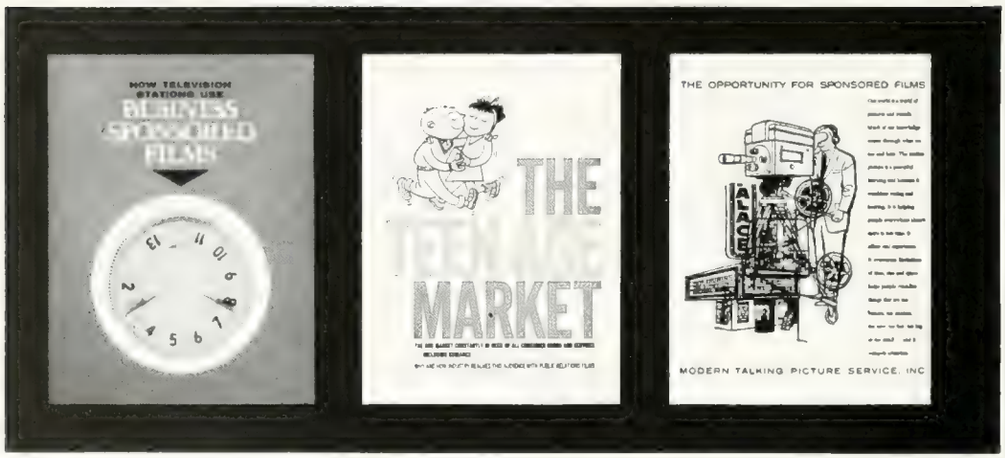
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BUSINESS SCREEN
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How TV stations use business sponsored films is a survey of 529 TV film directors. Tells time lengths and subject matter they prefer . . . time they give to business films . . . what hours . . . why they reject some . . . verbatim comments on handling commercial content, production quality and distribution. 16 pages, illustrated with stills from successful films.

The teen-age market gives facts and characteristics about teen-agers . . . why industry is interested . . . where to reach teens with films . . . their reactions . . . methods and motives of successful companies. 16 pages, humorously illustrated.

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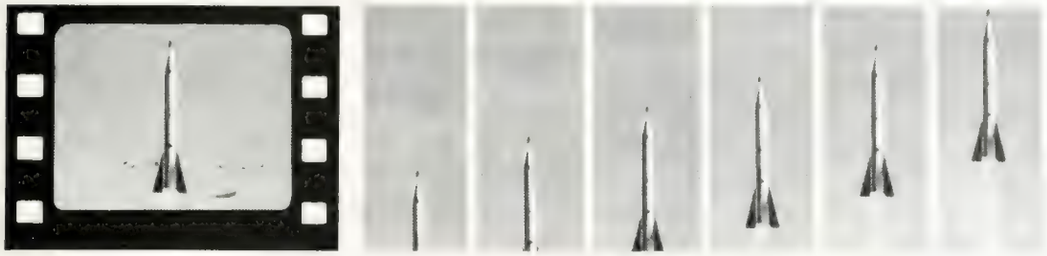
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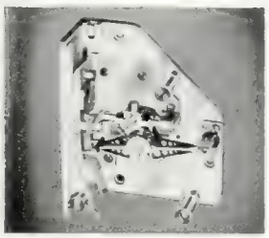
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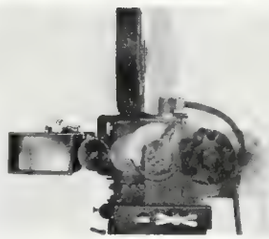
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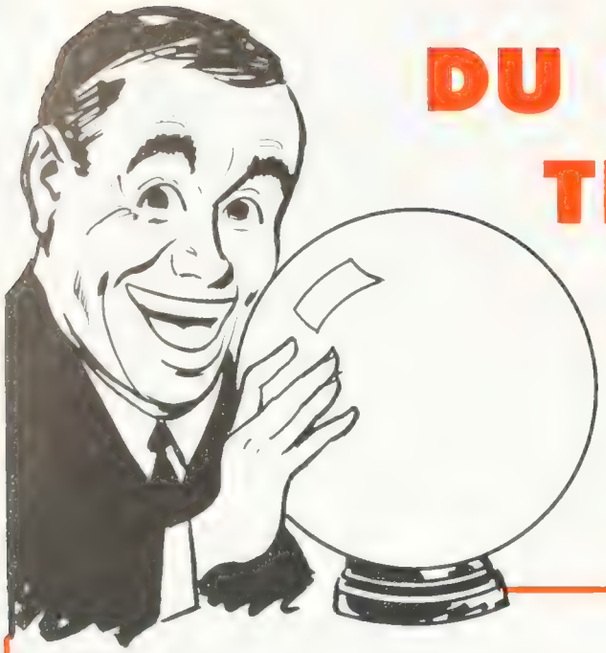




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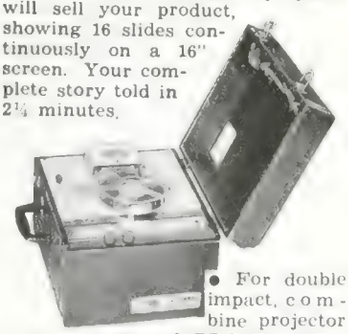
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SELL with PICTUR-VISION for RECOGNITION ABOVE COMPETITION.

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RIGHT off the NEWSREEL

Close-Ups and Long Shots on Events of the Month

CINE to Honor Venice Films in Washington on December 10

☆ Prize-winning films from the 1959 Venice (Italy) Film Festival will be screened and U. S. awards presented in Washington, D. C. on Thursday evening, December 10. The event will be held in the new auditorium of the National Education Association. Donald Baruch, U. S. Department of Defense and James Barker, president, Capital Film Laboratories, will serve as general co-chairmen in charge of arrangements.

During the exhibition, at which Ralph Hoy of the Aluminum Company of America will serve as chairman of the evening, statues and citations awarded U. S. films at Venice earlier this year will be presented. Dr. William G. Carr, executive secretary of the National Education Association, will make a brief address of welcome.

The Committee on International Non-Theatrical Events and the National Education Association are co-sponsors.

* * *

Screen Actors Meet to Discuss Bargaining Proposals, Merger

☆ Ronald Reagan, president of the Screen Actors Guild, presided at the annual Hollywood membership meeting on November 16.

Collective bargaining proposals, including a pension and welfare plan for motion picture players and a progress report on the proposed merger between SAG and the American Federation of Television & Radio Artists were principal matters of business.

* * *

NAVA Members to Meet in California, Washington, D. C.

The National Audio-Visual Association will hold two winter meetings for members of the Association in 1960, according to announcement by NAVA President W. G. Kirtley, D. T. Davis Company, Louisville, Kentucky, following a recent directors' meeting in Chicago.

Earliest of the two meetings, the annual NAVA Western Conference, will be held January 7-9, at the Del Monte Lodge, Pebble Beach, California. On February 18-20, the NAVA Washington Conference will take place at the Shoreham Hotel, Washington, D. C.

General chairman of the Western Conference is Bradford Heard, Photo and Sound Company, San Francisco. Mrs. Ruth Walsh, James E. Duncan, Inc., Rochester, New York, will be chairman of the Washington Conference.

* * *

Int'l Ad Film Festival at Lido Again on June 13-16th

☆ The International Advertising Film Festival, entirely devoted to theatre-screen advertising films and filmed TV commercials, will again be held at the Lido, Venice, Italy. Dates set by the joint committees of the International Screen Advertising Services and the International Screen Producers Association are June 13 to June 17, 1960.

Entrants will be permitted to enter up to *eight* single films and *two series* in the cinema advertising category and up to eight single films in the field of television commercials, providing that not more than five single films are entered *in any one category* of either group. The awards competition provides a wide variety of categories, similar to the previous year.

Television commercials may not be entered in the cinema advertising group or vice versa. The awards jury, which has been increased to 15 members (excluding the secretary), will divide into two sections for the separate judging of cinema and television commercials. The television section of the jury will be drawn from those countries in which commercial television is an active force. Eight western European countries, South America and the U.S.A. are represented on the jury.

Inquiries concerning the Festival may be directed to Peter Taylor, Director, International Advertising Film Festival, 15 Berkeley Street, London W. I., England.

* * *

National Education Association Has 13-Week Television Series

☆ Educational issues—ranging from teaching Johnny to read to the provision of university missile laboratories—are being explored in a 13-week series of half-hour television films promoted by the National Education Association.

The School Story, available to TV stations in 261 major markets during the 1959-60 school year, "built around the problems, aims and achievements of education in this country," according to William G. Carr, executive secretary of NEA.

The 50 affiliated state educational associations will handle the bookings for TV stations. Groups cooperating on the film include Harvard University, the New Jersey Education Association, United States Steel Foundation, University of Oklahoma, Walter Reed Army Medical Center and Greater Washington Educational Television.

Films in the series include *How Good Are Our Schools*, *Dr. Conant Reports*, based on a best selling book "The American High School Today," and *The Report on Tomorrow*, a film pointing out how closely business scrutinizes educational facilities of an area in which it considers expanding.

* * *

Canadian Ad, TV Execs Attend New Lawrence Studio Opening

☆ Canadian advertising and television leaders were in attendance at the formal opening of the new Robert Lawrence Productions studios in Toronto on October 13.

The event marked beginning of full-scale production at the newest film-sound-and-tape center in Canada. The company's 29-year-old executive vice-president, John T. Ross, was recently named to the presidency of the Canadian company. Robert L. Lawrence of New York City is founder and chairman.

* * *

EFLA Re-Elects Elliott Kone

☆ Elliott H. Kone, audio-visual director for Yale University, has been re-elected president of the Educational Film Library Association for a second two-year term. Also re-elected as vice-president and board member was Galon Miller, of the School City of South Bend. Frederic A. Krahn is the organization's new secretary.

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BUSINESS SCREEN

THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY—EDUCATION AND TELEVISION

Number 7 • Volume 20 • 1959

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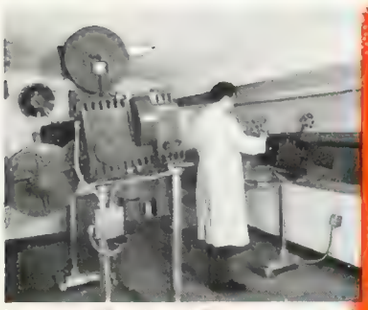
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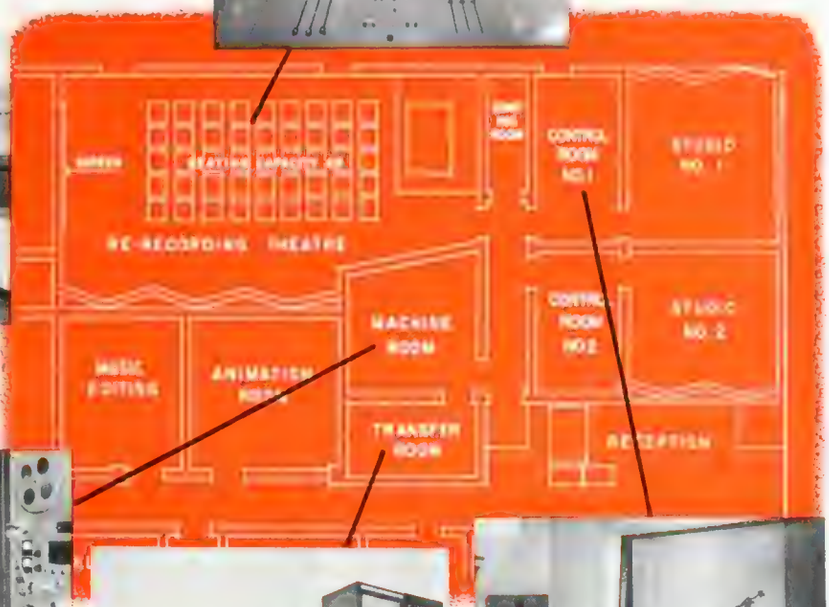
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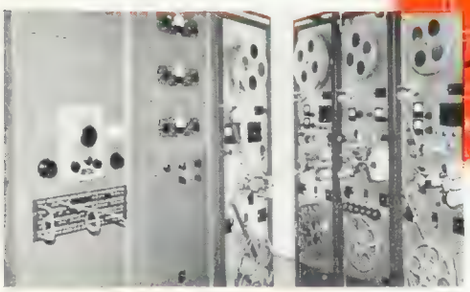


Re-recording Theatre with eight-channel mixing console — sliding faders, graphic equalizers, effects filters, high fidelity theatre monitoring.

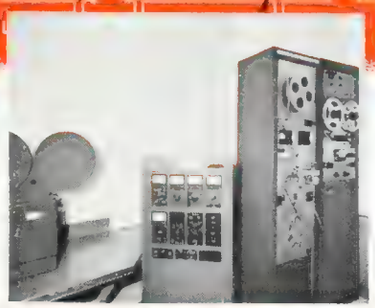


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☆ The United States Informatic Agency is distributing abroad catalog of available American mo tion pictures and filmstrips on edu cation and productivity.

The catalog, Education Sectior 1958: United States Educationa Scientific and Cultural Motion Pic tures and Filmstrips Selected an Available for Use Abroad, de scribes 4,395 motion pictures an filmstrips for sale, rent or loan.

George V. Allen, director o U.S.I.A. commented, "The pur pose of the catalog is to provide t individuals and institutions abroa responsible for developing visua information programs in thei countries a source of informatior about the wide variety of motior pictures and filmstrips available from within the United States fo education and instruction in speci fied fields of activity.

* * *

Processing of Kodachrome16 Commercial 5268 Discontinued

☆ Effective December 1, Eastman Kodak Company will no longer offer processing service for 16mm Kodachrome Commercial Film, Type 5268, it was announced (October 30) by D. E. Hyndman, manager of the company's Motion Picture Film Department.

Early in 1958 Kodak discontinued processing of Type 5268 at its Rochester, Chicago and Flushing laboratories. Kodak had planned to stop processing of 5268 in Hollywood last June. On customers' requests, however, processing service was extended to December 1 of this year.

According to Hyndman, "Kodak stopped selling Type 5268 Film shortly after introduction of improved 16mm Ektachrome Commercial Film, Type 7255, in early 1958. Consequently, current demand for 5268 processing has dropped to a point where it is no longer feasible to maintain processing services for the very small amount of product still in users' stocks."

* * *

Athletic Institute's New Films

☆ Completion of the Athletic Institute's motion picture, *Careers in Physical Education*, and approval of a new slidefilm, *Beginning Fencing*, were among items slated for the coming year by that group.

NOW! A RECOGNIZED SYMBOL MARKS THE FINEST IN FILMS FOR COMMERCE AND INDUSTRY



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Columbus Sets May, 1960 for Film Awards

Entry Forms Now Available for 8th Annual Ohio Festival

THE EIGHTH Annual Columbus (Ohio) Film Festival, sponsored by that city's Area Chamber of Commerce, has been announced for May 4, 5, 1960. Award screenings and a festival banquet will be held on those dates at the Fort Hayes Hotel.

In this second year of the Chris Statuette Awards, to be presented to films adjudged by community committees as "the most outstanding in their special fields," preview prints will be accepted throughout November and December, 1959 and category chairmen have been notified that judging of films entered in festival competition has already begun and will continue until April 1, 1960.

Five months have thus been allotted for screenings and entrants are advised to notify category chairmen in advance of shipment so that they may arrange screening schedules for their respective committees.

Official entry forms may be obtained from Daniel F. Prugh, president, Film Council of Greater Columbus, Memorial Hall, 280 East Broad Street, Columbus 15, Ohio. An entry fee of $4.00 is charged for each film entered up to 1600 feet; a $5.00 fee is charged for longer films.

Four main categories have been set for the Eighth Festival:

I. Business and Industry Films, including (a) sales promotion and training pictures; (b) general informational films, and (c) industrial safety films.

II. Information & Education Films, including (a) primary grades; (b) high school level films; (c) college level films, and (d) public information films.

III. Travel—U. S. and foreign travel films.

IV. Special fields, including (a) health and mental health films; (b) religious motion pictures; (c) art and music films, and (d) feature length films (U. S. and foreign).

* * *

Freedom Awards on Feb. 22

☆ With entry lists now closed, the annual awards of the Freedoms Foundation, Valley Forge, Pa. will be made Feb. 22, 1960.

EFLA to Hold 2nd Festival on April 20-23

Shift 1960 Exhibition Program to Barbizon-Plaza, N. Y.

THE SECOND American Film Festival, sponsored by the Educational Film Library Association, has been scheduled for April 20-23, 1960 at the Barbizon Plaza Hotel, New York City. Entries are now being received for judging by Festival juries in the 33 competition categories.

Entry blanks and information, including data on entry fees, may be obtained from the Educational Film Library Association, 250 West 57th St., New York City 19.

To be eligible for jury screenings and awards, entries must be postmarked no later than midnight, January 20, 1960.

Prior to April screenings at the Festival, all films submitted will be evaluated by pre-screening committees approved by EFLA. Categories include Education & Information films, Art & Culture, Religion & Ethics, Business & Industry, and Health and Medicine.

Each of the pre-screening committees will comprise a minimum membership of two experts from the field of audio-visual production, two who are specialists in the subject area, and two who a "highly qualified through expe ence in the use of films with t appropriate audiences."

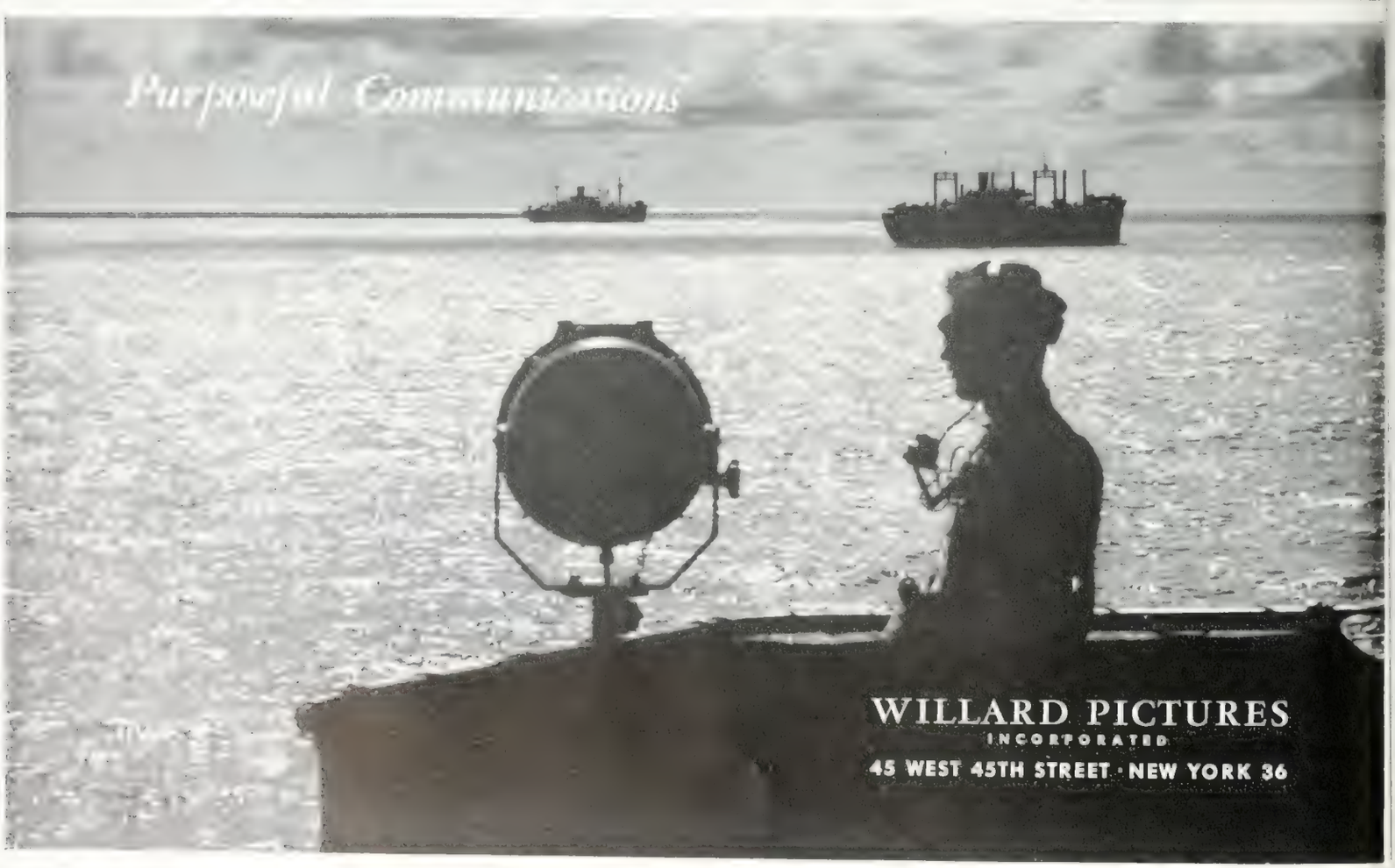
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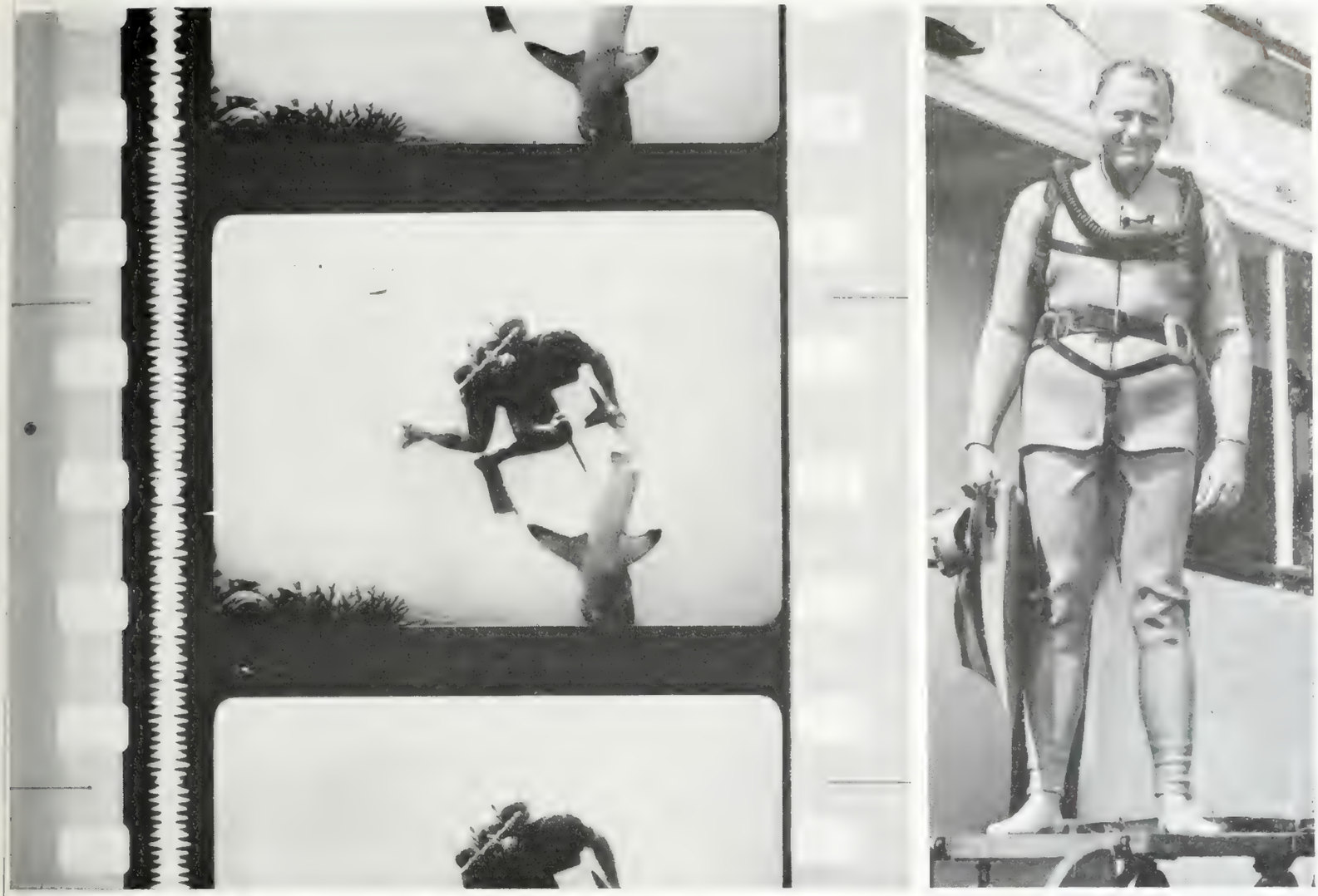
Show Europe's Best Pictures at the London Film Festival

☆ Showings of cartoon and sho films, including award-winning a mated films for cinema and te vision advertising were featur during the London Film Festiv sponsored by the London Coun Council and the British Film I stitute and held at the Nation Film Theatre in London fro October 12 to November 1.

Two Halas & Batchelor film *The Cultured Ape*, which w awarded a first prize at the Venic Festival and *Energy Picture*, wi ner of awards at Venice and Mo cow were among the subjec screened. The Czecho-Slovakia feature film, *Midsummer Night Dream*, a puppet production opened the feature section of th Festival.

(OTHER EVENTS ON PP. 4, 31





Fast action, undersea location. This blow-up of a scene from Ivan Tors' production, "Underwater Warrior," shows how Du Pont "Superior" 4 can give you good action shots in any light. Mr. Tors, shown at right ready to dive, always accompanies his actors, directors and crew when filming underwater.

"Shooting 'SEA HUNT' we need the exceptional speed of 'Superior' 4"

says Ivan Tors, producer of the TV series, "SEA HUNT," for ZIV Television Programs, Inc., and "Underwater Warrior," released by MGM.

"These pictures wouldn't have been possible without Du Pont 'Superior' 4," states Mr. Tors. "Its high speed and wide latitude make it ideal for underwater sequences. With 'Superior' 4 in the camera, we know that anything we see with our own eyes the camera can see better."

And Mr. Tors *does* see it with his own eyes. Whenever he shoots underwater, he and his secretary, both expert divers, go down with the director, lighting men and actor-divers. He's right on the spot and knows from firsthand experience the problems that can come up in submarine cinematography.

"Talk about tough locations—most of them are child's play when compared to the bottom of the sea," he says. "The light's strange, you have to use special cameras that are pretty tricky and, if your shot's not right the first time, re-shooting can be awfully expensive. You've got to have a film you can depend on—that's why I always use Du Pont 'Superior' 4."

For more information about Du Pont Superior® 4 Motion Picture Film and other fine negative and positive films, contact the nearest Sales Office or write Du Pont Photo Products Department, 2432-A Nemours Building, Wilmington 98, Delaware. In Canada: Du Pont of Canada Limited, Toronto.

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This 30-minute sales-training film fills a real need! As every experienced sales executive knows, a salesman cannot be fully effective without a good sales personality. No matter what knowledge he may have about his company, its product or service, without a winning sales personality he cannot be a winning salesman.

This "show-how" film features two of America's top sales personalities — Borden and Busse. Through a series of lively demonstrations, the two Mr. B's show common personality quirks that so often lose sales — and then show how to develop personality habits that will help any salesman do a better selling job. You can expect solid sales results when customers see in your salesmen the personal qualities they expect — *integrity, reliability, sincerity, courtesy, enthusiasm, friendliness.*

This is a "must" film for your sales-training schedule. It fits all lines of business and applies to veteran salesmen as well as trainees. Reserve a print now for your next meeting. Prints are 16mm., sound, black and white. For purchase or rental information, write to Dartnell. Details will be sent by return mail.

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The Sound Track

A Column of Commentary on the Communication Process*

SOMETIMES IT SEEMS that democracy is positive only when it is negative. And this seems to be true of U. S. industry's system of "free enterprise" as we drive into the decade of the '60's.

One of the memorable experiences in the Overseas Branch of the Office of War Information in the winter of 1942-43 was to be in the same room each night with Robert E. Sherwood and Joseph Barnes and their associates who were deciding content of U. S. world radiocasts for the next 24 hours.

It was hard to be consistent from day to day. The news was usually dreadful. The Nazis were slicing into Russia like a hot knife through soft butter. Europe was on its back like a badly beaten dog.

Communism and the Roman Catholic Church

We worked from specifics. A bit of news here. An explanation there. A denial. A promise. A condemnation. And from these bits and pieces night after night, and week after week, the U. S. propaganda line to fortress Britain, to paralyzed half-occupied France, to neutral Turkey, to the resistance fighters in the Balkans and to our potential helpers wherever they might be, took shape.

In our Target Area Control group about 30 of us had the related job of translating the daily directives from the State Department and the armed forces into longer-ranged propaganda materials; printed matter, films, and activities.

Europe, in those months, seemed to have only two anti-Nazi ideological "packages" which men would apparently fight and suffer for. One was Communism. The other was the Roman Catholic Church.

"Democracy" as such didn't seem saleable. France had had "democracy." It had meant government by confusion, economic chaos, and surrender to Hitler. Italy had had "democracy." It had meant trains that didn't run on time, poverty, hopelessness, lack of pride in being Italian. Even the English seemed to have their semantic doubt about our U.S.A. democracy "package."

I will never forget a North Atlantic solo crossing in a 3,000 ton Norwegian freighter in January, 1943. I talked to the English pilot as we awaited dawn to clear the mined channel into Bristol harbor. He was my age, had a daughter the age of mine.

"No, Mr. Churchill's fine now," he said, "but we don't want him five minutes after the war is over. We don't want any more capi- ism and unemployment."

Not Sure About Cancer From Smoking

Today as the decade of the '60's retests "democracy," our capitalism, and the thi we too will fight for and suffer for, they s seem positive mostly by what we are agair And in many ways it is not as easy to be agai today's evils as it was to be against the ra butcheries and mad heartlessness of Hitl People know what to do about a case of lepro They are not quite so sure about cancer fr smoking.

This has application to the work of all us who are trying to "sell" ideas and t changes in attitudes and actions which a stimulated by those ideas.

All ideas require articulation.

They must be *expressed,*
and *understood,*
then *accepted,*
and finally, *acted upon.*

Beware Omission of That Fourth Step

Today there are the same five steps for sel ing an idea that my brother years ago told m govern the sale of flour. He was taught the in the Pillsbury Mills' training course.

1. Attract attention
2. Arouse interest
3. Create desire
4. Satisfy caution
5. Get action

I repeat them, at the risk of boring colleague in the fields of industrial training and selling because several training departments wh should know better, omit step 4.

The great screen tragedy of the U. S. in th decade of the '50's was presented by Charle Van Doren, who became a national hero be cause of the television screen. His black head line was only one inch high and fourteen inches wide. But it thundered from across the top o the front page of the New York World-Telegram Friday, October 23, 1959, "VAN DOREN ADMITS HE LIED."

Does Every Man Have His Price?

How could such a man, from such a family, do what he did? He had become a symbol, not only of intellectual ability, but of the charm and integrity and desirability of advanced education.

Could it be that most of us cheat in little ways? The involvement is gradual. We never intend to go much beyond the first step, or at most the second, or perhaps the third. And then suddenly we find ourselves trapped. We have taken the big bribe.

"Every man has his price." And in the first phase of what he did, Charles Van Doren disclosed his. And that phase passed into a period of months in which he must have hoped that what he had done would never find him out. But it did. Then came phase B which was marked by the reassertion of his basic character and principles.

What's Wrong About Having Three Wives?

Each of us needs a code, a credo. If you are clear in your credo, the little bribes do not

(CONTINUED ON PAGE SIXTEEN)

*Currently, and for the past 16 years, Mr. Rochford has served as Advisor on Management-Employee Communication for the Standard Oil Company (New Jersey). These column views are his own, based on a career of film and business experience that began with Pan Am. Airways in the 20's.

One year later and your motion picture is still working for you

Two years later and your motion picture is still working for you

Three years for you

Four years or you

Five years or you

Six years l r you

Seven years for you

Eight years for you

Nine years or you

Ten years l r you

Eleven year for you

Twelve year for you

Thirteen ye ng for you

Fourteen ye ng for you

Fifteen years later and your motion picture is still working for you

Sixteen years later and your motion picture is still working for you

Seventeen years later and your motion picture is still working for you

. . . always working for you!

Intelligently planned, skillfully written, and carefully produced business motion pictures have no end of usefulness. We can cite examples where motion pictures we produced as long as five...nine...seventeen ...and even twenty years ago...are still working for the sponsoring companies and commanding the undivided attention of their audiences. We don't know of any other media for reaching your various publics that can make that claim. Do you?

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THE SOUND TRACK:

(CONTINUED FROM THE PRECEDING PAGE)

involve you. You reject them by reflex, automatically. You do not cheat, even in the little things. And this saves you from the tragedy of being untrue to yourself in the big temptation.

For the most of us, our credos are more clearly seen because of those things we are against or not against. A friend of mine who is public relations counsel to two of the most successful firms in the USA told me that during the WW II rationing, his family cheated on sugar but not on canned goods. My family did not cheat on sugar. But we did not report the extra cans of beans I had stashed away.

When I was in the Middle East in 1955 I had a fellow working with me who had three wives. The only thing wrong about it was that he really didn't earn enough to take proper care of three wives. Within his religion and his country's law, he could have had four wives.

If you put a dime in a telephone coin box, and it comes back to you after you make your call, do you pocket it? What if you find several coins in the receptacle when you enter the phone booth?

Signing a Man's Name to a Dollar Check

Those of us who tend to pocket the coins, probably satisfy our moral doubts by rationalizing that in times past a telephone coin box has gobbled our dime when we didn't complete our call. Or we sidestep the moral implications by pretending it's just the same as finding a dime on the sidewalk, "Finders keepers, losers weepers."

And that's how corporations get into trouble in their public relations. Some employee decides not to make a moral issue where there should be one. Reputable representatives of a mid-western oil company signed names to a lot of telegrams to Congress. Yet they would never, in the blindest moment of expediency have signed any man's name to a check for even one dollar.

She Should Have Smoked Cigars

Some moral standards change. A friend of mine lost money trying to operate his restaurant in the basement of Boston's Park Street Church while obeying the church rental rule against allowing women customers to smoke. Nearly restaurants were allowing it.

That "moral" standard existed into the '2(. I can remember at home in Minneapolis as a boy, hearing a man dinner guest of my fathe say of then President Theodore Roosevelt, "B what a disgrace it is for him to have a daught who actually smokes *cigarettes* in the Wh House." There was a special hiss on the wo *cigarette*.

The man didn't say so, but I gathered th it wouldn't have been quite so immoral if s had smoked cigars.

Would a credo have saved Charles V Doren?

Will a free enterprise credo help the cap talist world solve the problems of explosiv increases of populations needing food, shelte and most of the other essentials for survival?

Can Management Break It Up Into Words?

Will a credo help U. S. world trade meet th undercutting of Russian goods and services b ing exported during the 1960s?

Will a credo protect U. S. management pr rogatives, reduce featherbedding, promote be ter unionism, strengthen the sense of respons bility for good workmanship among employee and make us cooperate more cheerfully an more profitably?

Obviously we must know *what* we want an *the price* we are willing to pay for it—in think ing, in bodily effort, in emotional involvemen and in using up days and nights of the mos irreplaceable thing we have—namely, our tim on this earth.

There are those who say, "Too many words Too many speeches. Let's talk less and d more."

Yet until you have articulated the thought until you have put it into words, simply an clearly, your actions will not be successful.

Most of us who read BUSINESS SCREEN worl for somebody else. To succeed for those wh pay us, we need to know their guide lines, thei goals, and the prices they are willing to pay fo the things they expect you to help them gain.

And this brings me to "Project: Guide Lines" and the next issue of this column. This will b an effort to establish in broad outline, the base upon which a U. S. business enterprise in th 1960s can take its ideological stand.

HOW TO UP-GRADE AUDIO VISUALS

BUSINESS SCREEN SPECIAL FEATURE

☆ On pages 43-47 of this current issue, some 20 executives who direct various phases of their company audio-visual activities in the U.S. and Canada, speak up for progress in the communications field. Their experienced counsel bears careful reading by management!

It is no coincidence that the millions expended for films and related audio-visual media in these companies are rated the *most resultful* in business. We plan to carry an early supplement on this important editorial topic. —OHC

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Dynamic Films, Inc., under a special grant from PERFECT CIRCLE CORPORATION, a pioneer of automotive progress, and with the guidance of leading traffic, safety and automotive engineers and educators*, has produced a film entitled

AUTO U.S.A.

to help motivate your community to deal with its traffic problem. AUTO U.S.A. shows that the answer to traffic and highway conditions lies not in apologising for the motor car, or abusing the motorist, but in *action toward solutions that work,* that are the result of the application of practical, scientific developments.

PRINTS OF THIS FILM (WITH DISCUSSION GUIDE) ARE AVAILABLE as part of your program of positive community relations. Your inquiry is invited.

dynamic films, inc.

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Center for Safety Education

DR. JAMES L. MALFETTI
Columbia University Safety Education Institute

*members of Research Committee of the President's Committee for Safety

Award Programs and a Merger in the News

Railroad Ad Managers Invite Films to Compete for Awards

☆ Motion pictures on railroading themes are included among the communication media eligible for the 9th Annual Golden Spike Advertising Competition awards, sponsored by the Association of Railroad Advertising Managers.

The competition is open to any firm, industry or organization—other than railroads—whose advertising or promotion contributes to a better understanding of the importance of railroads or which directly or indirectly helps to promote rail freight or passenger traffic.

Films released from January 1 to December 31, 1959 may be entered. Television and radio programs or spots are also eligible. Entry blanks may be obtained by writing to the chairman of the Awards Committee, Albert I. Kohn, General Advertising Manager, Southern Pacific Co., 65 Market St., San Francisco 5. Films must be received not later than January 15, 1960.

In addition to the "Golden Spike" plaque to the winner, Certificates of Merit will be issued to other entrants worthy of awards. These will be made at the Association's annual meeting in the spring of 1960.

* * *

Films Are Eligible for Golden Spike: Competition in Canada

Entries for 12th Canadian Awards to Close January 15

☆ Entries for the 12th Annual Canadian Film Awards, open to all films *produced in Canada* and released during 1959, will be closed on January 15, 1960. A record number of entries has been forecast by Charles Topshee, chairman of the Management Committee of the Awards which are jointly sponsored by the Canadian Film Institute, the Canada Foundation, and the Canadian Association for Adult Education.

Canadian companies and other groups desiring to participate should address the Awards Committee, 1762 Carling Avenue, Ottawa for entry forms. Films will be accepted until February 15th, one month after the closing date for entries. The Awards will be presented in May.

Categories for non-theatrical entries include Arts & Experimental Films, Children's, General Information, Public Relations, Sales and Promotion, Training & Instruction, and Travel & Recreation. Television films and filmed TV commercials are also eligible.

The Association of Motion Picture Producers and Laboratories of Canada will also make its annual presentation of a trophy for the best amateur film.

* * *

Merger of Orr Industries into Ampex Now Effective

☆ Merger of Orr Industries, Inc., Opelika, Ala., into Ampex Corp., Redwood City, was effective Oct. 7, according to the two firms.

Orr now operates as a division of Ampex.

George Long, Jr., Ampex president, commented, "We are confident that the merger will be advantageous to our stockholders, primarily for the reason that a complete operating and financial integration of the activities of the two companies will make possible development of better recording equipment and better magnetic tapes. We believe this will result in greater earnings for Ampex Corp. and a greater technological contribution to the magnetic recording industry."

Holders of Orr common stock and stock purchase warrants issued by Orr (previously ORRadio Industries, Inc.) are now entitled to exchange their shares of Orr for Ampex shares on the basis of one share of Ampex for 2.2 shares of Orr.

* * *

A/F Elects Finehout a V.P.

☆ Robert Finehout, who has been manager of sales promotion and advertising of Association Films Inc., has been elected a vice-president of the firm.

* * *

Aetna Safety Cartoon Wins Yugoslav Film Award

☆ A safety film of Aetna Casualty and Surety Co. has won the top award for animated cartoons at the Yugoslav Traffic Films Festival of 1959, held in Belgrade.

The film, titled *Look Who's Driving*, is an eight-minute color cartoon dramatizing the consequences of childish behavior behind the wheel. It was the only United States film to win a festival award. The Yugoslav award was the fifth won by the film in United States and European competition.

Only in Hollywood...

. . . can you find the wealth of motion picture-making facilities which, for nearly half a century, have made this community the film capital of the world.

In the field of business films, too, Hollywood's unquestioned technical leadership and its large pool of creative and production talent are important because they make possible the production of better films, on faster schedules, at lower cost.

As one of the nationally recognized firms in Hollywood, specializing in the production of films for industry, CATE & McGLONE is respected for its uncompromising standards of quality and its long record of successfully serving an important list of both *eastern* and *western* clients.



Illustrated: *Complete mockup of DC-8 Jetliner used in filming "Assignment DC-8" for Delta Air lines and "Flight 803" for United Air Lines, both C & M productions.*

CATE *and* McGLONE

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We invite you to send for our new color facilities brochure, detailing the most advanced processing and printing methods for 16, 35 and 35, 32 mm film.

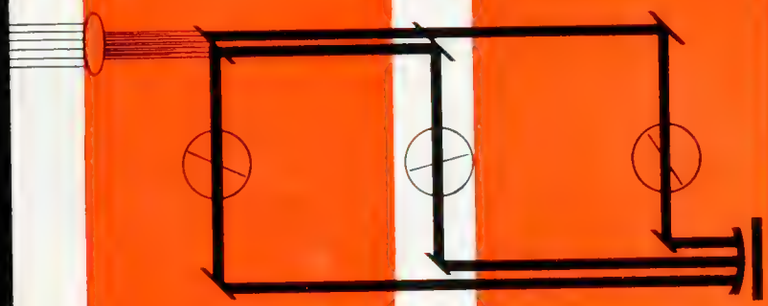


Diagram symbolizes General's method of additive color printing. Punched tape controls scene-to-scene color and density balance, providing accurate adjustment of the three color light beams.

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a producer's views on communication principles

Previewing the News of Pictures & People

Strauss Talks at Labor Dept. on Effective Communication

Speaking by special invitation at a conference of the Department of Labor in Washington on November 5th, Henry Strauss, executive producer of Henry Strauss & Co., told 60 Senior Staff members that too many people concerned with communications were more involved with the mechanics of transmitting information than with the validity of the message.

More important than the techniques of communications, Mr. Strauss said, was the necessity to insure that what is said be not phony. Communicators must establish an honest climate of confidence in any plant or working situation before their information will be accepted — regardless of what techniques are used for communicating.

Mr. Strauss went on to say that while industrial communications might be called an effort to influence men's minds, there is a point at which this becomes manipulation — the message becomes too much, too strong, or too phony. When the circuit of confidence is broken, it can boomerang back at the communicator with an exactly opposite effect from what was intended.

The producer showed a film his company has made, *More Than Words*, which tells of the practical needs of people for finding a common ground they can use for understanding each other. The film explains that in each communication there is a "sender" and a "receiver," both of whom have a mutual responsibility for making the meeting of minds work.

* * *

Challenges Facing Education Shown in "Back to School-59"

A new 16mm-sound film reporting on the challenges which confront American education today has been made available on free loan to parent and teacher groups and other interested adult audiences.

Back to School—'59, originally a special NBC telecast, says that the big problem of American education is not Russia but the constructive meeting of our own "need to know." NBC commentator David Brinkley narrates the film.

In visits to many parts of the country, the 52-minute motion picture touches upon problems of overcrowding, integration, and lack of funds. Some major achievements of American education are also shown. "The most encouraging footage," commented THE NEW YORK TIMES, "dealt with recent advances in curricula and techniques." These sequences include scenes of classes for the gifted and a special method of teaching a foreign language.

The original telecast was produced by NBC Television for the National Education Association. It is now being made available to 16mm groups through the cooperation of Remington Rand. Prints may be obtained by contacting Modern Talking Picture Service, Inc., at 3 East 54th Street, New York 22, or any of its regional film libraries.

* * *

Gordon Hough to AMF, Int'l.

Gordon L. Hough, formerly of Creole Petroleum Corp., has been named director of public relations of American Machine & Foundry Company's international group.

Mr. Hough has been active in audio-visual work for many years, with the U.S. Navy, March of Time, and Film Counselors, Inc. He is a member of the Industrial Audio-Visual Association.

* * *

Vicom Opens Rochester Office

Fred E. Aufhauser, formerly president of Projection Optics Company, Rochester, New York, announces the opening of the company's new offices at 800 Linden Avenue in that city.

Vicom, Inc., will specialize in the field of motion picture equipment, magnetic film recording systems, audio-visual systems and optical projection systems as manufacturers, distributors and consultants to industry.

* * *

Nat'l Council of Church Film Dept. Moves to New Quarters

The Film Distribution Dept., Broadcasting and Film Commission of the National Council of Churches of Christ in the U. S. A., is now at new headquarters, the Interchurch Center at 475 Riverside Drive, New York City.

Two timely new filmstrips, *The U. N. Way to Freedom* and *The Youth Workers' Audio-Visual Kit* have been announced by J. Margaret Carter, director of film distribution for the BFC.

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to help you with sales meetings anywhere
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To solve any audio-visual problem, anywhere, at any time, your logical right-hand man is the nearest NAVA Dealer. Members of the National Audio-Visual Association are trained, experienced professionals who can help you locally *and* put you in touch with other NAVA members anywhere in the country. For aid in planning a convention program . . . help in setting up a series of meetings in many cities . . . advice on the best way to sell your story with audio-visuals . . in short, for any audio-visual need, make use of the NAVA man's experience, equipment, and expert service. For a free directory of NAVA Dealers, coded to indicate available items of rental equipment, send in the coupon.

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Please send me a list of NAVA Dealers, coded to show services and rental equipment offered by each.

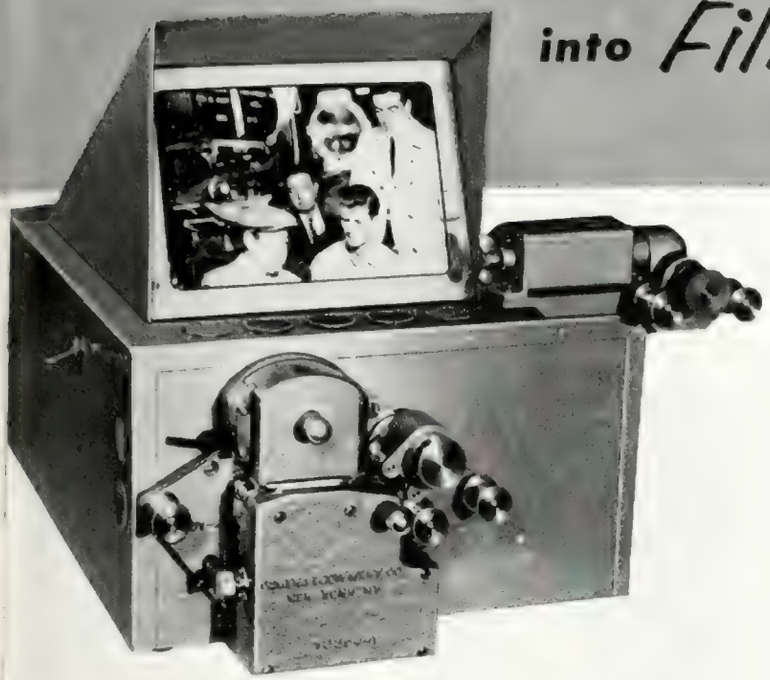
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Makes film editing a breeze. Easy threading, portable, will not scratch film. Enables editor to view film from left to right on large 6" x 4½" brilliantly illuminated screen. Sound Reader and/or Counter can be easily attached. Available in 35mm model. 16mm PROFESSIONAL FILM VIEWER **$350.00.** 35mm Model **$500.00**

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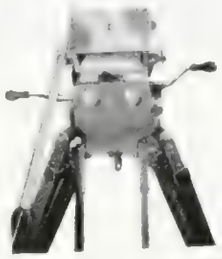
But you need more than cameras, tripods, dollies and recorders—you need more than lenses, viewers, blimps, generators and lights.

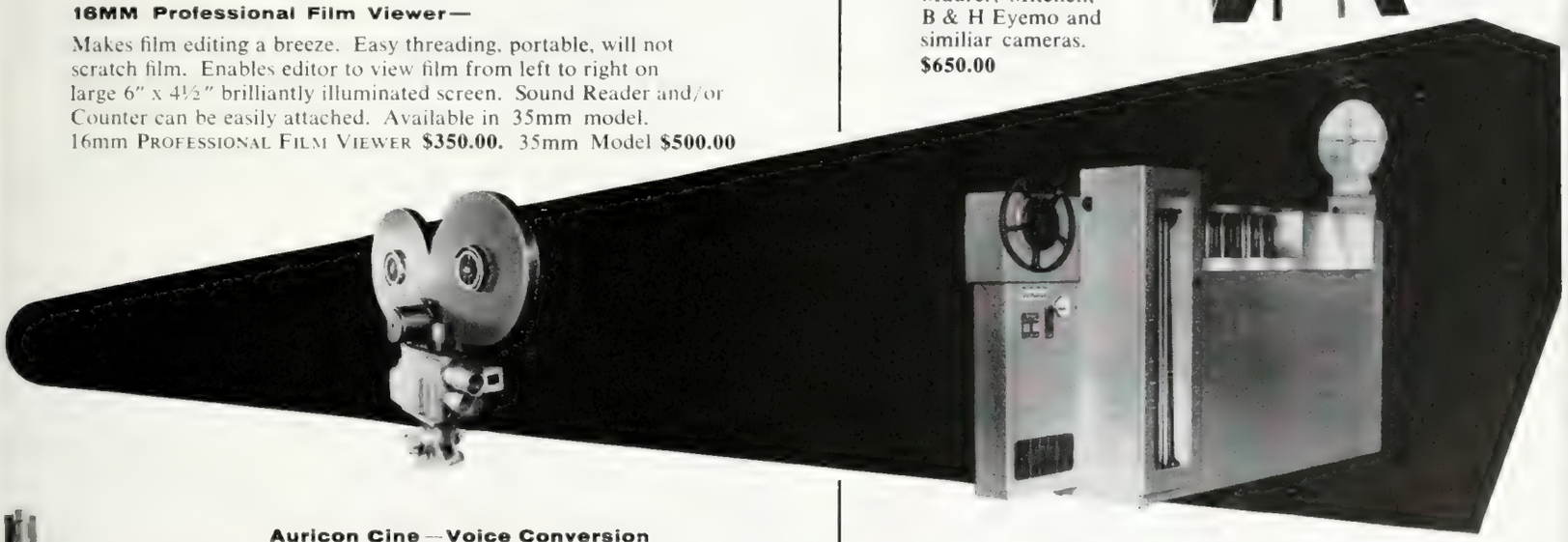
You need *answers* to important questions—how to successfully translate scripts into film. No one man knows all the answers. That's why CECO employs a staff of experts in every category of film-making—cameras, recording, lighting and editing. Collectively we have all the answers to help make you an outstanding producer, director or cameraman.

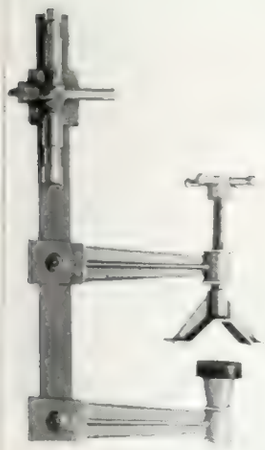
You owe it to your career to use CECO service for Sales, Rentals, Repairs . . . and *advice*.

CECO Small Gyro Tripod

Features "controlled action" with slow and fast speeds for both panning and tilting. Weighs only 19 lbs. Ideal for 16mm Maurer, Mitchell, B & H Eyemo and similiar cameras. **$650.00**







Auricon Cine—Voice Conversion

Cine—Voice Camera modified to accept 1200-ft, 600-ft, and 400-ft. magazines; has torque motor for take-up. Also includes Veeder footage counter and 3-lens turret. Conversion only—$450.00 less magazine.

GROVER Grip

Holds a light wherever space is tight. No springs, no slip. Has 8" spread. Both ends padded against marring. Weighs less than 2 lbs. **$6.85**

R-15 FILMLINE Developer

Develops reversal and negative-positive film at 1200 ft. per hour. Has variable speed drive. Permits complete daylight operation. Exclusive overdrive eliminates film breakage. **$2,995.00**

TEWE Directors View Finder Model C

For academy aperture, wide screen, cinemascope, vistavision and IO TV cameras. Zoom type with chain & leather case **$100.00.**



ADDITIONAL PRODUCTS

Camera Equipment Company offers the world's largest and most comprehensive line of professional cameras, accessories, lighting and editing equipment. The quality product isn't made that we don't carry. See our Splicers, — exposure meters — projectors — screens — marking pencils and pens — editors gloves — editing machines, racks, barrels, and tables — stop watches.

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CAMERA EQUIPMENT CO., INC.

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STUDIO HEADS SPEAK UP ON AGENCY FILM BUYING

☆ Chicago's active Agency Broadcast Producers' group, headed by Lee Randon, devoted a recent evening to the film producer's views on agency film procurement. Here's what three speakers representing Eastern Midwest and Western studios had to say:

Focus on the Selling Objective!

by Earl Klein, Animation, Inc.



Earl Klein . . . *for the West*

ADVERTISING AGENCY producers of television commercials should keep their eyes glued to the overall objectives of their sales message rather than to the petty details of production.

I recall an experience involving a major agency's film executive for whom we screened a sample reel, one which had won high praise.

When the lights came on, his first question was "what lab does your printing?"

There is over-emphasis on the technical aspects of film making to the detriment of the sales message. The agency should provide the broad outline and give the producer of the commercial freedom to operate.

Agency producers should insist on getting a pencil test of their animated commercial. Most reliable houses make this test anyway.

But it doesn't always work when there is an over-eager agency producer looking for insignificant details. I recall a 20-second spot where the agency producer felt the character's fingernails were not long enough. The changes were made and the action drawn up on both paper and celluloid.

After seeing the spot, the producer decided the nails were long enough but not sharp enough. Half of the drawings making up the spot had to be changed at a cost of $1.50 per cel. When we screened the finished spot for the agency account executive, I asked him how he liked the fingernails.

"I didn't notice he had any," was the cryptic comment.

Seeking perfection is an admirable goal but emphasis on perfection would be better directed where it really counts — in the concep and in those intangibles which make for a successful sales message. Select your producer on the basis of past performance and current samples . . . then give him enough freedom to operate to put his creative talent to use in an unhampered fashion. This will give you the best possible results.

Some Film Buyers We Won't Miss

by Fred A. Niles, Fred Niles Productions, Inc.



TOP NOTCH TELEVISION commercials aren't made by good film producers alone—it also takes good buyers in the agencies where this work is given its proper recognition and treated with real understanding. Since present company at this forum has shown that kind of dedication to the problems involved, let's define those who *haven't* been good buyers in the past.

There's the man who lacks authority to make changes to fit the shooting when those changes are

GOING OUR WAY? WE AND OUR CLIENTS ARE TRAVELING

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ESSO STANDARD OIL COMPANY

SALES COMMUNICATION, IN

A.N.A.

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CHAS. PFIZER & CO., INC.

THE DOW CHEMICAL COMPANY

GOING OUR WAY? IF SO . . . CONTA

ssential and called for. This man afraid to deviate one word from ie script or to change a camera ngle.

Then there's the disorganized uyer. He's not properly prepared o put the spot into work so he ad bs the shooting techniques, hanges his mind on the set and nprovises his way to failures. Or nto needless, costly changes.

We've also met the cautious, let's shoot it again" type. An excellent take has been made but this nan wants *two* or *three* more takes o choose from, running up the ost of time, materials, and talent.

The "alibi" buyer always blames he producer . . . even when the ey decision to which the client has bjected was his alone. But he's ot quite as hard to take as the chiseler" who tries to build his eputation as a "close" buyer. After a few years and a declining lientele, he finds that you always et just what you pay for, that wise uying leads to the *best* results.

Fortunately, we aren't plagued y the "pay-off" type but we ought o remember him and those *costly* ommercials he represents. They're eldom any good—they just cost more because you have to pay for *him*, too!

Let's be thankful we don't meet many of these "types." But we do have other problems. Like enough time to properly bid on complex work; like bidding on jobs already destined to go elsewhere. But we'll survive all that . . . doing our best on each new series in the house . . . helping make clients happy as their spots help make sales go up.

Above All, Let's Stay Creative . . .

by Lee Blair, Film Graphics and Television Graphics

A GREAT deal has been written and spoken about the desirability of the creative approach . . . about the people who work in agencies which help provide a true creative environment. Very few of us actually pause to try and define the meaning of that elusive word—*creative*. Since most discussions of this nature eventually end by trying to define the meaning of the word, let's *start* by defining it . . .

I think that to be creative is to be inventive, searching, daring and self-expressive. In being this way what you do becomes interesting to other people. The creative approach disturbs, upsets, enlightens and invests with a new form or character. It opens ways for better understanding.

The relationship between the agency producer and the film producer should be a creative relationship. The old attitude of "we're the brains, you're the hands" is just not conducive to good and inspired work. The production of first rate advertising films is most definitely a mutual undertaking where both responsibility and authority are shared by both agency and producer alike.

15% That Lack Preparation

Eighty-five percent of all television commercials are very carefully visualized, written and subsequently produced. The other fifteen percent suffer badly from lack of preparation. Within these agencies, the responsible team of the writer, account executive and agency film producer probably suffer from a lack of communication.

You, whose job it is to see these films produced properly, sometimes do not see the script or storyboard until after it has been approved and has had written into it many things which simply do not work when you finally try to piece it all together.

When you see something in preparation that appears *on the surface* to be logical and workable but which on second thought will not work or could be done better some other way, sound off about it right then, not later when you have

(CONCLUDED ON NEXT PAGE)



Lee Blair . . . *for the East*

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PARTHENON PICTURES
HOLLYWOOD

Many of Parthenon's most successful films have been created "in the shop": developed speculatively into full screen treatments before being presented to prospective sponsors.

Among the developed properties now available are:

For a sponsor who wants goodwill among the large oil companies . . .

"THE SIX HATS OF SAMUEL STRONG"

"Photoplay" format with Hollywood actors. By building the self-respect of service-station dealers, to reduce costly turn-over. (Full script exists.)

For a prestige sponsor such as Coca-Cola, Sears, Firestone or Kellogg . . .

"CHIMP, CHUMP, CHAMP"

A delightfully different approach to Bicycle Safety for kids 6-12. Impressionistic live-action and animation—done in a song. 12 minutes. Each of the 6 "rules" will adapt as a 1-minute TV commercial. (Present form: strip-film "storyboard" with song recorded on tape.) Extraordinary circulation potential, particularly in schools and free-time TV.

For a sponsor who wants public and teenage goodwill via a youth film with anti-delinquency overtones; but done in terms of fun and entertainment . . .

"HOLIDAY FOR BANDS"

A completed film, ready to release. Warm teenage boy-girl story with the musical color and excitement of a big band festival. Narrated by Jimmy Stewart—26 minutes—16mm but with a 35mm negative. The distribution expectation, particularly in schools and on free-time TV, is extraordinary.

For an Insurance Company (Group or Life); or a sponsor who wants goodwill from the mature audience . . .

"MEN IN MOTHBALLS"

An entertaining, but kidding-on-the-square dramatization of why the "Over 40" man and woman should no longer be rebuffed, but *welcomed* into the work force. (Present form: complete 33-page story treatment.)

"PARKINSON'S LAW"

Parthenon has optioned the book, for an animated-cartoon featurette with all-star name cast of voices. For documentary or theatrical circulation.

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(CONT'D FROM PRECEDING PAGE)

been bear-trapped into a situation which is impossible.

I recently saw an example of this situation where an agency producer was struggling with a scene in a storyboard showing the product held in the announcer's hand in a tight close-up—up into the camera—while the announcer was still visible in the remaining portion of the scene. To the art director this was unusual, but it was creating nothing but impossible problems for the agency producer.

The "Strong Man's" Role

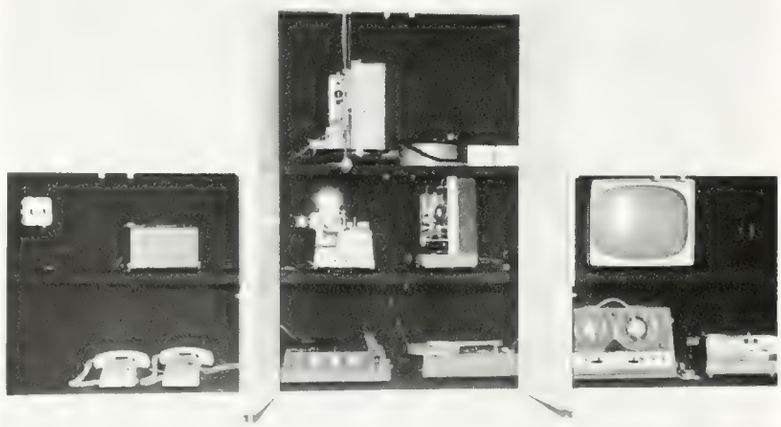
In that team of writer, account executive and agency film producer you often will find a "strong man." If he *inspires* others, you have a creative environment that will result in good films being produced. If, on the other hand, he merely *commands* the others to accept his point of view, the result can be very uninspired.

The agency producer is an important man because he occupies a key position between the agency and the film producer. If he is inspired and film-wise, he can be of invaluable aid to the writer, art director and account executive in creating scripts and storyboards which are effective. If he is also inspired by the enthusiasm of those with whom he works, he will in turn bring this same spirit of creativity to the film producer.

An Ever-Changing Situation

During the production of a film there is a constant and ever-changing situation. The agency producer who works with the full confidence of his associates has not only the responsibility but *the authority* to make decisions to meet this changing situation.

This positive acceptance of authority creates a freedom of movement and choice during the filming process which has but one inevitable result—the creation of effective advertising films.



At N.Y. Studios of Visualscope, Inc.—

Model Audio-Visual Unit for a Conference Room

☆ Visualscope's "visual power pack" is inter-connected and ready to operate. Controlled from nearby conference table are sound, curtains, dimmer and slidefilm advance. Equipment pictured (l to r): Variac dimmer and (below) office and private phones; Kodak Pageant 16mm sound projector with pair of Vidoscope anamorphic lenses. Below this, a horizontal double-frame Golden wide-angle, high-power slide projector and, adjacent, DuKane slidefilm projector. Center shelf, at bottom: high-frequency, automatic change DuKane turntable; low-frequency, automatic change Soundview turntable. At right: GE television set and (below) LaBelle automatic tape machine (the AVT Maestro) with automatic cueing device. Adjacent is a Robins DeLuxe Gibson Girl tape splicer and next to it, a Wollensak T1515 Stereo tape recorder.

Doors below open into storage space for films, cans, tape, additional projection equipment. All equipment can be controlled from a single switch knob. It's a setup any modern business would be proud to own.

PARTHENON PICTURES
HOLLYWOOD

Many of Parthenon's most successful films have been created "in the shop": developed speculatively into full screen treatments before being presented to prospective sponsors.

Among the developed properties now available are:

For a Casualty Insurance Company which wants to cut down its out-size "sympathy" damage awards . . .

"YOU, THE JURY"

A documentary to persuade better-class men and women to stop ducking jury duty — inspiring them on the grounds of their citizenship obligation, but also showing them, by following a jury through an actual trial, that the experience will be rewarding and refreshing. (Present form: 10-page format outline.)

"THE SEVENTH SENSE"

To bring out the broad *significance* of Data Processing.

"THE NINE-DAY WEEK"

To sell the rental-automobile idea to new patrons for untapped use.

"THE GOLDEN SPIRAL"

To show how and why good advertising works to actually reduce prices and create jobs.

"REPORT TO THOMAS BARTON"

To give the public a base for evaluating the influx of information on Space Exploration.

"THE WALKER MUSEUM"

To promote honestly, but with laughs, Pedestrian Safety. Another big-circulation picture.

"IF YOU WANT TO GROW UP, GROW UP"

To keep teenage automobile drivers alive longer. A School Vaudeville Show format.

THE ABOVE PROPERTIES ARE COPYRIGHTED. THESE AND OTHERS WILL BE PRESENTED TO RESPONSIBLE INQUIRERS.

— Call —

Cap Palmer, Hollywood, DUnkirk 5-3911 or Woody Conkling, Chicago, RAndolph 6-2919

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2625 Temple St. • Hollywood 26

You can do it yourself,



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ASSOCIATION FILMS' PRINT SERVICE PLAN*

. . . will give your film program the professional touch that means so much . . . and relieve you of the headaches, harrassments and *high-cost* of do-it-yourself distribution.

AF—provided services include: electronic film cleaning and inspection; IBM-reports-in-depth; temperature controlled print storage; show date confirmation notices; advance booking notices; repair and maintenance of prints; and print loss and damage insurance.

*Storage Shipping Servicing of sponsor-promoted motion pictures.

Who Uses Association Films' PRINT SERVICE PLAN?

The Metropolitan Life Insurance Company	5 Subjects
National Safety Council	41 Subjects
National Council of Catholic Men	98 Subjects
The Prudential Insurance Company of America	60 Subjects
American Bankers' Association	10 Subjects
Society of the Plastics Industry	9 Subjects

TODAY find out what this low-cost service can mean to you. Write or phone

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Broad at Elm	561 Hillgrove Ave.	799 Stevenson St.	1108 Jackson St.

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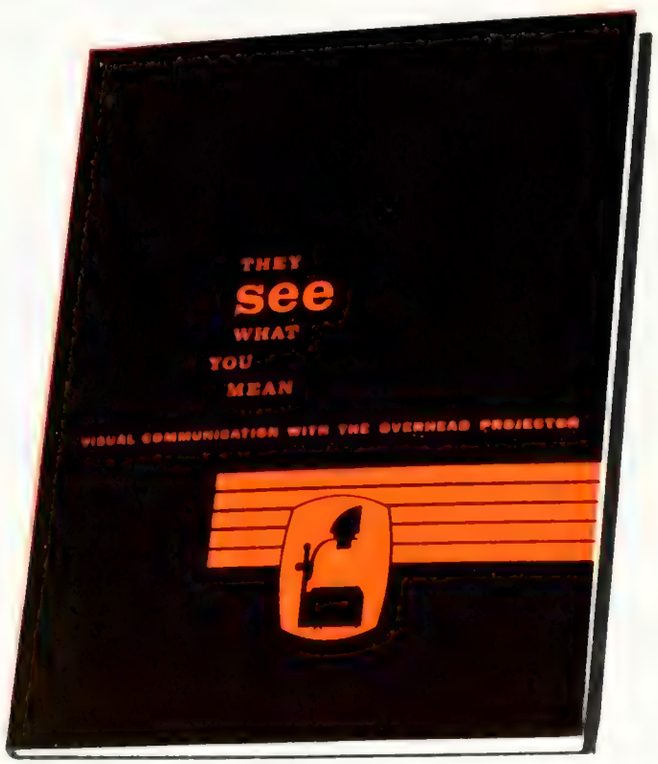
Comprehensive new book on overhead projection . . .

"They See What You Mean"

• Advantages of overhead projection • Principles of transparency design

• Invaluable to teachers, executives, salesmen

Here, in 88 fact-packed pages, is a complete treatise on overhead projection . . . its advantages . . . and how to use it effectively. Prepared by Ozalid's Audio Visual Department experts, it contains hundreds of tips on preparing transparencies by every known method, simply and inexpensively. Reveals secrets of successful presentation techniques. Tells how to create visual ideas. Profusely illustrated. "Must reading" for anyone who is using, or intends to use, overhead projection.



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audio visual

Only $3.75 at your nearest Ozalid Audio Visual dealer (listed). If he cannot supply you, write to: Ozalid, Dept. D-9-15, Johnson City, N.Y.

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SMITH'S PHOTOGRAPHIC STORE
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212 SUMMIT AVENUE (14)

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3910 CARNEGIE AVENUE (15)

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ALA MOANA AT SOUTH STREET
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Industrial A-V Exhibition Gets Good Press

Business Editors Devote Columns to 3rd New York Exhibition

ALTHOUGH ATTENDANCE and exhibitor participation were on a reduced scale, the Third Annual Industrial Film & Audio-Visual Exhibition, held last month in Manhattan's Trade Show Building, gained widespread favorable publicity.

"The press reaction significantly reflects the increasing interest in and growth potential of the audio-visual equipment industry and indicates the important role of our New York exhibition in dramatizing this trend," according to Herbert Rosen, president of Industrial Exhibitions, Inc. and organizer of the event.

Dawson Cites Marketing Aids

Both national business magazines and financial editors of metropolitan dailies gave good coverage to the show. Sam Dawson, business news analyst for the Associated Press, devoted a full column in his syndicated feature going to 1,763 members of the association. He focused attention on new a-v equipment being used by business and industry to speed up and improve marketing techniques.

The United Press International columnist, Bob Shortal, also reported the show to some 1,000 newspaper subscribers, calling attention to the growth of the industry and the current trend to more compact equipment.

Wide Range of Program Topics

Program attention was devoted to a variety of subjects, including the use of closed-circuit television in classroom teaching, medical film progress (reported by Joseph Hackel of the Medical Film Guild) and an address by film producer Fred Niles, president of Fred Niles Productions, Inc. Mr. Niles spoke on "The Challenge of the Years Ahead."

A major change in exhibitor arrangements brought the participants into a new "open floor" exhibit arrangement as contrasted with individual rooms previously used for exhibits in the preceding two years of the show. Plans are under way for the Fourth Annual exhibition, also expected to be held in New York City in 1960.



Above: *producer Fred Niles makes a humorous point during talk at Industrial A-V Exhibition.*

N. Y. Audio-Visual Council Meets in Syracuse Dec. 10-12

The New York State Audio-Visual Council, composed of educational a-v directors and supervisory personnel in that state, will hold its annual meeting on December 10-12 at the Syracuse Hotel, Syracuse, New York.

An address by N. Y. Congressman Harold C. Ostertag will be a feature at the annual banquet. Dr. Don Williams, formerly of Syracuse University Audio-Visual Center and president of the International Liaison Center of Motion Picture and Television Schools will speak on "How Audio-Visual Materials Are Used Abroad."

Exhibit areas during 3rd Annual Industrial A-V & Film Exhibition in N.Y.





COMPANY POLICIES ARE MORE THAN WORDS

If they are going to be effective, your supervisors have to implement them with a human touch.

Develop this in your supervisors by showing them proved methods of explaining, and gaining acceptance for, company policies.

Show them these methods with:

"INTERPRETING COMPANY POLICIES"

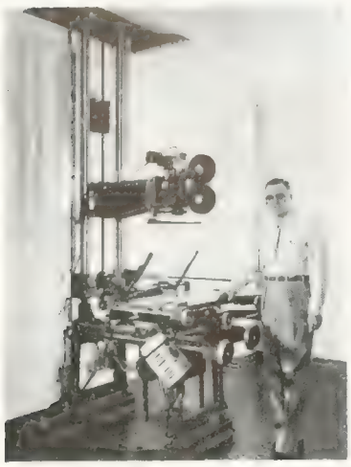
part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- **"THE SUPERVISOR'S JOB"**
- **"THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"**
- **"INDUCTION AND JOB INSTRUCTION"**
- **"HANDLING GRIEVANCES"**
- **"MAINTAINING DISCIPLINE"**
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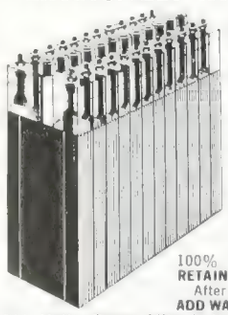


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BUSINESS NEWS

Bell & Howell Reports Best 3rd Quarter in History

☆ The Bell & Howell Company reported the best third quarter and nine months in its history. According to Charles H. Percy, president, both sales and earnings exceeded any previous corresponding periods.

Sales gains for the third quarter, up 25% over the corresponding 1958 period, were attributed to increased demand for the company's 8mm electric eye movie cameras and automatic projectors, as well as to the company's fall merchandising program.

* * *

Eastman Kodak Sales, Earnings Over '58 for Third Quarter

☆ Sales and earnings of the Eastman Kodak Company in the first three quarters of 1959, up substantially over a year ago, were the best the company has had for any corresponding interval.

Consolidated sales for the first three quarters were up 13% over the similar period of 1958; net earnings were 38% above the figure reported for the 1958 three quarters. Total sales of professional motion picture films were slightly above a year ago; films for professional still photography also made good progress. Strong third-quarter business helped to move total sales of photographic equipment well ahead of last year, aided by introduction of many new products earlier this year.

* * *

First Mobile Color Tape Unit

☆ The world's first mobile color TV tape recording facilities have been ordered by comedian Red Skelton. To be built at a cost of $500,000, the studio on wheels will include two Ampex color Videotape television recorders and three General Electric color TV cameras with associated studi gear. It will be housed in thre vehicles and is expected to b ready for operational use in abou four months.

* * *

Dorothy Zall Named an Officer of Animation, Inc.

☆ Dorothy Zall has been name treasurer of Animation, Inc., an elected to the board of directors according to Earl Klein, presiden of the Hollywood firm.

Mrs. Zall has been controller o the firm for the past two years.

Marie Klein, formerly secretary-treasurer, has become full-time secretary in the expanding firm, Mr. Klein said.

* * *

L & L Expands N.Y. Facilities

☆ L & L Animation, 480 Lexington Avenue, New York, has expanded its services and facilities with the purchase of a second Oxberry animation stand and camera for both 35mm and 16mm photography.

"L & L" are Lawrence Lippman and Irving Levine, both skilled veterans in animation art and photography. In the producer service field exclusively, L & L is equipped to do cartoon, technical or medical films, TV spots, product zooms, or title "supers."

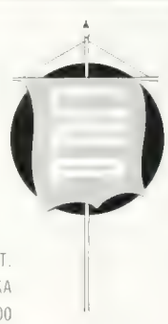
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Consolidated Film Industries Offers Printed Leader Service

☆ Printed leader for all types of 16mm films, providing return instructions, company seals, logotypes and other useful data, is offered by Consolidated Film Industries. Lettering may be ordered in any style or combination of styles.

Color of leader will not change with time. Price in 16mm width is 3c a foot when 1,000 ft. are ordered, plus a $10 charge for making of initial negative. On single orders of 5,000 ft. or more there is no negative charge.

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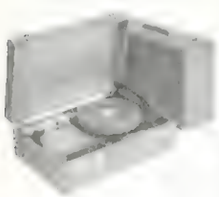


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The Films of the Year

☆ A review of prize and result-getting films of 1959 is a feature of the next issue of BUSINESS SCREEN.

News Along the Film Production Lines

Kodak Announces High-Speed Color Reversal Film, SO-260

☆ A new, high-speed color motion picture film that enables commercial producers to obtain color footage under previously impossible lighting conditions has been announced by Eastman Kodak Company.

Eastman Color Reversal Film, Daylight Type, SO-260, has a normal exposure rating of 160—comparable to the fastest black-and-white cine films now made. A companion, tungsten-balanced film, Eastman Color Reversal Film, Type B, SO-270, has a normal index of 125.

The new film combines fast speed with adequate sharpness, moderate grain pattern and excellent color reproduction. These characteristics permit photography under a wide variety of natural and artificial lighting conditions which have proved previously unsuitable.

Commercial motion picture producers are expected to find the film particularly valuable when photographing fast-moving objects or interior scenes, such as broad orientation shots, which formerly posed lighting problems. It is expected that such footage on Eastman Color Reversal Film will be inter-cut with scenes exposed on slower, finer-grained films with optimum quality, such as Ektachrome Commercial Film, Type 7255.

The new films will be available in limited supply beginning October 12 and in full supply early next year. Processing service will be offered by Kodak in Rochester, New York, and Hollywood, California, beginning October 5. Processing service may also be provided by other than Kodak laboratories or the film may be processed by the individual user if desired. Duplicate color prints can be made on any conventional print film.

* * *

Sidney Meyers to Direct New Colonial Music Picture

☆ Sidney Meyers, director of the highly-lauded documentary film, *The Quiet One*, has been commissioned to direct a 35mm motion picture on the music of the colonial period.

Called *Music of Williamsburg*, the 27-minute film is aimed primarily at television, but will be available for classroom and club use. It is sponsored by Colonial Williamsburg, Inc., the organization responsible for restoration of this 18th Century capital of the Virginia colony.

Mr. Meyers is spending several weeks in Virginia collaborating with Stan Croner, the author of the script, and preparing plans for filming next spring.

Besides being widely known for his direction of *The Quiet One*, a film on the problems and rehabilitation of a disturbed child, Mr. Meyers collaborated with Ben Maddow and Joseph Strick on *The Savage Eye*, a feature-length film on the problems of a divorcee in modern society. He also has been supervising editor for MGM's *Edge of the City*, and the NBC *Wisdom* films on Sean O'Casey, Picasso and Stravinski.

* * *

Ford to Release New Series of Driver Education Pictures

☆ The Ford Motor Company, aided by the National Education Association, is currently producing a new series of Driver Education motion pictures.

Replacing a previous series distributed by Ford since 1951, the new program will include four titles embodying up-to-date techniques. Films are intended for schools and driver education class use; they are expected to be released in early January, 1960.

Prints will be available on a cost basis (for outright purchase by schools) or via free loan. Write the Film Distribution Department, Ford Motor Company, The American Road, Dearborn, Michigan for further details.

* * *

Niles Produces Fund Films

☆ A series of television and radio spots being used in the Chicago Crusade of Mercy was produced by Fred Niles Studios. The series was produced by Edith Klaeser, former school teacher and advertising manager for Michigan Bakeries, Inc., Grand Rapids. The crusade has a goal of $14 million, to be distributed to the Red Cross and the Community Fund.

* * *

Oxberry on European Jaunt

☆ Enroute to London, West Germany and Sweden is John Oxberry, president of Animation Equipment Corporation, New Rochelle, N. Y. Among the most active travelers in the film industry, Mr. Oxberry will return to the Continent in early January, prior to a Far Eastern jaunt on February 15.

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Award Plaques at National Safety Congress

National Committee on Films for Safety Honors Sponsors

FIVE OUTSTANDING motion pictures on various phases of safety education, adjudged the best of 1959 by the National Committee on Films for Safety, were honored during the recent National Safety Congress in Chicago.

Plaque awards to the sponsors of these films were made at a public ceremony held on Wednesday evening, October 21, in the Grand Ballroom of the Conrad Hilton Hotel. O. H. Coelln, Jr., editor and publisher of BUSINESS SCREEN, made the plaque presentations on behalf of the Committee.



Above: *O. H. Coelln, publisher of* BUSINESS SCREEN (left) *presents award plaque to Coca-Cola's George C. Trippe.*

These Were Best in 1959

Winners of the top awards included:

—The Coca-Cola Company, sponsors of the motion picture *Lucky You*, produced by The Jam Handy Organization, Inc. Mr. George C. Trippe received the plaque on behalf of the sponsor.

—The Metropolitan Life Insurance Company and The American National Red Cross (co-winners), for the film *Teaching Johnny To Swim*, produced by the Institute for Visual Training, Inc. Mr. Thomas Berk received the plaque on behalf of the Metropolitan; Alfred W. Cantwell, national director of Safety Services, for the Red Cross.

—The AAA Foundation for Traffic Safety, for the film *Your School Safety Patrol*, produced by the Calvin Company. Burton W. Marsh, director of Traffic Safety & Engineering for the AAA was the plaque recipient.

—The Department of the Attorney General of Toronto, Canada, for the film, *The Broken Doll*, produced by Chetwynd Films of Canada. Mr. A. Witts, inspector of the Ontario Provincial Police received the plaque.

—Owens-Illinois Glass Co., for

Safety award plaque winners, *pictured during recent National Safety Congress ceremonies, are (l to r, top row) H. V. Gardner, director of safety, Owens-Illinois Glass Co.; Alfred W. Cantwell, national director, safety services, The American National Red Cross; Thomas Berk, Metropolitan Life Insurance Co. and William Englander, secretary, National Committee on Films for Safety. Bottom row (l to r): Burton W. Marsh, director of traffic safety and engineering, AAA Foundation for Traffic Safety; George C. Trippe, The Coca-Cola Company, and A. Witts, Inspector, Ontario (Canada) Provincial Police.*





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Honors for Safety:

(CONT'D FROM PRECEDING PAGE)

the film *Your Richest Gift*. H. V. Gardner, director of safety, received the award on behalf of his company.

William Englander, secretary of the National Committee on Films for Safety, introduced Mr. Coelln.



Above: *receiving plaque from Mr. Coelln on behalf of Metropolitan Life is Thomas Berk (right).*

Showings of all five prize winners preceded and followed the plaque award ceremonies.

* * *

Industry Film Producers Assn. Discusses Film Distribution

☆ Two recent meetings of the Industry Film Producers Association in Southern California have featured a review of television's role for industry-produced motion pictures and answers to the question: "how can we achieve maximum distribution and increased utilization for our film product?"

Providing answers to these questions on October 5 were three regional authorities on aspects of the distribution-utilization question. Members of the panel included Mrs. Margaret Divizia, director of the Audio-Visual Center, Los Angeles City Schools, who discussed educational needs and utilization criteria for industry-produced films and William MacCallum, western manager and a vice-president of Modern Talking Picture Service, Inc.

Mr. MacCallum described the special interests of his company's "club circuit" and discussed other audience segments of the general public who have an active interest in sponsored films.

A third member of the IFPA meeting panel was Dr. Martin Klein of television station KCOP, who represented the topic of public service TV. Dr. Klein gave his views on television uses for industry films and cited criteria for good public service TV programming.

A second part of the meeting was held in the studios of KTTV in Hollywood and featured a Videotape demonstration by the station's chief engineer.

* * *



Above: *Dr. Martin L. Klein (producer of television's "Adventure Tomorrow" show, tells Industry Film Producers about public service tv requirements. Bill MacCallum (ctr), Western v.p. Modern Talking Picture Service, spoke on distribution opportunities. Mrs. Margaret Divizia (r) gave schools' viewpoint.*

Hallen Electronics Occupies New Factory in Los Angeles

☆ Hallen Electronics Co., maker of magnetic film recording equipment, has occupied a new two-story plant at 652 S. Myers Street, Los Angeles 23.

Housed in the 30,000 sq. ft. structure are facilities for design, development and manufacture of magnetic equipment for instrumentation, motion picture and missile use. H. L. Powell, general manager of the company, noted the need for expanded production lines to handle the Hallen 1216 Recorder and new automatic tape and film equipment.



Briefing Industry Film Producers *on currently useful a-v techniques is Mrs. Margaret Divizia, supervisor of the Audio-Visual Center, Los Angeles City Schools. Other members of recent west coast meeting panel were Bill MacCallum (seated at left) and Dr. Martin L. Klein (above).*


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BUSINESS SCREEN

A Worldwide Look at Science Films

Active Production Widespread, Especially in Communist Countries, as International Scientific Film Association Holds 13th Congress

UNCLE SAM, whose world posture has recently been likened to a man walking a tightrope on the edge of outer space, had his complacent view of educational and scientific film leadership slightly altered during the 13th Annual Congress of the International Scientific Film Association, held in Oxford, England, earlier this fall.

To Oxford's hallowed halls and auditoriums came representatives of 21 countries, including an observer group from the non-member United States, carrying with them some 184 motion pictures in the areas of science education, scientific research and popular science. Welcomed by ISFA president Alexander Zgurdi (of the USSR) were delegates from six other Communist-dominated lands, East Germany, Czechoslovakia, Hungary, Poland, Bulgaria and Rumania.

U. S. Represented by Observer Group

U. S. observers included producer Reid H. Ray and Mrs. Ray; Col. Willard Webb of the Library of Congress and Mrs. Webb, Robert Green, Clyde Hall and Richard Elmendorf. They brought along a hastily-assembled handful of "representative" U. S. medical, scientific and popular science films. Three of these were medical subjects from the University of Kansas' Medical School, another was the excellent *Hospital Sepsis*, an American Medical, College of Surgeons, American Hospital co-sponsored film on hospital sources of infection. The Atomic Energy Commission film, *Medical Research Reactor;* an industrial film, *Rubber From Oil* (Esso) and another medical film, *Varicose Veins*, made up the U. S. selections for the international screening sessions.

But while the vast majority of countries represented, both large (USSR) and small (Austria, Finland, etc.) gave evidence of solid progress in use of the highly-developed arts and science of modern cinematography, the preoccupation in the United States with literally hundreds of amateurishly-produced televised lecture films for science education was sharply highlighted at the Congress.

Examples of U. S. Physics Films Shown

In a special program event, Dr. Thomas H. Osgood, Scientific Attache to the U. S. Embassy in London, presented examples of the *Harvey White Physics' Films* out of the series of 158 sound motion pictures now being offered U. S. schools. Delegate reaction ranged from cool indifference to hotly critical. By coincidence, this presentation was followed by a paper describing the extensive Soviet "film courses" in such fields as *The Automobile, The Tractor, Technology of Metals, Botany*, etc. These are also lengthy series of films, detailing every aspect of the various subjects covered and V. L. Zhemchuzny, Scientific Film Section of the USSR, observed that such courses "have demonstrated that they raise considerably the standard of teaching, increase pupil's progress, and reduce the time necessary for mastering the subjects." What kind of films are these?

"A considerable role in increasing the visual presentation of our films is played by the use of speeded-up and slow-motion photography, puppet and cartoon animation, as well as various special effects. Rapid assimilation by pupils is facilitated by a system of visual and sound symbols for denoting such concepts as cannot be seen (heat, force, pressure, etc.").



Alexander Zgurdi, USSR *(left) is president of the International Scientific Film Association; John Maddison of Great Britain, is secretary.*

Atomic Energy Series Is Widely Used

But Oxford was more than a film critique gathering. It could serve to remind the U. S. observers that while the land of Edison and Eastman was lagging in its classroom film lessons, it had the equipment and the technicians to turn out a universally-used Atomic Energy Commission film series that was unveiled at the Geneva Conference (one of these, *Medical Research Reactor*, was shown at Oxford). One of the U. S. visitors found little to cheer about in the General Assembly sessions of the Congress.

Responding to a BUSINESS SCREEN query, respected, experienced U. S. film producer Reid H. Ray had this to say about his journey to Oxford:

"For a film producer, attending the showings at the Oxford Congress should be an inspiration and I came away with enthusiasm and an urge to continue to produce films in a medium that has unlimited scope. But looking at films was not the sole purpose of the trip. The over-all picture was not so optimistic.

Needs "Unselfish Sense of Purpose"

"After a life of 12 years, there should be a much stronger ISFA organization in operation. A real, stable, unselfish sense of purpose would have given the Congress sincerity, stature and a strong organization reflecting high standards of film content, quality and purpose. These ideals did not appear in evidence during the somewhat stormy sessions of the General Assembly.

"Those in the group who were serious film makers could assure widespread influence if some of the politics were suppressed, rigid rules applied to film categories, and a realistic definition of the words "scientific film" adopted.

"The science programs shown by the British television people was much the same as the mediocre efforts of educational television within the U.S.A. The popular, entertaining ap-

(CONTINUED ON THE FOLLOWING PAGE)

Below: *an ISFA session on "The Use of Television in the Presentation of Popular Science Films" at Oxford. Panelists included British Broadcasting and independent representatives in England.*



Worldwide Science Films:

(CONTINUED FROM PRECEDING PAGE)
proach is forever the theme, plus some featured personality. Isn't it time that film makers, who have for two score years understood their medium and the tools of it, to come forth and be made responsible for filmed media in the educational field?"

Iron Curtain Countries Very Active

A producer from the United States could find more than inspiration at Oxford. A closer look at the swift progress being made in all forms of educational, research and popular science films under restrictions and limitations in Czechoslovakia, Poland and even East Germany, not to mention the U.S.S.R., was cause for reflection. A third of the countries at Oxford were Communist-dominated.

Poland brought 14 films to the Congress; will produce a total of 262 technical, educational and popular science films this year. In addition to 56 of the "popular science" subjects, Poland will make about 70 scientific films in this total.

Little Rumania reported production of 40 popular science films annually; Hungary created another 20 of these subjects and the U.S.S.R. reported production of 398 full-length and short educational, research and popular science films in the year. 24 issues of a popular science newsreel (*Science and Engineering*) were announced for Soviet public consumption.

Present Papers on Research Techniques

While film analysis and review was a major concern of ISFA delegates, sectional programs were devoted to a number of special topics. In the Research section, Dr. Bryan Stanford presented a paper on "Operating Theatre Techniques" and problems related to the photographing of surgical operations. Another Research program was devoted to "Time Lapse Studies and a Survey of Time Distortion as Used in Research" and on "Photographing Crators or Arcs and Act Welding."

Film content among the pictures exhibited at Oxford covered a wide range, emphasizing the need for greater definition of "science films." But some notably good pictures were shown. Czechoslovakia showed three rated as "unusual," including a 14-minute color film, *On Shining Traces*, that explained basic principles of electric discharges. Other Czech films worth seeing were the artistic *Drops and Bubbles*, an 18½ minute 35mm color exposition on the formation of drops and bubbles in liquids and *Motion and Time*, dealing with problems of the Einstein Theory of Relativity.

Great Britain's *Schlieren*, explaining this cinephotographic technique, was noted by producer Ray as "a high spot in the entire Congress." The Polish film on Ice Age mammals, *Witnesses of Ice*, was a fascinating study and that country's *Molanna From the Sandy House*, a treatise on the larva of the Caddis fly, used excellent color photography with extreme under-water close-ups.



Oxford University *was the scene of the 13th Congress. (All pictures are by Reid H. Ray)*

The French film, *Tooth by Tooth*, would make interesting fare for industrial audiences, showing work on a high-speed milling machine. Most news-worthy of the films was undoubtedly the Soviet's 21-minute picture on *Quadruped Astronauts* which showed Russian scientists working with dogs prior to space flights. Except for one genuine scene made inside a Sputnik, most of the film was shot in a studio.

Below: *Col. Willard Webb (back to camera) addresses ISFA president Zgurdi during an Oxford session. Other officials at table (l to r) include Jan Jacoby of Poland, Educational Section chairman; Lawrence Hallett, John Maddison (Great Britain); and Francoise Gazan of France.*



They Speak for Science

☆ His Royal Highness, Prince Philip, Duke of Edinburgh and Patron of the recent 13th Annual Congress of the International Scientific Film Association held at Oxford, England, preaced the event with these optimistic thoughts:

"No one can question that films, as a medium of communication and instruction in scientific matters, are an unqualified success. As the tremendous interest in science continues to grow and as more and more people aim for careers in science, the importance of scientific films for education and popular instruction will become even greater."

A Russian's View of Science Films

The Russian delegate, Igor Vassilkov, in an Oxford paper on "The Popular Science Film" was equally enthusiastic:

"There have always been periods in the history of nations when scientific genius soared high. And each such upsurge of great scientific discoveries saw science and scientists themselves turning to the arts and literature, as if for help in spreading, through the medium of poetic expression and artistic imagery, the spiritual culture of mankind; in permeating social consciousness.

"But is it not just such a period of scientific and technical progress that we are now witnessing?

"Forces previously altogether unknown to man—ultrasonic and ultraspeed—have come to serve him. Chemistry, crystallography, physics have united in an effort to demolish the seemingly unbreakable wall between the organic and inorganic worlds. And the utilization of nuclear energy, the ultra-speed jet aircraft, the gigantic proton-synchrotrons, automation and remote control in industry, the launching of artificial earth satellites:

"To relate them to the people, the arts are called upon, and first of all—the most popular art—that of the cinema. . ."

Should the U. S. Take Active Role?

☆ Although its participation has been "unofficial" to date, the United States *has* taken part in the 1958 program of the ISFA at Moscow and in Oxford this year. Certainly this organization has strong leanings toward the Soviet orbit but nearly two-thirds of its membership are from the West, partners in NATO or good friends and neighbors of the USA.

Can the United States help make this a less "political" and more useful organization for the benefit of world science? If that goal is possible and proper representation of our most experienced people in scientific and medical film production is assured, world science will benefit from our constructive participation.

Certainly a more representative selection of the *best* in U. S. science and medical films should be arranged for the 1960 program.

The world has been given this powerful film medium for universal viewing. The tragedy of our time is that we in America see little or none of the best which is being done on film in many lands abroad and export too few of our own films where they can do the most good.

There's Music in the Air at the

World Premiere of U. S. Steel Film in Pittsburgh

THE ENTHRALLING MUSIC of a superb new animated color featurette is filling a theatre and a hotel ballroom on Friday evening, December 4, when the United States Steel Corporation hosts the world premiere of *Rhapsody of Steel in Pittsburgh*. The premiere showing of the film will be held at the Stanley Theatre where the distinguished composer, Dimitri Tiomkin, will conduct the Pittsburgh Symphony Orchestra in an overture written by him for the occasion.

Later that same evening, the Pittsburgh Symphony will again be conducted by Mr. Tiomkin in his overture to *Rhapsody of Steel* at the Orchestra's annual dinner-dance at the new Pittsburgh Hilton Hotel. The entire score for the film was written by Mr. Tiomkin and recorded by the Pittsburgh Symphony. It was the first time this group has ever recorded a score for a motion picture.

Produced by John Sutherland Productions for U. S. Steel, the new 23-minute film begins its story with primitive man's discovery of meteoric iron, hits the important highlights of the history of steel and ends with the metal returning to outer space (whence it came) in the form of space rockets. Art direction was by Eyvind Earle, famed for his work on Walt Disney's *Sleeping Beauty*, and the dramatic narration for the film is given by actor Gary Merrill. Color is by Technicolor.

The orchestra's appearance under Mr. Tiomkin's baton are among the many "premiere" events of that evening. Company officials and many national celebrities are joining in the gala occasion, complete with Kleig lights, marquee interviews and a formal reception. BUSINESS SCREEN will cover the event by special invitation. The Tiomkin overture for *Rhapsody of Steel* has also been released as a special album.

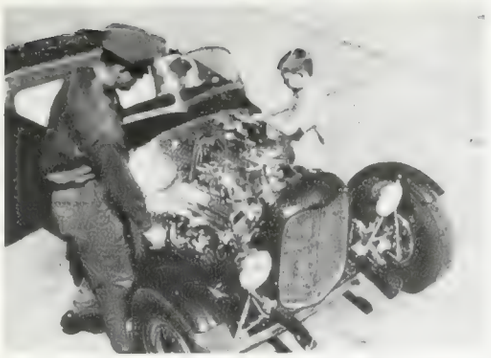
* * *

Kiplinger Premieres "Washington—At Work" in Nation's Capital on November 30th

☆ Several hundred top Washington officials, including members of Congress, labor leaders and business executives were preview guests of the Kiplinger Washington Editors on November 30 when a new motion picture *Washington—At Work* was screened in the Statler Hilton Hotel's Presidential Room. The 21-minute film was produced for Kiplinger by Wilding, Inc.

Austin Kiplinger, executive editor of the weekly Kiplinger Washington Letter, said the film is "designed to show the inside, behind-the-scenes Washington that is not readily available to visitors to the nation's capital."

Both W. M. Kiplinger and Austin Kiplinger, father and son, appear in the picture. The film will be available through Association Films, Inc. for nationwide distribution to business and other adult groups.



Medal Award: *Design, Complete Unit.* Advertiser: *Shamrock Oil & Gas.* Agency: *McCormick Adv. Co.* Producer: *Alexander Film Co.*



Medal Award: *Art & Photography.* Advertiser: *U. S. Steel Corp.* Agency: *Batten, Barton, Durstine, Osborn.* Producer: *Transfilm-Caravel.*

Chicago Art Directors Honor T. V. Films

SHARING SEVEN medal awards and four merit citations, television film commercials took one third of the 33 awards given print and visual media on November 23 by the Art Directors Club of Chicago.

Transfilm-Caravel, Incorporated, of New York received two of the medal awards, one for U. S. Steel (BBD&O) and one for a Ford commercial (J. Walter Thompson Co.), the latter in the new "visual squeeze" technique. The Thompson agency also was twice-honored with medal awards for Ford and Seven-Up commercials.

Out of the eleven TV awards, three were for auto commercials—a medal for Ford and merit awards for Dodge and Renault. Two medals went to soft drinks, Seven-Up (produced by Sarra, Inc.) and Faygo (produced by Story Board, Inc.). The Alexander Film Company received a medal award for a Shamrock Oil and Gas commercial (McCormick Advertising) and a merit award for the Dodge spot (Grant Advertising). Northwest Orient Airlines (production by Desilu); The May Company (production by Animation, Inc.) were other medalists.

ADCC's president Len Rubenstein (Clinton Frank, Inc.) and Ralph Eckerstrom, director of design, Container Corp. of America and chairman of the competition, made the award presentations. The jury included nine artists.



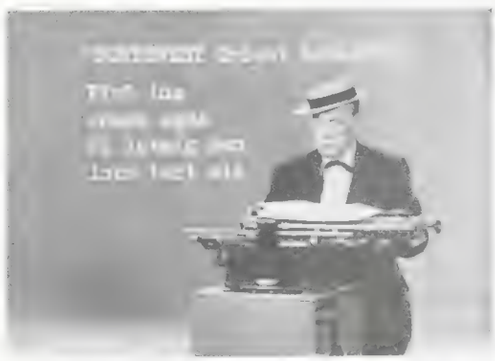
Medal Award: *Design, Complete Unit.* Advertiser: *The May Co.* Agency: *Weinberg Advertising Co.* Producer: *Animation, Inc.*



Medal Award: *Design, Complete Unit.* Advertiser: *Ford Motor Co.* Agency: *J. Walter Thompson Co.* Producer: *Transfilm-Caravel.*



Medal Award: *Design, Complete Unit.* Advertiser: *Seven-Up Company.* Agency: *J. Walter Thompson Co.* Producer: *Sarra, Incorporated.*



Medal Award: *Design, Complete Unit.* Advertiser: *Northwest Orient Airlines.* Agency: *Campbell-Mithun, Inc.* Producer: *Desilu.*



The cover picture: *Ford dealers from all over the country gathered at company headquarters on the American Road for their "Dearborn Holiday" preview of the 1960 Ford cars and trucks.*

After the Designers and Engineers Have Done Their Jobs . . . It's Time for Showmanship to Take a Hand . . .

Ford's Spectacular "Step Into 60's"

Dealers and Their Salesmen Take a "Dearborn Holiday" to Preview the Ford Division's 1960 Models in Stage and Screen Presentation

NEW MODEL TIME, those critical, traditional fall months when Detroit's automakers lay down competitive gauntlets for sales leadership, calls for the ultimate in selling techniques and business showmanship worthy of the many months of design and engineering effort which have gone into new car and truck lines.

It's a complex and challenging assignment as Detroit turns to the "selling sixties" and this year's car and truck program of the Ford Motor Company's Ford Division is no exception. Having achieved a leading competitive position in '59, Ford aims to hold that line! From its popular Fairlanes, through the Starliners, Sunliners, smart new Galaxie and classic Thunderbirds, Ford believes it has the "horses" for the 1960 race.

For the year ahead, there's also an important new entrant: Ford's "new-size" sales competitor, the low-priced Falcon. Add to this impressive product line-up, the 1960 line of Ford trucks which the Ford Division bills as giving its sales force "one of the broadest job coverages in the industry."

Stars of Broadway and Hollywood

Designers, stylists and engineers have done their job in preparing the Division for 1960. Now it was up to the sales and sales promotion chiefs in the Ford Division. Drawing from a well-stocked arsenal of stage and screen stars who have been and will be featured in the company's extensive television programs, utilizing the experience and skills of Wilding, Inc. for the creative planning and production of the introduction program, the Division opened the 1960 campaign with a "spectacular" flourish right on its own American Road.

To Dearborn, Michigan, this fall came Ford dealers from all over the country. For them a "Dearborn Holiday" on stage and scree with host-star Ray Bolger heading up a cast stage and screen celebrities that included Jar Powell and the Dukes of Dixieland. Oth stellar performers appeared in wide-screen m



Host and narrator *of "Stars and Cars," Walter Pidgeon, welcomed audiences to "a wonderful new world of Fords for 1960" in Vistavision film.*

tion pictures that helped to introduce special features of the 1960 cars and trucks.

"Stepping Into Sixty in Style . . ."

For its dealer-management guests, the Ford Division carried the lead theme into lively action, opening the program with a fast-paced, colorful song and dance revue, "The Wonderful New World of Fords." Original lyrics and eye-filling sets were created by Wilding for "The Four Eras" of Ford, with a nostalgic 1910 sequence on the Model T, a lively bit on the 1920's and the Model A and the late 40's with a "postwar dream come true" theme. The fourth era brought the story through the "T-Bird" development and into "the wonderful new world of Fords for 1960."

Performances by stars from Broadway and Hollywood were "integrated" with relevant selling themes throughout these live show seg-

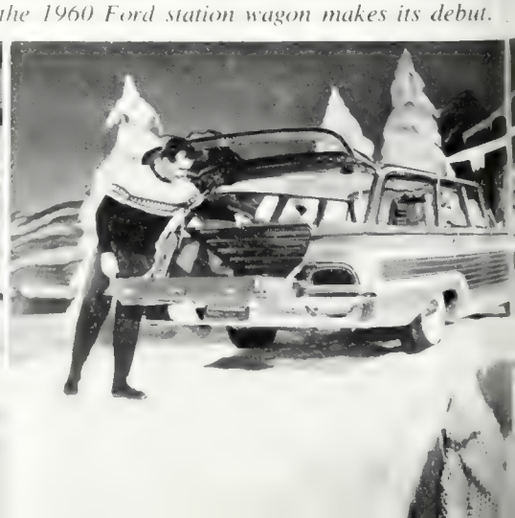
"The Four Eras of Ford" *sequence opens with this nostalgic glimpse of the 1910 era.*



. . . the Model T *has given way to the Model A as the "Four Eras" moves to the lively 20's.*



In this "winter carnival" *production number, the 1960 Ford station wagon makes its debut.*



"Stars and Cars, F. O. B. Detroit" Brings Salesmen the 1960 Fords at Regional Theatrical Showings . . .

nents. The singing star, Janis Paige, was featured in "From Now On It's Ford for Me" and Tennessee Ernie Ford presented features of the new line in the "simple A-B-C's" sequence. Through all these, introductions and tie-ins were ably handled by the deft, personable Mr. Pidgeon as host and narrator.

From Pioneer Past to Modern Roads

Fords highly-rated "Wagon Train" television program and its star, Ward Bond, was smoothly merged into the Dearborn program as a filmed sequence out of the covered wagon era dissolved into modern trucks out of the 1960 line. The film's story line appropriately carried viewers from early American roads to trucking's major role in the nation's commerce, on



Above: *a Wilding crew on location films sequence on one of the 1960 Ford trucks to be featured during the "Holiday" premiere.*



. . . big highway carriers *in the 1960 line got their share of premiere screen time.*

the farm and into the myriad of vital tasks performed by highway carriers.

Purposeful "entertainment" during the dealers' "Dearborn Holiday" wasn't all on stage and screen. Dealers previewed the company's major advertising programs planned for the coming year and met other leading personalities, like Jack Benny. But they also visited research and engineering facilities, test-drove the new cars.



Above: *opening the "Dearborn Holiday" spectacular was this fast-paced song and dance number with its lyrical theme that invited dealers and their salesmen to "look to the future and smile."*

Entire Presentation Put on Film

The dealer visit to Dearborn was only a prelude, however, to the important job of bringing the 1960 story to the more than 30,000 Ford dealer salesmen out across the land.

In subequent weeks, "Dearborn Holiday" was brought to regional meetings throughout the country—on film—and shown in leading theatres where salesmen gathered to view the new lines. For this hour and fifty-minute presentation that preserved the spontaneity and glamour of the premiere show, *Stars and Cars, F. O. B. Detroit* was filmed in 35mm wide-screen Eastmancolor and is a fine reproduction of the original "spectacular."

With the Fairlane 500 flanked by the Galaxie Fordor and Starliner and Ford's familiar "You're Ahead" theme song as background, the appropriate finale of the film's rolling title marked "the end of 1959 and the beginning of the selling sixties."

Fortified by Many Other Sales Aids

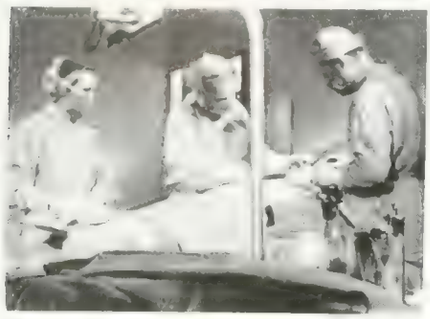
The 1960 new car introduction program is a key phase for the Division but its selling and training activities just begin with this effort. Specific product and service films are being widely utilized in future meeting sessions.

Below: *on the dramatic, back-lighted finale set, the 1960 Ford show cars were silhouetted for a long shot. Fairlane 500 is at top of pylon in background; the new Ford Falcon, front and center.*





Dean Harry Lyons *discusses the knowledge which students must acquire.*



The oral surgeon's role *is depicted as one of many study areas.*



Dr. Roy Blayney *helps the viewer explore the world of dental scientists.*



A statement by Dr. Tom Hill *reviews future of dentist organization-man.*



Service of the *public health dentist is described by Dr. Leonard Menczer.*

A.D.A.'s Unusual New Centennial Film Presents—

The American Dentist and His Profession

An Historic Episode Is Prelude to Significant Phases of the Present

ON THE OCCASION OF its 100th centennial celebration earlier this year, the American Dental Association found itself in the center of the headlines by refusing to be booted out of the Waldorf ballroom by a "Welcome Khrushchev" gala.

News of another type—not so sensational, but of more lasting significance—was the release of a documentary survey of dentistry in the mid-century in the form of an unusual and provocative motion picture entitled *Pattern of a Profession* (51 minutes, color, produced by Dynamic Films, Inc.).

Explores Current Research, Achievements

The film survey explores the profession thoroughly—its backgrounds, its ethics, its current research and its special achievements. In form, the story is woven from the thread-like connections that lead from a visual impression of the dental office to the horizons of the profession. The writer, Leo Hurwitz, conceived the structure as "an exploration of the unknown behind the familiar."

Well executed through the creative camera-work of Ray Long, the sequence becomes the cornerstone of the film as the viewer continues to return to this office throughout the picture.

Five Major Sequences in the Picture

Within this framework, the film presents five major sequences in its 51-minute length.

The first is a creative section indicating the backgrounds of dentistry by re-enacting the dramatic failure of Dr. Horace Wells as he sought to present to physicians in 1845 his discovery of anesthesia. The film utilizes an impressionistic sound track and the empty amphitheatre in Boston, where the event actually took place, provides the locale for photography.

The second sequence is a visualization of several major dental schools seeking the answer to the question: "What must a dentist know?" Dean Harry Lyons, of the Medical College of Virginia's School of Dentistry, represents in the writer's concept the dentist-educator, and in a revealing presentation gives an impression of the vast amount of knowledge necessary t work as a healer in the mouth.

"It is our job as dentist-educators to she away partial knowledge, the ignorances of t past and to replace them with the newer ce tainties that emerge from research and practi . . . to unify these scattered findings . . . a find a way to transmit a fluid inheritance young students, and at the same time to stim late the thirst for knowledge yet to come."

Working Toward Life of Dental Health

The third sequence explores the world dental research. Under the sharp probing Dr. Roy Blayney, former head of the Zoll Clinic in Chicago, the fascinating world scientific endeavor comes to life and we lear of the work being done to insure a lifetime dental health.

"We have already found a part of the answe . . . we will go on searching."

Serving the Community in Public Clinics

The fourth sequence gives us a view of th dedicated public health dentist and some in sight into how a profession serves the commu nity at large. Dr. Leonard Menczer of the Hart ford Public Health Clinic presents his material with warmth, and the views of the children in the clinic and the manner in which they are handled are a fine insight to the profession's sense of responsibility.

"To be sure, there is much to be done, but public health dentistry, in cooperation with the professional organization, the local dental societies, and the individual members of the profession everywhere, is helping to chart a course that will eventually bring to everyone the assurance of a lifetime of dental health."

Future of the Dentist Organization-Man

The fifth sequence is a short but effective cinematic statement by Dr. Tom Hill on the future of the dentist organization-man . . . the ethics, the responsibility and the purpose of this role. Here, briefly, but clearly etched, is the very heart of a profession and Dr. Hill proves

From this visual impression *of a dental office as its focal center, "to the horizons of the profession," the film is an exploration in depth of American dentistry.*



most eloquent in his statement that comes from a deep personal belief:

"The professional man never works alone . . . it is through professional societies, local, national and international, that he embodies the high demands of his work: the strict standard for education and practice; the sparking and guidance of a national research program; the obligations to fellow dentists and patient; the ethical principles of a healing art. Without dentists getting together in the pursuit of professional aims, these could not be."

The final sequence provides the climax of the film . . . the work of a great dentist, and a great man, Dr. Herbert Cooper of the Lancaster Cleft Palate Clinic. In a beautiful and touching



Dr. Herbert Cooper, *head of the famed Lancaster Cleft Palate Clinic.*

sequence we watch children, suffering from disfiguring handicaps, being brought to health and happiness. The love and dedication of Dr. Cooper provides a fitting conclusion for the film.

"The human face is not simple because behind it are far more subtle needs and feelings . . . but it is the place where the soul meets the world; and if the face is crushed or crippled, the being behind it will have trouble and tragedy with its world."

This then is the surface of the film. But below that surface lies a significant and interesting fact. Each word in the script as well as the camera work and editing, the direction and creative form of the film are all designed to change the attitude of the public towards dentists and dentistry. For when the film was conceived it was hoped by the American Dental Association that many of the erroneous concepts of the public would be eliminated and that a new, more accurate image would take its place.

In fact, this is what the film has accomplished. In test runs and preview audience showings the results have been a dramatic testimony to what a creative film can accomplish. Dentists have found a new insight into their profession and lay people have found an entirely new basis for their attitude toward this profession.

The film carries a blanket clearance for television use and is being distributed on free loan through the American Dental Association's Film Service at 222 E. Superior Street, Chicago. Both a 51-minute and a 27-minute tv version are available. It was produced under a grant from Church & Dwight and The Fund for Dental Education by Dynamic Films, Inc. Sol Feuerman was executive producer and Lee R. Bobker both directed and supervised.



Air travel was essential in filming New Zealand's torturous terrain for Pan Am.

New Zealand: Land of Legend and Contrast

Pan American World Airways Shows "Something New Under the Sun"

PAN AMERICAN WORLD AIRWAYS, already holding a firm lead in the field of travel films with a library of colorful sound motion pictures that literally "cover" three-quarters of the globe, has just added another "star" for its crown with a 25-minute color exposition on New Zealand, appropriately titled *Something New Under the Sun.*

Continuing the approach of previous films on Japan, Spain, the United States and Tahiti which Henry Strauss & Company have produced for Pan American, this latest Strauss' production probes behind the scenic facade of the island country to provide insight into the life of its people.

A Country "Like No Other on Earth"

Legend has it that the god Maui, fishing with his brothers, hooked an island from the sea. As they quarreled over who should have it, it escaped them all, falling back into the Pacific in the form of a broken fish. This is New Zealand . . . two islands 1,000 miles long . . . forming a country like no other on earth with elements, natural and human, that make it into a vestpocket world of its own.

This 1,000 feet of film brings coherence to the story of a land whose geography is a blend of the Riviera, Switzerland, Africa, Norway and Yellowstone Park . . . whose culture sees nothing strange in the spectacle of an ancient Maori ritual of defiance being danced by doctors, lawyers, judges and members of Parliament in the fashion of their native ancestors.

Thrust and Drive of a Young Culture

The film's characters cast the character of the country as the pioneering spirit of New Zealand is shown in revolutionary farming methods . . . with planting and fertilizing done from airplanes. But the deeper essence of that spirit is distilled in close-ups of the virile faces of people at their work. The thrust and drive of a young culture is caught in visual vignettes of cities and factories . . . it comes through strongly in the warmly proud narration of a New Zealander's voice.

Realizing the magnitude of the challenge New Zealand offered, Strauss went there with an overall theme in mind based on the contrasts in which the islands abound.

This plan made it possible to weave frontier gold-mining towns . . . hunting and fishing in a "tamed" wilderness . . . magnificently untamed fjord-land . . . cities like Dunedin and towns like Ohinimutu into an integrated pattern of color, sound and excitement.

The format enabled playing against each other a waterfall that is pure scenic delight and a waterfall harnessed for power . . . a primeval bubbling mud-flat against a 3000 foot geothermal bore for electric power generation.

It also left room for such unplanned "grace notes" as a comic-epic battle between two infuriated rams or a Maori boy plucking a fish from a cold stream to roast it in an adjacent hot geyser pool . . . as his people have done since the beginning of their time.

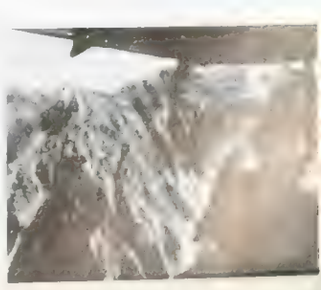
Pan Am Offices to Arrange Showings

Something New Under the Sun was filmed and directed by Henry Strauss, with script by Jerome Alden and original music by Earl Robinson. It is being shown non-theatrically (via local Pan Am offices nationally) and on television . . . and will be translated into several different languages for release abroad.



Above: *scene in Wellington harbor in "Something New Under the Sun."*

Below: *seaplane carries camera through country's southern alps . . .*





Though color cameras focus *on famed places around the globe, no scene in "Wonderful World" is more inspiring than America's Grand Canyon.*

"WONDERFUL WORLD"

Coca-Cola Bottlers Have a Big New Color Picture That's Taking Viewers to World's Scenic Wonders



COCA-COLA BOTTLERS all over the U. S. A. are taking their friends and neighbors on a colorful and inspiring screen journey around the world, thanks to a new 43-minute sound motion picture titled *Wonderful World*.

To make the picture, film crews of The Jam Handy Organization travelled 174,644 miles, shooting scenes in 31 countries. An original music score was recorded by a 56-piece symphony orchestra and sixteen voices. Forty-three of the world's most colorful cities and world famous landmarks from Britain's Parliament Buildings, the Pyramids, Victoria Falls and Kruger National Park to Hong Kong Harbor and Waikiki Beach were brought to the screen.

Songs and dances traditional to the lands where they were photographed and recorded are an impressive feature of *Wonderful World*. Fourteen countries are represented with their ballets, ceremonial dances and folk music. Appropriate to the product? A prologue to *Wonderful World* sums up the sponsor's international objective:

"The universal desire for something beautiful, something ordered and in good taste is expressed in architecture, the arts, sports, the varying patterns of hospitality. In these designs for living, there are impressive parallels everywhere in this truly wonderful world."

And a *Wonderful World* it is for viewers fortunate enough to see the picture via contemplated theatrical release these coming winter months or through 16mm showings which will be arranged by local Coca-Cola bottlers who have acquired prints.

Overseas audiences will be seeing the film in England, Germany, France, Italy, Spain and in many Arab lands. Ted Duffield of Coca-Cola's Advertising Department was coordinator of the extensive project, working with Pierre Mols and Frank Murray, director, for the producer, The Jam Handy Organization.

Below: *with Sweden's imposing Town Hall across the water in Stockholm the crew pauses on a "take."* Right, below: *Egypt's pyramids backdrop Jam Handy technicians as they film another "Wonderful World" scene.*





The Men Who Help Guide A-V Programs in Leading Industries Present Their Experienced Viewpoints:

How We Can Upgrade Audio-Visual Activities in Our Companies

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Business Screen Magazines, Inc.



Ralph Hoy:

QUALITY IN FILMS IS A STRAIGHT ONE-WAY PATH

☆ Quality is no accident. A straight line is the shortest distance between two objectives and quality is a straight, one-way street.

To achieve quality there can be no deviation. A fine film must have a clear-cut objective, one which can be seen from the starting line, and firmly fixed in the first few seconds. Length of film and its cost should be marked by the sum of the milestones to be covered—the points which make up the well-integrated whole.

In making a quality film no compromise should be allowed. This calls for a top writer, producer and director. Then, working as a team, the selection of attractive, clean scenes, allowing for sharp contrasts and change of pace, will determine the type of film to be used. A cleanly-cut visual effort backed by a score which will accentuate the whole will determine what is needed in narration.

By then the cost will become apparent and it will be warranted if this direct approach reaches a sufficiently high level, where "gravity" will bring back dividends over the years to come.

—Ralph L. Hoy
Exhibit & Motion Picture Mgr.
Aluminum Co. of America

"THE RESPONSIBLE MAN" IS YOUR COMPANY ROLE

☆ Upgrading audio-visuals in companies is most easily done by defining the calibre, scope, and responsibility of the employee who mediates between the company and the producer.

This "go-between" or "audio-visuals" man understands his company's policies, products, etc., and also understands audio-visual media. This puts him in a unique position. He and only he should talk for the company to the producer. Anyone else in the company interested in the production should communicate with the producer through the audio-visuals man.

The producer must abide by the same rule. This leaves the responsibility for quality of audio-visuals squarely with one man. If the resulting productions are inadequate, it is easy to know whom to fire.

—Henry Strub
Aluminium Secretariat Limited



Roy Vanderford:

THESE ARE FIVE STEPS TOWARD A BETTER JOB:

☆ We will upgrade A-V activities if we:

1. Keep well informed and worthy of being considered professionals in A-V communications.
2. Think of Audio-Visuals as tools that must be carefully designed and well made to be used with confidence and success.
3. Constantly apply practical methods to measure the effectiveness of our principal productions so top management will have evidence of their success as profitable and efficient tools.
4. Cooperate fully with any department interested in using even the simplest audio-visual.
5. Make sure top management sees all major productions.

—H. L. Vanderford
Film Production Manager
American Telephone & Telegraph Co.

BE OBJECTIVE: WE NEED MORE INQUIRING MINDS

☆ In my opinion, we can best help to up-grade Audio-Visuals in our companies by having inquiring minds—tough inquiring minds that almost reach the verge of skepticism. Too often, we are so carried away by the opportunity to demonstrate our rare skills in a mysterious field that our thinking becomes subjective rather than objective.

The best way to avoid this extremely dangerous pitfall, is to ask ourselves, and the people for whom we are doing a job, these questions:

1. What is the objective?
2. What are the reasons for wanting to attain this objective?
3. Is the objective—and the reasons for its attainment— reasonable and valid?
4. Is a visual aid—time, money and effort-wise—the best way to do the job?
5. Is there sufficient material—for both picture and sound—to make a convincing visual aid?
6. Which visual aid will do the job best?
7. Are sufficient funds available to do the job properly?
8. Is there an audience—or can one be manufactured—for this visual aid?
9. Can this visual aid be shown to the audience economically?
10. Will there be a profitable return to the company for the time, money and effort expended on the creation, production, distribution and showing of this visual aid?



H. F. Brown

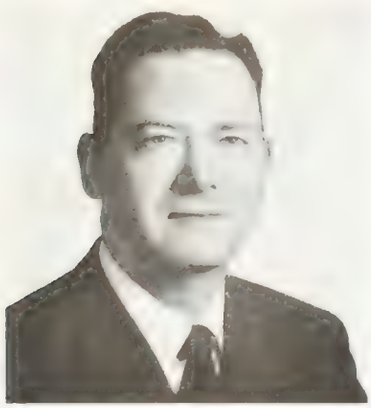
If these questions cannot be answered to the complete satisfaction of all the people involved, then the project is ready for reassessment or abandonment. If they can be answered to everyone's complete satisfaction, the project has a more reasonable chance of *success*.

Nothing up-grades Audio-Visuals better and faster than *successful* projects that achieve their objectives and give the company a profitable return on its money and the time and efforts of its people. Likewise, nothing down-grades Audio-Visuals faster and farther than *unsuccessful* projects that are slowly—but surely—sunk in the deep sea of bickering and recriminations. Unfortunately, too many Audio-Visual projects are doomed to this bitter fate at the start.

—H. F. Brown, *Manager*
Visual Aids Division
Shell Oil Company



UPGRADING AUDIO-VISUAL ACTIVITIES: NINE KEY POINTS FOR AUDIO-VISUAL PROGRESS



Ray Bonta:

WE PROMOTE BETTER USE; LET PEOPLE KNOW US

☆ Upgrading of audio-visual activities at General Electric consists of two steps—first—promoting the effective use of these communication tools, and second, selling our availability and talent to our clients within the Company.

Since we operate on a decentralized basis, the Visual Education operation has no "captive business." Rather, we work with our associates in our Advertising and Sales Promotion Department on the campaign plans of more than forty product departments. Fitting audio-visual tools in the basic advertising campaign plan is an important element.

Naturally we try to do the best possible job within budget on every audio-visual assignment. This kind of performance is a must if we hope to get more business from that department as well as from others who hear about the job.

We promote and explain the value of audio-visual tools through our monthly Visual Education Report issued to all our clients and prospects. Every year twenty of our top copywriters go through a 14-session Visual Media Course for a better understanding of these tools. We have recently made up a fifteen-minute film showing audio-visual tools being used by General Electric sales engineers in the field.

Tape recorded talks of many of our key executives made at a management conference were sent to them with our taped promotional message on it. Tours for prospective clients through our Audio-Visual Center in Schenectady also help us to sell. This planned promotional and publicity program of our work has been helpful in stimulating the use of audio-visual activity in the Company. These things —promoting the use of audio-visual tools and telling people we're available to do this kind of work—have, I believe, upgraded audio-visual activities at General Electric.

—R. W. Bonta
Manager, Visual Education
Advertising & Sales
Promotion Dept.
General Electric Company



Alan Morrison:

BECOME A "PROFESSIONAL" IN KNOWLEDGE, EXPERIENCE

☆ Audio-visual activities can only be upgraded in the eyes of management if the service rendered proves to be an effective aid in communication. To do this a top audio-visual specialist will not be satisfied just to know what mechanical aids to use but to become an advisor in the techniques and the use of aids that help to deliver the message.

An audio-visual man must perform as a professional. He will then become known as the "man to see." In this way the stature of the man increases and he becomes valuable in his service to his company. His management will not want to communicate unless they consider the use of audio-visual aids in the preparation.

There is a continuing challenge to audio-visual experts to broaden their experiences, knowledge and application of this special kind of aid to management.

If the activity brings benefits to management there will be no need to be upgraded. It will find its important and proper place in the management structure.

—Alan W. Morrison
Ass't Mgr., Administration,
Public Relations
Socony Mobil Oil Co., Inc.

NINE KEY POINTS FOR AUDIO-VISUAL PROGRESS

☆ Executives are well aware that their ability to solve managerial problems is not so much a matter of what they know, or what they can do, as it is what they can get others to do.

Every discerning manager knows that obtaining understanding, cooperation and helpful response from his employees, or the public, results primarily from good communication. They realize their success in solving the problems of management reveals how well they can communicate to inform and direct; to explain, influence and persuade, to instruct and train. Successful managers have heartily welcomed the help and assistance they have received from the use of time-saving and effective audio-visuals.

Audio-visuals will be upgraded only when, in their planning, production, distribution, use and evaluation, it will be recognized by our companies, that

—the problems of management have been identified and understood;

—the problems have been the subject of comprehensive research and thoroughly analyzed;

—the audio-visuals have been competently planned and designed to inform and motivate those audiences whose cooperation and assistance will be required for solution of their problems;

—they have been faithfully produced in accordance with the script, and accepted;

—they have been economically produced, and within the authorized budget;

—their distribution has been thoughtfully planned, and they have been presented to their intended audience;

—they were exhibited with presentation techniques that aroused interest in the problems;

—their use was critically evaluated and reported to all concerned;

—their contribution to the solution of managerial problems is recognized by top management as a desirable and profitable investment in understanding and accomplishment.

—J. T. Hawkinson, *Manager*,
Audio-Visual Services,
Illinois Central Railroad
Company



Frank Rollins:

SELL AUDIO-VISUALS AS WE "SELL" WITH FILMS

☆ When an audio-visual is produced, careful study usually goes into the subtlety of the approach needed to motivate the intended audience, but this kind of thinking doesn't start as a rule until the plan to make the audio-visual has been approved by management.

Possibly more care should be given to the subtleties of "selling" audio-visuals in the first place, thereby insuring a larger percentage of project approvals.

—Frank S. Rollins, *Manager*
Motion Picture Department
E. R. Squibb & Sons



Fred Beach:

ALWAYS MEET THE NEED; DESIGN BETTER PRODUCT

☆ The Audio-Visual Man is generally in the position of running a service operation. He can best upgrade his operation by making sure that he always serves a need and designs his product to do a specific job.

He must gradually advance his work so that he no longer produces "aids" but a product that takes its place alongside all other recognized media. It must be considered on an equal footing with all other forms of communication.

—Frederick G. Beach, *Manager*
Visual Aids Department
Remington-Rand

UPGRADING AUDIO-VISUAL ACTIVITIES

WHEN PRODUCING VISUALS USE CAPABLE SPECIALIST

I believe the re-application of old principles and attitudes is most important to continuing growth in the audio-visual field. For example:

Make the media fit the need.

Too often we are inclined to use the audio-visual aid that we are most familiar with or is the least expensive or that the boss likes the most rather than taking the time and effort to apply the aid that will do the *best job for the situation.*

Use the specialist who is most capable.

There is a great deal of difference between the art of producing a motion picture and the art of producing a sound slidefilm. Specialists in this field have been trained to think in terms of their particular media. I find that this often extends into the editorial accomplishment. A good advertising copywriter is very rarely a sound slidefilm writer. Therefore, it is important to use people who know how to do the job best.

Determine the result desired, then budget the money.

Although it is possible to produce an audio-visual aid to fit any budget and because money is an important part of every-day life, we are most often inclined to plan our audio-visual projects from an established budget. Nine times out of ten, we reduce effectiveness with this approach. The greatest motion pictures, slidefilms, etc. that I have seen have been produced by people whose first thought was *result.*

Let people know that an audio-visual aid is a means to an end, not the end itself.

The fact that we use the three-letter word, "aid," so often in our proposals and conversations makes it quite common and we fail to realize that an audio-visual is an aid or an assist—that it very rarely accomplishes the whole job in itself.

Be sure the user *knows how* to use these tools. Audio-visual aids' people are technicians, creative artists, and are too often so close to the production of the media that they fail to understand that there are techniques for using the media. Some of the greatest audio-visuals ever produced have lost their effectiveness because the user did not know how to present them.

—E. M. Campbell, *Manager*
Sales Training, Plumbing and Heating Division,
American-Standard



Peter Hickman:

ESTABLISH FILM'S GOAL AND INTENDED AUDIENCE

☆ It's all too easy for the audio-visual specialist—client or producer—to become so engrossed in the film itself that he loses sight of the main objective. He becomes so enchanted with the design of the vehicle that he forgets which direction it's supposed to be heading—and the results can be disastrous.

Everyone concerned should know from the start exactly what *single purpose* the film must accomplish, and what *kind of people* must absorb and *understand* its message.

Secondary objectives are all right as a by-product, but not if they distract attention from the main point. Too many films degenerate into a good-looking but confusing mishmash of sales-promotion, training, public relations, employee indoctrination, etc.

—Peter Hickman
Training Director
Smith Kline and French



George Dorman:

PROFIT BY EXPERIENCE; SET LEADERSHIP GOALS

☆ Success in the audio-visual field is governed by the same principles as in other fields: help wherever we can; do it effectively; do it on schedule; do it according to a sound, well-considered plan; do it within the budget; do it with each audio-visual team member constantly striving to make a greater contribution.

The audio-visual team should constantly review and criticize its own work, observe results and generally profit by experience. Each member of the team should be encouraged to become increasingly capable to meet a greater challenge. The team captain must ever be alert to practice good leadership and, thereby, deserve the respect of his aides.

If we do an increasingly more effective job, more departments will request our services. That, in my opinion, is the surest way to UPgrade Audio-Visuals in our companies.

—George J. Dorman
Assistant to Director
Communications Services
United States Steel Corp.



Alden Livingston:

LET'S USE THESE TOOLS WITH MORE CREATIVITY—

☆ It seems that the time has come to concentrate on the utilization of audio-visual equipment and materials rather than talk "gimmicks" or "gadgets." Now that we have a pretty complete set of tools, our use of them depends entirely upon our own creativity.

It is time for a more positive and aggressive approach. Too much emphasis has been placed on the "aid" instead of selling the medium as an end to better communications.

—Alden H. Livingston
Manager, Motion Pictures
Advertising Department
E. I. du Pont de Nemours & Co., Inc.



Frank Greenleaf:

APPLY WHAT YOU LEARN TO COMPANY'S BENEFIT

☆ The best way I know of to "Upgrade Audio-Visuals in Our Companies" is to strive continuously to learn more about the field ourselves and thereby be ready to utilize our knowledge for the benefit of our company. In other words, we should keep up-to-date as much as possible.

There are several ways of doing so. One good way is to belong to and actively take part in groups which discuss problems and exchange ideas in this field. The Industrial Audio-Visual Association is an outstanding example of such a group.

Another good way is to read the many fine books and publications available on the subject which constantly reach our libraries and newsstands. BUSINESS SCREEN, for instance, not only contains a wealth of information itself, but also lets one know of other new publications as they become available.

And don't overlook the salesman. All of us in this work receive calls from many salesmen anxious to demonstrate new equipment or offer services. Far from being pests, they can often solve a problem or introduce you to a new tool which can be a valuable aid.

Summing up, a good A-V man (1) overlooks no information which in turn will help him to be of more value to his company. (2) Makes sure that he translates all this information in his respective company.

—Frank B. Greenleaf,
Supervisor
Film Distribution
United States Steel Corp.

All of these contributors are members of the Industrial Audio-Visual Association. This feature continues in our next issue.

UPGRADING AUDIO-VISUAL ACTIVITIES:



Tom Willard:

LET MANAGEMENT KNOW AUDIO-VISUALS' VALUE

☆ In order to upgrade Audio-Visual activities in our companies, some of us must first establish the validity of the Audio-Visual concept.

We must demonstrate to management the existence of a highly developed body of knowledge, utilizing a variety of closely related techniques, the whole constituting a well-defined branch of the science of communications.

When, as a result, the Audio-Visual capabilities of the company have been *concentrated* in a single organizational unit (no matter how large or how small), we will have created a condition for maximum improvement.

—T. W. Willard
American Bosch Arma Corp.



Harold Daffer:

THE "RESTLESS SPIRIT" LOOKS FOR BETTER WAYS

☆ We have in our corporation a pet theme aptly labeled "a spirit of restlessness" and we in our own domain of Audio-Visual attempt to capture that spirit to its fullest degree.

We are never satisfied with yesterday's endeavor, but constantly seek to upgrade our work. We cast around for the unusual way to tell the usual story, to captivate the eye, capture the mind, en-*trance* the ear.

We link this spirit of restless creativity with the hard-working word service, and even in the smallest assignment try to do a job for our client that will always meet his deadline, tell his story eloquently, reflect credit on his operation, make our entire corporation bespeak quality.

Be the assignment large or small we give it all we've got, and then find ourselves completely awed by our work load which grows and grows ad infinitum.

—Harold W. Daffer
Staff Film Producer
Minneapolis-Honeywell



Charles Shaw:

WE NEED MORE FOLLOW-UP WHEN FILM'S ON THE JOB

☆ The enthusiasm we all have for a new audio-visual production is pretty good insurance that it will get shown—for awhile. But when the tensions of production and the excitement of previews have died away we may overlook a tremendous truth: the useful life of our latest creation has *just begun.*

Even our own enthusiasm is liable to wane after the dozenth or so showing and we develop the attitude that it's "old stuff." But, regardless of how *we* may feel, our audio-visual presentation still carries the same punch and is just as effective as ever with *each new audience.*

The finest A-V presentation is worthless if it isn't used; we must follow through for the maximum number of showings if our presentation is to pay its way.

A presentation is like an auto: you have to put it on the road and ride it continually if you expect to get anywhere.

—Charles N. Shaw
Audio-Visual Director
Armour and Company

IMPROVE OUR CAPABILITY TO HELP OUR MANAGEMENT

☆ First of all, we as audio-visual people should do all we can to improve our own individual capabilities by first taking advantage of special training offered by our own companies and by taking external courses related more specifically to A-V work; art, printing and typography, etc., available from local colleges and institutes.

If our management is not using A-V's, it is our task to acquaint them with the advantages of using them, prepare case histories, examples, etc., of how visuals have helped in other companies.

Most important, we should strive for acceptance, on the part of management, of depending on our services. When we are given a job by management, they should know that it will be completed to their satisfaction on time without need for further responsibility on their part.

—Raymond W. Roth
Senior Staff Assistant
Graphic Arts & Distribution
United States Steel Corp.



"Pat" Haynes:

CLOSE THE GAP BETWEEN AUDIENCE AND PRODUCER

☆ In the effort to improve the effectiveness of A-V aids, I suggest that a stronger rapport be established *between the intended audience and the producer.* This is, I believe, a neglected factor.

In the production of motion pictures for the public, "pretesting" in itself is not sufficient but, coupled with an opinion from an experienced distributor at the planning stage, a strong guide can be established. To avoid it has proven disastrous in too many instances.

—R. J. Haynes, *Supervisor*
Film Distribution
Motion Picture Dept.
Ford Motor Company



Deforest Treichler:

TAKE YOUR RESPONSIBILITY —LIVE UP TO THE JOB

☆ In my opinion the upgrading of audio-visual activities in many companies may not be possible at present due to the lack of a clear cut audio-visual aid policy and objective; however, if this is spelled out in writing, then and only then can an audio-visual advisor or manager attempt to build or expand a worthwhile A-V setup.

One of the most effective methods of upgrading the audio-visual activities in any company is for the audio-visual manager or advisor to have his activities so organized and equipped that he is in a position to bring the maximum benefit to the management, key personnel and others in all departments of his company.

In this key role he will render advice and assistance, providing an audio-visual service that will enable his management, key personnel and others to communicate their ideas more effectively in all types of formal and informal presentations.

—Deforest G. Treichler
Training Advisor
Socony Mobil Oil Co., Inc.

LOOK FOR SOLUTIONS TO YOUR COMPANY'S PROBLEM

☆ 1. Stop trying to find reasons for greater use of Audio-Visuals—look for company problems the Audio-Visuals will help solve.

2. Teach, by example, the effective use of Audio-Visual aids and use the simplest and most economical to make your points.

3. Never plan a "terrific" Audio-Visual aid—plan a solution to a problem. The Audio-Visual aid will be recognized for what it *does* rather than what it *is.*

—W. J. Connelly
Assistant Advertising Manager
Union Carbide Plastics Co.

ndustrial Audio-Visual Executives—

Review Communication Problems at Eventful Princeton Meeting

Highlights of the Association's Annual Fall Program

MEMBERS OF THE Industrial Audio-Visual Association returned to the Princeton nn, Princeton, N. J., for the second successive year on October 13-14-15, to hold the I.A.V.A.'s nnual fall meeting in the East.

Program Chairman H. LeRoy Vanderford (American Telephone & Telegraph Company) explained that his committee had decided to forego outside visits this year so that members would have more time to discuss their day-to-day problems in audio visual communication.

Cites Value to Members

"Our members present have common problems," Mr. Vanderford said, "yet, they are surprisingly wide in scope. Many of us are concerned with the administration of public relations and training programs that use every form of audio-visual materials from tape to motion pictures.

"Others are concerned primarily with television, advertising, employee information and sales promotion. Some produce their own films, others work through producers. Most of us either have a lot of know-how or know someone who does.

"This is the reason this organization is so valuable to us and to our companies. Perhaps the greatest benefit we share as members of this very personal organization is the privilege to call on any member for counsel or help when we need it.

"One of the principal purposes of the national meetings is to provide the opportunity to meet and get to know fellow members, to exchange ideas, experiences and information that will help us in our audio-visual work."

Wide Range of Topics

The program Mr. Vanderford and his committee presented comprised a wide overview of the audio-visual scene. Technical demonstrations included those of Roy R. Mumma (U.S. Steel) on a new method of pre-testing films; Dennis Gunst (Fordel Films) on post sound synchronization for motion pictures; William Gibbs (MGM-TV) on the use of cobalt blue lighting for making traveling mattes; Edward Winkler (Eastman Kodak) on the new Eastman ASA 160 color reversal motion picture film; John Hoppe (Mobilux Co.) on the Mobilux method of producing "animation" effects; and Mrs. V. Smith (Polaroid Corp.) on the new Polaroid ASA 3000 film.

Papers on film production and utilization were presented by Dr.



AT&T's Roy Vanderford, *program chairman at Princeton.*

Don Williams (Kansas City University); Willis H. Pratt (American Telephone & Telegraph Co.); Earl Whitcraft (Socony Mobil Oil Co.); Charles Corn (Admasters Prints); and Ott Coelln (BUSINESS SCREEN).

Panel discussions were conducted by W. J. Connelly (Union Carbide) and D. G. Treichler (Socony Mobil Oil Co.).

Guest speakers at the President's Dinner were Richard J. Jennings (Monitor) and M. D. Schackner (Johnson & Johnson).

Five new members were elected to the Association: Jack Borland (Smith, Kline & French), Jack Flynn (Union Carbide), Erik Kristen (Pan American World Airways), Don Peterson (Caterpillar Tractor Co.) and Jerry McGarry (Wyeth Laboratories).

John T. Hawkinson (Illinois Central Railroad Co.), president of I.A.V.A., greeted members and guests with a presentation of the importance of audio-visual communications in industrial management.

"In industry today," Mr. Hawkinson said, "with its mass communications problems, we would be poorly informed, poorly directed, and poorly trained were it not for the use of audio-visual media.

"In their dominant role of communicating intelligence audio-visuals exert a profound influence in our lives. Every meeting brings us to a new threshold.

"Investment in Understanding"

"Technical advances in the art of communication must be explored, explained, utilized and evaluated. The psychology and technique of presenting both new and old audio-visual communicators is a never-ending phase of our communications problems.

"I like to think of our I.A.V.A. activities as a behind-the-scenes operation in our companies. For any company it is an investment in understanding. The ever-expanding use of the effective communicators in industry has been continually enhanced throughout the years by the members of this organization. Not only to the credit of themselves but, most important, to the benefit of their management."

Roy R. Mumma (U.S. Steel) described a recent project of his company in the realm of humanizing and personalizing communications techniques. Assigned the job of making a visual presentation based on a booklet, *Management Guide to Communications*, Mr. Mumma's task force committee first made a sound slidefilm using 130 Polaroid slides, rough art, and non-professionally recorded tape track of a proposed film, *Bear by the Tail*.

Decide on Professional Job

This film, presented to top management, was so well received that a decision was quickly made to produce the motion picture professionally. Mr. Mumma said that the pre-testing idea was economical, convincing and provided such an excellent blueprint for the final production that filming was fast, efficient and considerably within the budget assigned to the project.

Dennis Gunst (Fordel Films)



Member panel *leads discussion of current audio-visual problems as Industrial Audio-Visual Association holds annual fall meeting.*

Below: *panelists Fred Beach, Bill Connelly, Ray Roth and Frank Rollins discussed improving company use of audio-visuals in 1960.*



Industrial A-V Executives Meet:



Monitor's Dick Jennings (*NBC*) *was a speaker at annual dinner.*



From MGM-TV, *Bill Gibbs told of useful film techniques . . .*



Dr. Don Williams *described a production program overseas.*



Charles Corn (*Admaster Prints*) *showed a useful slidefilm . . .*

(CONT'D FROM PRECEDING PAGE)

demonstrated his method of accurately post synchronizing speech to pre-photographed scenes. Highly complicated, the method involves recording equipment designed by Mr. Gunst, which starts and stops automatically as each speech sequence appears on the screen.

Although hard to describe, the proof of the system was entirely convincing: a demonstration film enacting a Shakespearean scene was recorded by post synchronization and with complete fidelity.

Mr. Gunst said it was most useful in providing good sound tracks of scenes photographed under difficult conditions — out of doors, noisy factories, etc. With his system, extraneous noises may be eliminated, if desired, or realistically controlled by proper mixing.

When Egg-Heads Are Best

Dr. Don Williams (formerly at Syracuse University) told how Syracuse undertook a million dollar film production program for the United States Information Service in Iran, Greece and other mid-east countries.

He explained that in some "touchy" areas it was possible for such "egg-head" groups as college people to accomplish much more in reaching the people, getting them to cooperate in film production, than official agencies.

The purpose of the films was to show, by example, how some villages had helped themselves progress in physical well-being. Dr. Williams showed one typical example, a film of the men and women of a remote village in Greece—Kosmos—who had built a 10 Km road, all by themselves, connecting their mountaintop homes to the main road to Sparta for the first time after centuries of isolation and gradual stagnation away from the main stream of life.

Based on the example of the Syracuse film unit, the Iranian government has recently set up a complete film production center which is making pictures on social, health and welfare problems of the people of Iran.

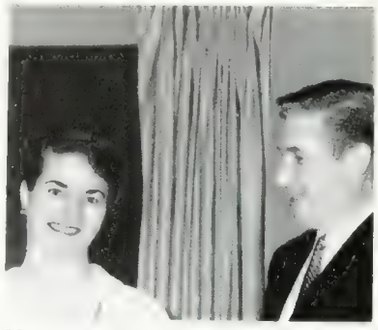
Measuring Films' Effects

Willis Pratt (American Telephone & Telegraph Co.) described methods the Bell System has developed for measuring the tangible effectiveness of employee informational films.

With 12 years of experience in testing films for public use, AT&T has recently been using similar techniques to test employees before and after seeing films.

Mr. Pratt stressed that while quantitative measurements are all right in their place, qualitative measurements serve a greater purpose in determining the effectiveness, not only of film, but of any other method of communication.

AT&T has found this, for instance, in determining the value of an informed employee force, that customers who know and talk to company employees have an 11% better attitude toward the company and its management than those who don't. They also have a 4% better attitude toward the company regarding the cost of the service.



Hostess at IAVA *meeting was Mrs. Bert McGarry, shown above with member, Bert, of Socony-Mobil.*

It is this type of qualitative measurement that the company has found to be more useful than counting the number of times a film has been shown.

Mr. Pratt introduced statistical evidence that employees were better informed after seeing company films, had a better attitude toward the company, had a greater desire to transmit this information to customers, and of all methods of receiving information they preferred movies (64%) over house magazines (47%), booklets (42%), employee bulletins (33%), posters (27%), and flip chart talk (22%).



Roy Mumma *of U.S. Steel wa twice-featured on program . . .*

Gibbs Tells Film Technique

William Gibbs (MGM-TV) described various methods of photographing foregrounds for superimposition on backgrounds separately filmed. His company's system using cobalt blue backgrounds for making traveling mattes, was demonstrated by color and b w scenes from MGM movies and TV commercials.

Mr. Gibbs said the blue process eliminates the "hot" center spot so often encountered in background projection, and has technical advantages over other traveling matte systems.

Shows New Eastman Stock

Edward Winkler (Eastman Kodak Co.) showed reels of film made with the new Eastman Color Reversal Film, Daylight Type SO-260 (ASA 160), and Tungsten Type SO-270 (ASA 125). Though not of optimum quality, and designed for special purposes, the new films showed surprisingly good color saturation and accuracy, much less grain than might have been expected from a film of this speed. It is not expected to replace

(CONTINUED ON PAGE 65)

Below: *new IAVA members pictured at Princeton were (l to r) Jack Flynn, Erik Kristen, Don Peterson, Jack Borland and Jerry McGarry.*



The Telephone in Today's Home

Bell System Presents a "Plan for Pleasant Living"

SPONSOR: American Telephone & Telegraph Company.

TITLE: *Plan for Pleasant Living*, 15 min., color, produced by Owen Murphy Productions.

☆ A model home, planned by the editorial staff of GOOD HOUSEKEEPING Magazine, opened for public inspection last fall in Middletown, N.J. Endowed with imaginative design and decor, the home was widely acclaimed; during the period it was open to the public over 150,000 people went through it.

The Bell System, impressed by the house, and particularly because it was a "well-telephoned" home, has released a film which takes viewers through the premises in a style reminiscent of "Person to Person." Audiences see not only Good Housekeeping's concept of a well-designed residence but also some ideas on good telephone planning including appropriately located telephones in color, dial night lights, door answering by telephone and a portable extension in use at an outdoor location. Some of these items will be part of the telephone company's Home Communications System, which will be available to the public in 1960.

Plan for Pleasant Living was produced principally to reach women and employees—women through the home decorating appeal and a "soft sell" approach—employees through a graphic representation of good telephone planning, to enhance their appreciation of the sales job.

The Bell System Companies' merchandising activities for increased residence extensions have produced excellent results during the past three years—a net gain of over a million each year. This film is tastefully designed to supplement the "well-telephoned home" campaign.

Stars Help Make "Won In a Walk" a Winner

SPONSOR: United Fund of Allegheny County (Pittsburgh).

TITLE: *Won In a Walk*, 24 min., produced by R. G. Wolff Studios.

☆ The 1959 United Fund Campaign of Allegheny County (Pittsburgh) is getting a warm response, despite local exigencies of the steel strike.

Playing an important role in building public interest is a 24-minute motion picture, *Won In a Walk*, produced by Raphael G. Wolff Studios, Inc. under the personal supervision of R. A. Roxas, Westinghouse Mfg. Corp.

Dick Roxas, who heads up motion picture activities at Westinghouse, has supervised production of several United Fund films for his home county in recent years. One of these was a national award winner and *Won In a Walk* upholds that record.

The basic story need of such films is to show contributors where their money goes. A top-flight professional cast which includes

(CONTINUED ON PAGE 69)

Below: *Ethel Mertz, Eddie Albert and Bill Frawley in a scene from the United Fund film "Won In a Walk."*











These are scenes from "The Onlooker," current N.Y. Fund picture.

Fund Film Aids N. Y. Campaign

Showings of "The Onlooker" Reach Large Audience

SPONSOR: Greater N.Y. Fund.

TITLE: *The Onlooker*, 11 min., produced by MPO Productions.

☆ *The Onlooker*, the 11-minute film being used by the Greater New York Fund in its 1959 campaign, has been "particularly successful," the fund reports.

The organization, which expects to top last year's record $7,000,000, distributes funds to 425 cooperating agencies.

Narrated by Henry Fonda

The Onlooker, a b w film narrated by actor Henry Fonda, was shot on location in turbulent New York City. In five dramatic vignettes, it portrays the problems of the old, the troubled, the handicapped, the homeless and the sick, and shows how these unfortunate souls are aided by the fund.

The motion picture, filmed by MPO Productions, Inc., also spells out restrictions of participating in the fund: groups cannot raise their own funds by sending unrequested merchandise through the mails, employ fund raisers on a commission basis or send out literature for help in the name of a person needing the service. It must also fill a vital community need.

Disburse Over $100 Million

The fund is supported by corporations, employee groups, trade groups and other organizations. Solicitation is made only at locations of employment. Since its founding in 1938, the fund has disbursed more than $100,000,000 for cases in the five boroughs. Major activity of the organization is during May and June but the film will continue to be shown the rest of the year.

Shown on All Channels

All seven New York television channels ran the film in its entirety and NBC-TV presented an hour-long Sunday feature built around it. A one and a half minute film was shown in all major theatres in the New York area. In addition, many companies, such as International Business Machines, New York Telephone Co. and New York Life Insurance Co., ran the film for employees on company time.

The picture was made by an MPO team headed by producer-director Ira Marvin, working closely with Hal Golden, the fund's public relations director.

You Be the Jury

☆ Boston's United Fund has a current 8-minute film titled *You Be the Jury*, produced by Dekko Films. Attorney Joseph Welch, recently starred in *Anatomy of a Murder*, asks his fellow citizens to judge the merits of the fund in a moving appeal which stresses the need to have "people helping people."



"The customer is king!" *This is true in a very literal sense, says Borden, and he proceeds to prove it in Dartnell's new training film.*

Personality and Sales Success

Latest Dartnell Picture Featuring Borden & Busse Will Help in "Developing Your Sales Personality"

INSPIRATION AND PRACTICAL guidance, via the motion picture screen, has for many years been a prime consideration with the Dartnell Corporation, publishers and creators of widely-used sales training materials. Within the past decade, the Dartnell hallmark has appeared on numerous business pictures, many of them featuring the team of Borden and Busse and at least one *(Solid Gold Hours)* starring the talented Monty Wooley.

The Dartnell library has been enhanced by a new production this month. Recognizing that the personality of the salesman can have a profound effect on the business he produces, the messrs. Borden and Busse have turned their attention to the development of a good sales personality.

Quirks That Lose Sales

In a 30-minute sales training film titled *Developing Your Sales Personality*, the B & B duo demonstrate the personality quirks common to so many salesmen, all of which can cause them to lose the business. With Borden directing the action and Busse enacting the salesman's role, they show in practical and often humorous sketches how any salesman can improve his sales personality, correct his personality weaknesses.

The Eyes Show Sincerity

These are highlights of key points developed in the film:

—why it is important for a salesman to cultivate a modest manner and why it will result in getting more orders.

—how to form eye contact habits that will impress customers or prospects with the salesman's sincere desire to help.

—how a salesman can develop courtesy habits that make the customer feel he is the king.

—the importance of the salesman's voice in selling and how to develop facial habits that signal friendliness.



Above: *get rid of meaningless body doodles, advises Borden as he shows how composure and self-possession work to the salesman's advantage.*

—developing composure habits that radiate confidence and eliminate distracting "quirks" that lose sales.

—the importance of enthusiasm in selling and how to make [an] animated sales presentation [that] gets the point across.

—how to form promise-keeping habits that build a reputation [for] reliability for both the salesman and his company.

A Useful Meeting Tool

Obviously, no "general" film ever quite "fits" the exact needs of the individual company but this one packs a maximum of "meat" has lots of carry-over power for any sales meeting. It can well be used as a regular part of a sales training program—to supplement company data and specialized training in selling skills.

The complete kit, in addition to the film, reel and can, includes a comprehensive meeting guide with detailed suggestions on use of the film. Charter subscribers who purchase the kit during initial month (November & December) of its introduction may acquire *Developing Your Sales Personality* at the special price of $250.00.

The charter purchase includes the right to purchase additional prints at 50% discount. After official release date, December 31, 1959—the price will be $295.00 per print.

May Be Rented Next Year

Prints will also be available on a rental basis after January 1, 1960 at the rental rate of $1.00 per person, per showing. A minimum charge of $40.00 is made on such rentals, plus transportation costs on the film both ways. Write the Dartnell Corporation, 4660 Ravenswood Avenue, Chicago 40 for further details.

Salesman Busse shows buyer Borden *the right and wrong ways to sell hi-fi phonograph equipment in "Developing Your Sales Personality."*



"Beyond Gauguin" Shows Life on the Reefs

Underwater Study off Tahiti Is a Contribution to Science

A new film on underwater life of the Tahitian reefs has recently been released in New York. It is the work of a remarkable woman, Gertrude S. Legendre, and a team of motion picture technicians which included Lamar Boren, a foremost underwater cameraman; Lehman Engle, who composed a special score for the film; and Willard Pictures, Inc., which produced the film from the 35,000 feet of Eastman Color negative that Boren shot in Tahiti.

Titled *Beyond Gauguin*, the eight-minute film is scheduled for theatrical release. Another picture, 20 minutes in length, and more involved with the ichthyological aspects of reef life, is planned for the near future.

Mrs. Legendre undertook the making of the film as a scientific contribution to the marine biological laboratories of Stanford University, which will receive title to the original film.

The premise of the picture is that the water, the reef and the fish are an end in themselves—a lovely living painting. Thus the fish are shown quite naturally and beautifully with a minimum of contrived battles between "monsters of the deep." What a pity, the film says, that Gauguin missed the most beautiful and colorful part of Tahiti—its shoreline waters.



It's the Picture That Counts...

For quality production, more and more of the quality accounts are entrusted to MPO's care . . . and below is a list of companies whose motion pictures* are currently being produced by MPO:

AMERICAN AIRLINES, INC.
AMERICAN INSTITUTE OF CPA'S
ASSOCIATION OF PACIFIC FISHERIES
BURLINGTON INDUSTRIES, INC.
E. I. DU PONT de NEMOURS & CO.
FORD MOTOR COMPANY
GENERAL MOTORS CORPORATION
GULF OIL CORPORATION
HAMILTON WATCH COMPANY
INTERNATIONAL BUSINESS MACHINES CORP.
MONSANTO CHEMICAL COMPANY
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

MPO

Productions, Inc.

in NEW YORK CITY
15 East 53rd Street
MUrray Hill 8-7830

•

in HOLLYWOOD
4024 Radford Avenue
POplar 9-0326

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, MUrray Hill 8-7830



An insurance man *finds the convenient "Flip Top" projector an effective way to hold attention, deliver convincing message.*

Creative Film Producers and Insurance Specialists Have Developed Effective Series on Many Types of Policies . . .

Slidefilms Help Sell Insurance

Effective New Sound Slidefilm Programs, Lighter Equipment Proving Boon to Thousands of Salesmen

THERE NO LONGER REMAINS any question about the success of audio-visuals as a sales tool for insurance salesmen. Thousands of agents representing several hundred companies are saving time, doing a better job and selling more insurance *which stays sold* because of their little audio-visual helpers.

The machine with an authoritative voice that never tires and an electronic memory that never forgets has become the inseparable companion of the beginner and old pro alike. The results have been so phenomenal that many companies have established a policy of selling only with the sound slidefilm projector and company sponsored films. The question is no longer whether or not the insurance agent should use these modern effective methods of communication, but how to obtain the best tools for the best results.

Slidefilms a Standard

In a point-of-sales situation such as exists in insurance selling, the standard audio-visual medium is the *sound slidefilm*. A strip of full-color 35mm film carries a series of still pictures, always in proper order, to visualize the story being told. Coupled with the filmstrip in the audio-visual presentation is a record which carries narration, dialog, background, and sound effects.

What the prospect sees is a sequence of still pictures as he hears a professionally-prepared story, being dramatically unfolded right in his home or office. Full color photographs, cartoons, and or artwork, give impact to the story and prove once again that a good picture is worth a thousand words.

For the agent or salesman, the sound slidefilm does the all-important job of educating the customer to his need for life insurance protection. Lightweight and handy, it always tells the story fully and professionally, leaving him free to concentrate on the psychology of closing.

Two Sources of Material

Salesmen are obtaining their audio-visual materials in either of two ways:

METHOD 1: The home office has tailor-made materials produced for the company by a commercial film producer, or custom-produces materials in its own sales training department. This is usually done for a particular policy or company. With this method special emphasis can be placed on the individual company's characteristics such as background, age, size, reserves, and so forth.

The costs of production for a custom-made film are usually amortized over the number of agents purchasing the materials and equipment, but in some cases a portion of the costs is picked up by the company. However, because many home offices have not yet produced their own A-V materials, or because materials produced are for one specific policy only, method number two has come into existence.

Ready-Mades Lead Field

☆ METHOD 2: By far the largest number of audio-visual sales kits now in use in the insurance business are ready-made, prepackaged materials. These are available, with or without the sound slidefilm equipment, from several independent producers or their dealers and agents. For the most part they are generalized life insurance films with a few available on special subjects such as business life insurance. Insurance specialists together with some of the best creative talent in the film industry have done an excellent job in the production of these materials.

The prepackaged audio-visual sales kits are suitable for use by any salesman or agent for establishing the need for insurance through an emotional appeal. Typically, the film outlines a problem and shows the customer that the best solution to the problem is to have adequate life insurance protection.

Identification of Viewer

The important "bonus" of audio-visual is that the customer comes to this conclusion with no pressure from the salesman. Seeing the dramatic situation on the screen, he identifies his own problems with those of the characters. He is brought along, step by step, to a full realization of his own vital need for life insurance. In many ways, the little machine acts as a "third party" to the sales conference. Then, agent and prospect work together to outline a program with no barrier between them. With a professional voice and sharper-than-TV pictures in full color, the prospect's attention is held while the needs are established.

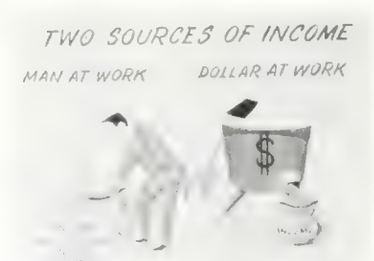
Four companies appear to stand out as leaders in the production of ready-made insurance selling kits. They are Better Selling Bureau, 6108 Santa Monica Boulevard, Hollywood, California; Pictorial Publishers, 1718 Lafayette Road, Indianapolis 22, Indiana; Underwriters Films, 2025 Glenwood Avenue, Toledo 2, Ohio; and Elba Corporation, Elba Building, Boulder, Colorado.

All four distribute their materials on outright sale through either local audio-visual dealers or their own agents. In most parts of the country, a demonstration is easy to arrange through your telephone. But remember when picking your material that the object is to motivate the *customer*, and not the salesman. In many cases the salesman thinks the material is "old stuff," particularly after having seen it several times. But to the customer it is new, dynamic, and motivating.

Manufacturers of sound slidefilm equipment have played a key role in helping producers react to the needs of these insurance companies and their agents. The home visitation program of the Lutheran Brotherhood organization described in these pages more than a year ago continues to develop sales results. A lightweight, easy-to-oper-

(CONTINUED ON PAGE 61)

Below: scenes from one of the Better Selling Bureau's field-tested "Insurance" slidefilm series show how visuals help put over selling points.











A film preview by Holland-Wegman Productions, Buffalo, producers of TV, educational, industrial, and public relations films.

says movie producer Sheldon Holland:

"You see bright pictures even in half-dark rooms . . .

"That's why we preview the movies we make on Kodak Pageant 16mm Sound Projectors.

"We can show our productions in their best light with these quiet-running projectors. They throw a crisper, spotlight-bright picture over every inch of screen. And the Pageant's bell-clear, powerful sound system flatters our film's sound quality at the same time."

See, hear, even operate a Kodak Pageant Sound Projector yourself

Your Kodak Audio-Visual dealer will demonstrate any time you say. He'll show you why you see brighter pictures in half-dark rooms, (Pageant's Super-40 Shutter delivers 40% more light on the screen than ordinary shutters at sound speed).

One try is all you need to become an expert Pageant operator. Set-up and threading are simple, no confusing parts for you to attach or adjust. No lubrication records to keep. Pageants are factory-oiled for life. Require little upkeep even under punishing operating schedules.

Call your Kodak A-V dealer today or tomorrow for an early demonstration, or mail the coupon below to:

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Please send me complete information on the new Kodak Pageant 16mm Sound Projector, and tell me who can give me a demonstration. I understand there is no obligation.

NAME_____ TITLE_____

ORGANIZATION_____

STREET_____

CITY_____ STATE_____
(Zone)

11-47

Kodak Pageant Projector 〉 **EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.**

Kodak
TRADEMARK



" 'Til Debt Do Us Part" *has been viewed by 637,000 people.*



"The King's X" *was the first film produced for this group.*

Through Members, on Television and Via 16mm Groups
These Credit Union Pictures Are Reaching Millions—

Films Tell Credit Union's Story

Widest Possible Public Audience Is CUNA's Goal as National Group Completes Its Fourth Picture

The Credit Union National Association (CUNA) recently completed its fourth motion picture in a continuing program designed to tell a broad public audience the credit union story. Credit unions are nonprofit self-help groups whose members save their money together and make loans to each other for good purposes, at low interest.

Almost any conceivable social unit can be the basis of a credit union; hence their claim to universality. Many serve employees working in the same office or factory, school teachers in the same school, members of the same church or club, or farmers belonging to the same co-op association.

Film a Universal Medium

"There isn't anybody out there we don't want to talk to," says the director of the Credit Union National Association's public relations department. "Credit unions are universal, and film is the nearest thing to a universal medium we've found yet to tell their story."

CUNA's first venture into motion pictures came in 1953 with the production of *King's X* by Jerry Fairbanks Productions, Inc. of Hollywood. Financed by voluntary contributions from within the credit union movement, *King's X* was a dramatic 26½ minute black and white film explaining how a credit union loan can help an average family in distress.

Distribution Budget Needed

The film was extremely well received, both by credit union leaders and by the public. It was soon realized, however, that producing a film was just half of the job; without funds to pay for commercial distribution, prints gathered dust on the shelves.

CUNA then tackled the job of setting up a complete, year-round film program, with a budget that would allow for *both* production and distribution.

It took several years to start the new film program.

'Til Debt Do Us Part, produced by Fenton McHugh Productions, Inc. of Evanston, Illinois, was premiered in 1956. It is a story of a marriage on the rocks through unwise management of family finances, and it is popular with high schools as well as with clubs.

Explores the Thrift Theme

Again in 1958, the McHugh organization was retained to produce *A Penny Saved*, the first credit union film to appear in both color and black and white. *A Penny Saved* explored the thrift theme, in an attempt to find a practical middle ground between complete installment living and the "we never borrow" philosophy. This film, like the two which preceded it, was aimed primarily at the public which had little or no experience with credit unions. Both are 14½ minute pictures made with an eye on TV public service time.

The fourth film to appear was designed for use within the credit union movement. It is a black and white 26-minute documentary, combining historic stills and newsreel frontage, narrated by Chet Huntley and titled *A Picture of Unity*.

This McHugh production was premiered in May, 1959 at the 25th annual meeting of CUNA. Tied in with anniversary celebrations, it told how the credit unions had grown from meager beginnings to an international movement with more than 13,000,000 members and 26,000 credit unions in more than 50 countries.

Modern Distributes Films

CUNA now has four films and a solid film production program. Distribution is handled by Modern Talking Picture Service.

Internal films, such as *A Picture of Unity*, are sold to credit union leagues and chapters, at print cost.

More than a year is taken for the production of each film, from the first consideration of a theme by CUNA's Public Relations Department to release of the completed film. In between are story conferences with the producer and his staff, and close coordination during the actual shooting.

Film Budgets Are Modest

CUNA, as a nonprofit association, must adhere to modestly budgeted pictures. Scripts are carefully pared to eliminate every scene that doesn't carry the story forward in the most direct way. A CUNA man is always present on the set, an important factor in keeping costly re-shooting to a minimum.

Distribution figures give an indication of the success of the program. Although full-scale national distribution has been under way for only a year, the three films, *King's X*, *A Penny Saved*, and *'Til Debt Do Us Part*, have been shown 16,000 times to a total audience of 637,181 people. In addition, *A Penny Saved* has been released to TV stations and has received 100 television showings to an estimated audience of 2,827,800 people.

CUNA also encourages its member leagues to purchase prints of the films for use at annual meetings, showing to groups interested in forming credit unions, or for training new members and officers.

Over 400 Prints Sold

To date, 129 prints of *King's X* have been sold, 153 prints of *'Til Debt Do Us Part*, 83 prints of *A Penny Saved*, and 57 prints of *A Picture of Unity*. CUNA's public relations department is now engaged in a program to educate credit union officials on how to get the maximum use out of these highly useful films.

First Credit Union motion picture *was the dramatic "King's X." Produced in 1953 by Jerry Fairbanks in Hollywood, it is still being widely shown.*



Cement Looks Ahead

Sponsor: Portland Cement Association.

Title: *From Mountains to Microns*, 25 min., color, produced by the Calvin Company.

☆ They blast great stones from mountains and from open-faced quarries; crush the massive stones to fist-sized rocks; and then grind these so fine that several thousand particles will easily fit on the head of a pin. This is Portland cement, which is not made particularly in Portland, either Maine or Oregon, but comes from a name given the first fine building cement in England, 135 years ago, that was "as good as the best Portland stone."

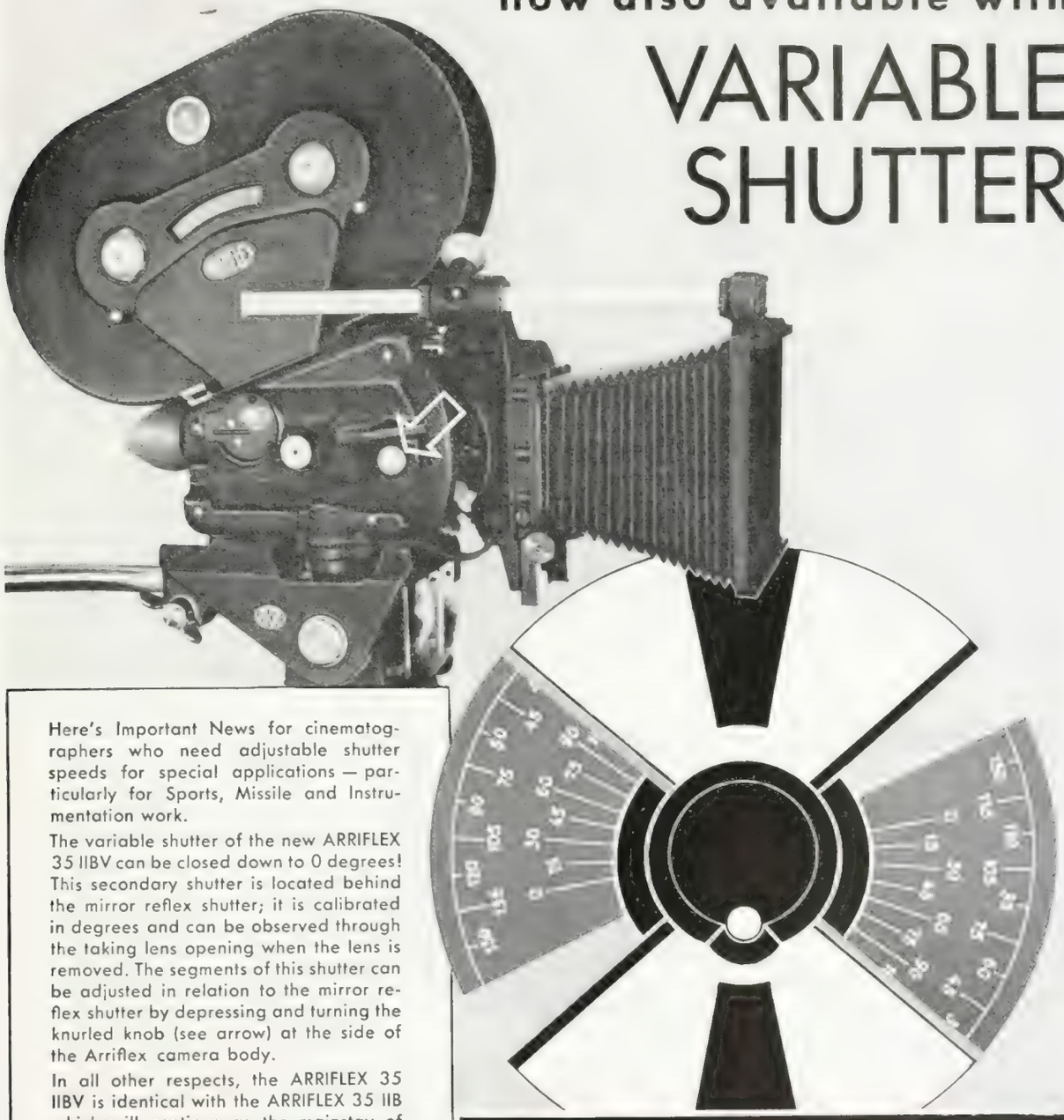
From Mountains to Microns shows how jet runways, rocket launching pads, highways, skyscrapers, bridges and dams are made possible through the manufacture and manipulation of cement.

Prints of the film are available on free loan from Modern Talking Picture Service, 3 East 54th Street, New York and its libraries.

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now also available with

VARIABLE SHUTTER



Here's Important News for cinematographers who need adjustable shutter speeds for special applications — particularly for Sports, Missile and Instrumentation work.

The variable shutter of the new ARRIFLEX 35 IIBV can be closed down to 0 degrees! This secondary shutter is located behind the mirror reflex shutter; it is calibrated in degrees and can be observed through the taking lens opening when the lens is removed. The segments of this shutter can be adjusted in relation to the mirror reflex shutter by depressing and turning the knurled knob (see arrow) at the side of the Arriflex camera body.

In all other respects, the ARRIFLEX 35 IIBV is identical with the ARRIFLEX 35 IIB which will continue as the mainstay of the line.

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Navy acrobats on the wing . . .

Flight of Angels

Grumman Film for Recruits

SPONSOR: Grumman Aircraft Engineering Corporation.

TITLE: *The Blue Angels*, 26½ min., color, produced by The Princeton Film Center, Inc.

☆ The Navy's crack flight team, The Blue Angels, is the star of this new film which demonstrates the team's precision flying and acrobatics while flying Grumman aircraft.

Designed for public service television use, the film is narrated by screen star Robert Taylor, with music by the U. S. Navy Band and Choir. It will be used to encourage the recruitment of cadets for the Navy's flight training program.

Photographed on location at Pensacola, Fla., and China Lake Naval Air Station, Calif., *The Blue Angels* was produced by Gordon Knox, directed by Wilbur Blume and photographed by Floyd Crosby.

Distribution is being handled by the Princeton Center.

Atlas Countdown

Convair Presents "On Target"

SPONSOR: Convair (Astronautics) Division of General Dynamics Corp.

TITLE: *On Target*, 27 min., color, produced by the Convair Photographic Staff.

☆ This new film describes the development and operation of the Atlas Intercontinental ballistic missile.

It was photographed on location at the Cape Canaveral, Fla., Missile Test Center, and along the South Atlantic missile range.

Twenty cameramen worked for six months shooting the film, using up 30 hours' worth of raw stack in the process.

On Target will be made available for public interest showings on television, and for free distribution to civic, industrial and educational audiences, through the Princeton Film Center, Inc., Princeton, N.J.

Progress Report on New York's World Port

"The Fabulous Decade" Designed to Inform World Traders

SPONSOR: The Port of New York Authority.

TITLE: *The Fabulous Decade*, 22 min., color, produced by The Port of New York Authority Staff.

☆ This film depicts the progress and development of transportation and terminal facilities in the New York-New Jersey region during the past ten years. It is designed to help inform world-wide shippers and other interested groups on the advantages of moving their commerce through the bi-state Port of New York. As part of the program of the Port Commerce Division, it was primarily the work of Robert F. Unrath, Port Promotion Manager, assisted by Paul B. Kossoff, Supervisor of Graphic and Pictorial Services, with photography by William Samenko, Jr.

In these days of heavy competition from the St. Lawrence Seaway and the inland ports, the new film will lend strong support to the well-known six-year-old *Via Port of New York*, which has been seen at special showings by almost a million and a half people, in addition to the many millions who have watched it on about 175 television broadcasts.

It will be used primarily by the Port Authority's nine Port of New York Trade Development Offices in the United States, Europe and Latin America. The film will be available in French, German, Italian, Spanish and Portuguese for use in trade development among overseas shippers.



Above: *N. Y. Port photographer William Samenko, Jr. studies map with helicopter pilot for new film.*

The Fabulous Decade features the dramatic story of the new and improved marine, air and inland terminals and the improvements scheduled for construction in New York and New Jersey in the immediate future. In addition to the Port's great physical advantages, the film stresses the development of cargo-handling operations such as containerization, piggyback, Flexi-Van, Seamobile and Sea-Land services.

Prints of the new film will be available without charge to export-import trade and civic groups and other interested audiences through the Port's regional offices, or the main office at 111 Eighth Avenue, New York.

Winter Playground

Ski Short for Adult Groups

SPONSOR: Harrah's Club.

TITLE: *Winter Olympic Playground 1960*, 28 min., color, produced by Marvin Becker Films.

☆ Harrah's Club is a major industry in Reno, Nevada. One of the largest gambling spots in the state, Harrah's, like many another legal gambling house in Nevada, is conscious of publicity far beyond the customary attention it receives from restaurants and night clubs in other spas with less action.

Now going out to ski clubs and other adult groups throughout the country is a new film under Harrah's aegis which shows action scenes of skiing at Squaw Valley, California, site of the 1960 Winter Olympics and just a short schuss from Harrah's welcome mat across the state line.

The film is a preview of the 1960 Winter Olympics; shows the North American Ski Championships at Squaw Valley last winter.



Included are action scenes of skiers, many of whom may be destined for Olympic renown.

Winter Olympic Playground 1960 is available from Modern Talking Picture Service, 3 East 54th Street, New York, or its regional film distribution offices.

–the Olympic Village

Film Preview at Squaw Valley

SPONSOR: Douglas Fir Plywood Association

TITLE: *Olympic Village 1960*, 15 min, color, produced by Marvin Becker Films

☆ This is a whirlwind tour of the Olympic site at Squaw Valley, California, showing the modern quarters that will house some of the world's best amateur athletes, and the abundance of natural and man-made facilities for skiing, skating, hockey and other winter favorites. There is a sense of happy anxiety throughout the area as the date draws near (February, 1960) for one of the biggest sports events in recent years.

Distribution of the film is by Modern Talking Picture Service.

On Plant Nutrition

Fertilizer Facts for Farmers

SPONSOR: Agricultural Chemical Division of International Mineral and Chemical Corp.

TITLE: *Sparkplugs of Plant Nutrition*, 22 min, color, produced by G & G Films

☆ This is a straightforward information film on chemical fertilizers and their place in modern agriculture. It points out how even fertile soils lack some major elements necessary for proper plant nutrition and resulting bumper crops.

Vocational agriculture classes, Future Farmer Groups, 4-H Clubs, granges, county agents and other interested groups may borrow the film from Modern Talking Picture Service, 3 East 54th Street, New York, or its regional libraries.

Use FilMagic All Ways!

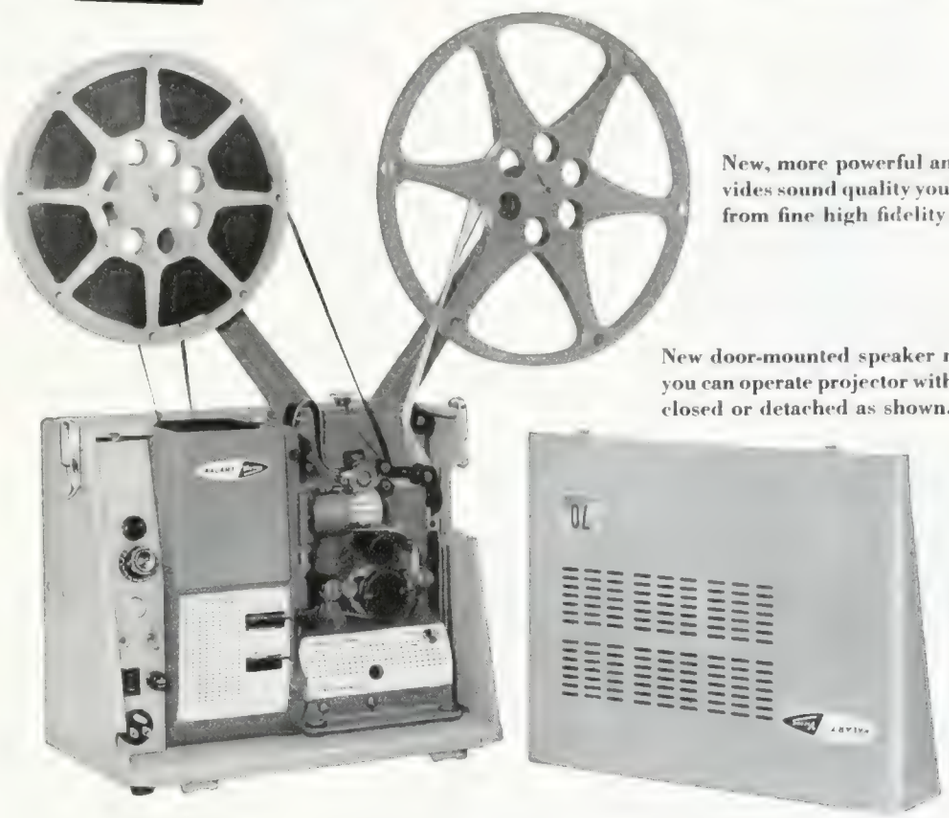
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NEW

KALART VICTOR

16mm SOUND PROJECTORS



New, more powerful amplifier provides sound quality you expect only from fine high fidelity equipment.

New door-mounted speaker means you can operate projector with door closed or detached as shown.

Offers the Basic Improvements You've Wanted for Years

If you have been waiting for basic improvements in 16mm sound projector performance the new KALART/VICTOR will be a delight to your eyes—and ears. Here are just a few of the reasons why:

1. Distracting mechanical noises are completely eliminated. With projector mechanism completely redesigned, KALART/VICTOR is now the quietest running of all leading 16mm sound projectors.

2. Amplifier power is increased for better sound reproduction. A new 15-watt amplifier has been audio-engineered for KALART/VICTOR Model 70-15 projectors. It provides undistorted sound reproduction over a frequency range comparable to that of the finest high fidelity equipment.

3. Speaker placement is more flexible than ever before. In-the-door speaker mounting now means that the speaker operates on the projector itself, next to the projector, or up to 50 feet away.

4. Lubrication is required only once a year. Improved mechanical efficiency and elimination of high-speed components make oiling necessary only at annual servicing.

5. Light output is vastly improved. A more efficient shutter alone provides a 12% increase over previous Victor models. Incorporation of new shuttle framing further boosts light output. The KALART/VICTOR encourages still picture projection, too. Stills are 5 times brighter with no cost increase for optional "extras."

See and hear the new KALART/VICTOR at your authorized Victor Dealer today

FREE BOOKLET

Answers all of your questions about the newest in 16mm sound projectors. For your copy, write directly to Victor in Plainville, Conn., or ask your dealer.

VICTOR ANIMATOGRAPH CORPORATION Est. 1910
DIVISION OF KALART
PLAINVILLE, CONNECTICUT

Underwriters' cartoon

Lesson on Fires

SPONSOR: National Board of Fire Underwriters.

TITLE: *Penelope Changes Her Mind*, 10 min., color, produced by Klaeger Film Productions.

☆ Children are never too young to learn about fire. That is the reason behind the National Board of Fire Underwriters' new film *Penelope Changes Her Mind*, which is designed to be shown to young children in the primary school grades.



Supplementing the Board's 33 other films in distribution on fire prevention, *Penelope*, a delightful animated cartoon, tells how a little girl learns what causes fires and what children can do to prevent them. Tex Antoine supplies the commentary.

Penelope Changes Her Mind is available from the Bureau of Communications Research, 267 West 25th Street, New York, or the NBFU Film Library, 465 California Street, San Francisco.

Railroad Fan Fare

Hobby Film for Holiday T.V.

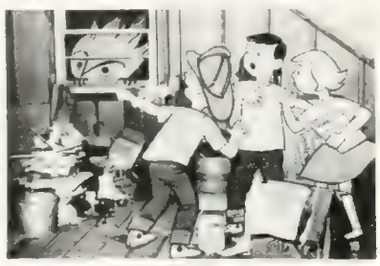
SPONSOR: Hobby Industry Association of America.

TITLE: *A Million Miles of Model Railroads*, 14 min., b/w.

☆ It isn't just Junior who fools around with electric trains. This film shows all kinds of people, both young and old, who build and operate scale model railroads. It demonstrates that changes in model railroading in the last few years have led to greater economy, simplicity, variety of construction and increasing popularity as a hobby.

Designed to be appropriate for viewers of all ages, the film contains a good deal of "how to do it" information on model railroading. It is available on free loan from Modern TV offices in Atlanta, Dallas, Kansas City, New York, San Francisco and Washington.





Art and camera combine to illustrate fire hazards in our homes . . .

Helping Young America Fight Fire Hazards

Hartford Sponsors a Slidefilm to Aid Fire Safety Program

A NEW AND UNUSUAL pictorial technique is used in a new sound slidefilm, in color, *The Fable of Freddy Fire*, which the Hartford Fire Insurance Company is using this year as part of its Junior Fire Marshal Program.

This program is a large and widely acclaimed year-around school fire safety education program. Each school year more than four million elementary school boys and girls are carrying the fundamentals of fire safety into the homes of parents, relatives, friends and neighbors in more than ten thousand communities.

There are seasonal Junior Fire Marshal activities throughout the year, but the heart of the program is the traditional Home Report which highlights the Fire Prevention Week campaign in October.

The sound filmstrip, *The Fable of Freddy Fire*, was designed to assist children in using the Home Report and completing a fire hazard inspection of their homes.

The pictorial technique evolved was to take b/w photographs showing typical fire hazards in and around the home. To supply action and interest, full-color cartoon characters were then superimposed on the b/w factual photographs. The cartoon character "Freddy Fire" was developed to symbolize fire. He demonstrates how fire is a valuable servant when under control, and how it becomes a dangerous menace when out of control, burning down over 1,400 homes every day.

Photographed in Eastman color, the filmstrip contains 38 frames. The sound is on both sides of a seven-inch LP record. The new filmstrip supplements two previous silent slidefilms, *Fire—Friend or Foe*, and *The Story of Firefighting in America*.

Henry Clay Gipson, President of Filmfax Productions, of New York, directed production. James Donovan of Communications Counselors, Inc. supervised production for the Hartford Fire Insurance Company.

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Scratches on Film Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

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959 SEWARD STREET, HOLLYWOOD 38, CALIF.

The Social Worker

Council Shows Career Values

SPONSOR: The Council of Social Work Education.

TITLE: *Summer of Decision*, 28½ min., b/w, produced by Himan Brown.

☆ This film is designed to present the positive values of social work as a career. It tells how college-student David Michaels finds his answer to the career decision problem during a summer job with a social work agency. Here, he observes how a case worker's insight into human nature helps a young housewife appreciate the lack of mutual understanding that is threatening her marriage; he watches the agency director counsel a blind Negro woman that she should move from her slum tenement to new and more comfortable quarters. His most moving experience comes where he breaks down the reserve of a shy, aloof, troubled girl of nine.

A vivid portrayal of the demands, challenges and rewards of social work, the film presents a strong case for young people to

consider a career in this vital profession.

Summer of Decision is available for free-loan from the offices of Association Films.

Of Psychochemistry

—Lakeside Laboratories Film—

☆ A novel technique in medical communications — an educational motion picture utilizing techniques developed for commercial television programs — has been incorporated by Lakeside Laboratories, Inc., in its film *A Pharmacologic Approach to the Study of the Mind* which has just been released for showing to the medical profession.

The subject matter is of prime interest to the medical profession and the film presents in a lucid and informal manner a comprehensive review of the field. Prominent authorities in the use of chemicals to diagnose and treat mental illness report on their theories and their clinical findings.

The film borrows the TV technique made popular by Edward R. Murrow on his "Person to Person" program—in which the moderator uses an electronic picture window to bring his viewer in close contact with the subject being interviewed.

In the Lakeside film the narrator is Dr. Ralph W. Gerard, Director of Laboratories, Mental Health Research Institute, University of Michigan. The subjects are the nationally known speakers who participated in a three-day symposium on *A Pharmacologic Approach to the Study of the Mind* last January in San Francisco.

The symposium was presented under the combined auspices of the University of California School of Medicine and Langley Porter Neuropsychiatric Institute.

Dr. Gerard introduces the viewer to the subject by pointing out that the symposium was a significant step in developing a greater understanding of the mind and of the application of psychochemicals in the study of the mind and in the treatment of mental illness.

The first portion of the film reviews the use of hallucinogenic agents, and the second outlines the chemistry and clinical evaluation of monoamine oxidase inhibitors.

The film was produced by Sherman H. Dryer. It is available to professional groups, upon request, from the Medical Education Department, Lakeside Laboratories, Inc., Milwaukee 1, Wisc.

Travel Agents' Saga

A Modern Tale of Travel

SPONSOR: American Society of Travel Agents

TITLE: *Innocents Abroad — A Modern Tale of Travel,* 23 min., color, produced by Vavin, Inc.

☆ The modern tourist, faced with today's complex travel situation, would often be lost in a maze without the efficient services of the travel agent.

This is the story of a new film released by ASTA and produced by Richard De Rochemont of Vavin, Inc. The picture embraces to some degree all segments of the travel industry and all major tourist areas, though actual location filming was done principally in Europe and the United States.

ASTA's membership is international and numbers over 2,000 Active, or travel agency members from more than 60 countries throughout the world, and a like number of Allied members who represent airlines, steamship companies, official tourist offices, hotels and resorts, sightseeing and car hire companies, publications, railroads and advertising agencies.

Innocents, also available in b/w, will be distributed through Sterling-Movies U.S.A. to television stations and general adult groups. It will also be utilized by members of the Society for showings to clients.

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More About Business Films

More news of business films, their sponsors and results in the field appears in every issue of BUSINESS SCREEN than in any other publication anywhere in the U.S. or abroad.

"Why Dry" Shows Farm Groups Benefits of Artificial Drying

☆ The ninth motion picture to be sponsored by the Behlen Manufacturing Company, Columbus, Nebraska, has been released to agricultural audiences. First strictly educational, non-commercial picture from this sponsor is *Why Dry*, a 32-minute color subject outlining reasons for use of artificial drying methods for corn and other small grains.

Why Dry was produced by Edward Hawkins Productions of Denver, Colorado under the technical supervision of agricultural engineering experts from the Universities of Nebraska and Missouri, Iowa State College and Kansas State. Hazards of early grain harvest, with its problem of high moisture content and the related need for excessive elevator dockage are outlined. Perfected mechanical drying techniques now minimize the risk of late harvests with possible weather damage and loss to birds and insects.

The answers needed by farmers to "what is the *profitable* way to dry" and "why is it more economical to dry" are the essential bases for the new film. Script was prepared by Edward Hawkins and Jerry Joseph of Behlen.

Showings are being scheduled for interested farm groups via the libraries of the cooperating schools noted above, through county agents or from the Behlen Co., Denver.



Lockheed's 600-mile-an-hour JetStar is pictured in "It's a Small World."

Lockheed's JetStar Makes World Smaller

AN OLD-TIME newsreel with authentic footage of such feats as the Lindberghs' flight to Japan, Wiley Post's first solo trip 'round the world and Amelia Earhart's record solo flight from Honolulu opens a new Lockheed Georgia Division color film titled, *It's a Small World*.

All these "winners" happened to fly Lockheed planes, the Altair, Sirius and Vega, and from his memento-filled den, an oldtime pilot turned executive recalls the development of aviation from these earlier days to present day transports.

This is the day of business aviation progress, too, the film points out in building a case for the company's 600-mile-an-hour JetStar, designed to meet the needs of today's flying executive.

Through the use of studio production, animation and location photography, *It's a Small World* shows the JetStar's features and economies. It was produced under the guidance of Robert Strickland by the Georgia Division's motion picture unit. Film runs 17 minutes and was premiered at the National Business Aviation Association convention in Minneapolis last month.

Prints are available on free loan from Lee Rogers, Director of Public Relations, Lockheed Aircraft Corp., Marietta, Georgia.

* * *

New Zonolite Slidefilm Shows Masonry Insulation

The Zonolite Co., Chicago, describes its new water-repellent masonry fill insulation in a sound slidefilm now available.

The color film describes application sequences, technical data on insulation and water-shedding qualities and ideas for use of Zonolite Water-Repellent Masonry Insulation. The material is being widely used as an insulating material for homes, schools, commercial buildings and farm buildings, the company said.

Details of arrangements for the film may be obtained from Film Department, Zonolite Co., 135 S. LaSalle St., Chicago, Ill.

* * *

Release Contact Lens Film

☆ A motion picture showing the fitting of contact corneal lenses has been sponsored by Obrig Laboratories, Inc.

The 26-minute film is slanted for use by ophthalmologists, optometrists and opticians.

The color picture, which stars radio and television personality John McCarthy, was directed by Hack Swain of Morgan-Swain.



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for dramatized selling and training that sticks

The DuKane Micromatic is *the* sound slidefilm projector adopted as standard by U. S. business and industry . . . fully automatic operation keeps sound and pictures always in perfect synchronization; Redi-Wind film system eliminates film rewinding; built-in DuKane quality assures you of sharp, clear pictures and sound. Add audio-visual impact to your sales messages and your training programs . . . See and hear the Micromatic at your own desk.

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New Mexico Pictures a Land of Opportunity

THE SECOND of two films explaining the nature and opportunity of the state lands of New Mexico is currently in production at Cinemark II Productions, Inc., Santa Fe.

The film, *The Big Land*, is a 30-minute sequence to an earlier production, *Land . . . For the Future*. Both were ordered by the New Mexico State Land Office.

Income from state land in New Mexico amounts to major support for common schools and numerous state institutions, totaling more than $28,000,000 annually.

Feature Pictorial Attractions

Both films cover the pictorial attractions of this "land of enchantment," a feature which should produce wide audience appeal, the producers note.

While explaining the nature and vastness of New Mexican land, the films are designed to hold audience attention through a sensitive story of an aged sheep rancher, Rumaldo Espinosa. In the first film, Rumaldo, whose ancestors have occupied the land since the Spanish Conquistadores, supports his emotional attachment to the soil and his antipathy to oil prospectors with a shotgun. Education of Rumaldo and explanation to the audience that multiple use of the land is essential for school income occupies most of the first film.

Scenic Tour of the State

The second finds this old but agile sheep herder deeply intrigued with oil prospecting and use of state land. His attachment to a young pilot serves as a vehicle for a tour of the state, through which the audience receives a scenic look at the southwestern state. The film also provides considerable regional color, ranging from native woodcarver George Lopez to the San Isidro Day procession.

The two films will be used for hour-long showings for schools, television and various interested groups. Cinemark II Productions is headed by producer John S. Candelario and writer-director Arthur Gould, who were awarded a Golden Reel for the 1957 film *Indian Artist of the Southwest*.

* * *

Pathescope to New Rochelle

☆ The Pathescope Company of America, Inc., and Pathescope Educational Films, Inc., have moved to new offices at 71 Weyman Avenue, New Rochelle, New York.

VISUALIZING INSURANCE:

(CONTINUED FROM PAGE 52)

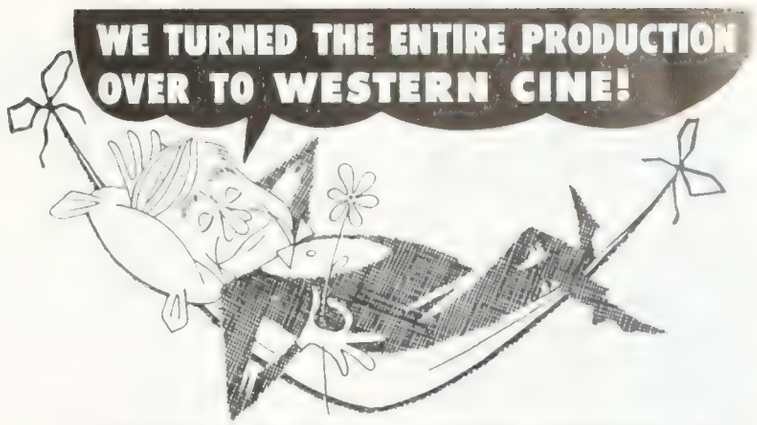
ate projector was a prime consideration for those who created this program.

Campaigning for sales of its new "Flip-Top" miniaturized sound slidefilm equipment, the DuKane Corporation found that a large percentage of ad responses came from insurance company executives. DuKane has worked closely with producers creating such programs and its executives are of the opinion that insurance companies and their sales forces make up the most active and fastest-growing single market for both programs and equipment.

In the case of DuKane's "Flip-Top" (a single-unit machine) standard-size 35mm filmstrips and 45 rpm records are reproduced on a self-contained rear-screen. The equipment requires no room darkening and is remarkably easy to set up and get into operation.

Other primary sources of equipment include Viewlex, Inc. (which offers the 14-lb "Salestalk" and features a 4-speed record playback and lenticular screen built into its cover) and the Colburn Picturephone, a two-piece projector-speaker unit with extremely simple mechanical operation.

The Salesmate, offered by the Beseler Co., and Illustravox, a General Precision product, are other standard brands in sound slidefilm equipment.



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Joseph F. Kilmartin

Kilmartin to Transfilm-Caravel as Business Programs' Exec.

☆ A new vice-president in charge of business program services at Transfilm-Caravel, Inc. is Joseph F. Kilmartin. Formerly, he was a vice-president and member of the firm at Depictorama, Inc.

A frequent lecturer before business groups on "showmanship in business," Mr. Kilmartin has produced some 250 sales meetings, traveling shows and closed-circuit TV programs.

In early 1951, he was appointed assistant supervisor of radio-TV programming at NBC. Concurrently he produced 20 industrial films for TV and in 1952 joined the Cellomatic Corp. where he was vice-president in charge of sales for five years.

* * *

Crowe to Direct Business Program Services at Transfilm

☆ Joining Joseph Kilmartin, vice-president of business program services at Transfilm-Caravel, Inc. as director in this division is Gordon Crowe. Mr. Crowe's appointment was announced on October 30. He is the former sales manager of the industrial division, Music Corp. of America where he also helped to establish its advertising department in 1953.

Prior to joining MCA, Mr. Crowe operated his own ad agency in Salt Lake City. He is a former newspaper reporter and was a member of the editorial staff of the Army weekly, YANK, during his service career.

* * *

Pacific Productions Adds Four

☆ Four new additions to staff have been announced by Pacific Productions, Inc., San Francisco producers. Barbara Johnson and Harijs Bergs, artists, have joined the animation dept.; James Growney and Robert Spielman are new members of the production staff.

O. H. Cheses Named President at Trans-Radio Productions

☆ O. H. Cheses has been named president of Trans-Radio Productions, Boston, the company announced. Donald Stuart Berman was made assistant treasurer.

In directorship moves, Carroll E. Spinney and Gunter Pfaff have been elected to the board.

While Trans-Radio still does radio and recording work, the majority of its productions are now television commercials, kinescopes and political, educational and documentary films. The firm recently altered its studios and equipment for film work.

* * *

Budd Winston to Modern

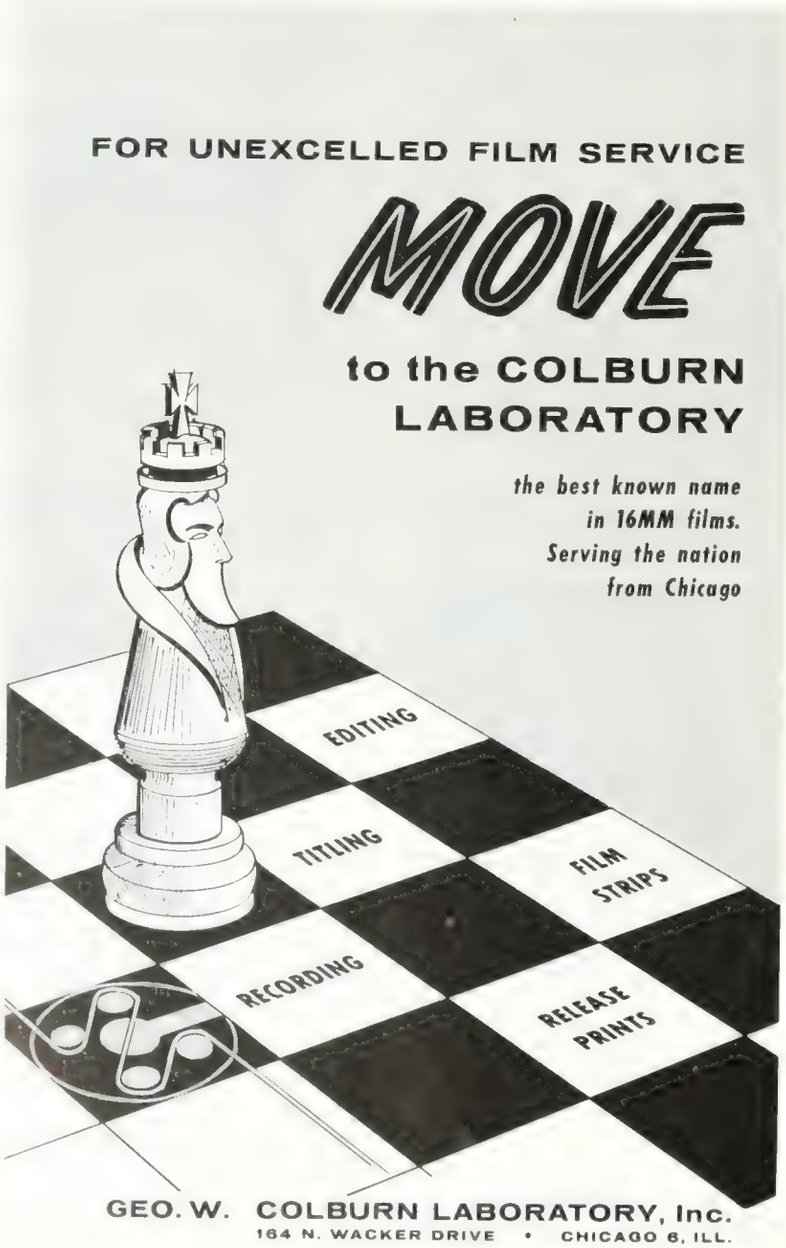
☆ A new member of the promotion department at Modern Talking Picture Service, Inc., New York, is Budd Winston. Announcement was made by George G. Lenehan, vice-president in charge of advertising.

Mr. Winston is a former chief of radio-TV production and has been a publicity writer on the U.S. Marine Corps' Public Information staff.

* * *

Harvard Productions, Inc. Names Stedronsky Gen. Mgr.

☆ Harvard Productions, Inc., Chicago, has advanced Frank Stedronsky, a former producer and director, to the post of general manager. Harvard Holton, president of the firm, noted the expansion of activities in the industrial, documentary and institutional field as a basic reason for the move.





W. M. Bastable

W. M. Bastable to Sterling-Movies U.S.A. as Western Mgr.

☆ W. M. Bastable, former head of Swift & Company's audio-visual services for the past 15 years, has resigned that post to become Western manager for Sterling-Movies U.S.A. He will continue to locate in Chicago.

The company's Chicago facilities have been enlarged and made the national control center of its non-TV free film distribution services. Prior to his service with Swift, Mr. Bastable directed film activities at the International Harvester Company and has been an active member and past president of the Industrial Audio-Visual Association. Until recently he also served as chairman of the Audio-Visual Committee of the Association of National Advertisers.

At present, Sterling-Movies U.S.A. distributes films for over 200 clients and employs 60 people in its national operations. Charles F. Dolan and Sophie C. Hohne are the company's principal officers. National headquarters was recently moved to the Seagram Building at 375 Park Avenue, New York City.

* * *

Hamilton to Head Radio-TV Dept. for Bevel Associates

☆ Charles A. Hamilton has been appointed director of the radio and television department of Bevel Associates, Dallas and Fort Worth p.r. and advertising agency. He will headquarter in the Dallas office.

A former senior industrial film writer-director with Convair at Fort Worth, Mr. Hamilton wrote, produced and directed documentary and training films for Convair and the U. S. Air Force. While serving as a lieutenant in the Army Signal Corps, he also directed motion pictures and television programs at the Astoria studios.

Alexander Film Co. Names Terry Hatch a Chicago V.P.

☆ New Chicago resident vice-president for the Alexander Film Company is Terry Hatch. Formerly a sales representative for the Ampex Corp. and for Ziv Televi-



Terry Hatch

sion, Mr. Hatch will be in charge of the Colorado Springs producer's sales to national advertisers in the Chicago area. Offices are located in the Wrigley Building.

* * *

Marks, Jessen, Barth Become Disney Sales Representatives

☆ Three key 16mm sales posts have been filled in New York, Detroit and Burbank by the 16mm Division of Walt Disney Productions.

"Brad" Marks has been named eastern 16mm sales representative with offices at 477 Madison Avenue, New York; "Chuck" Jessen will serve as Midwestern 16mm Sales Representative with offices in Detroit; Carl Barth became Western 16mm Sales Representative. He will operate from the studio at Burbank. Appointments were announced in October by Carl Nater, Director of the Disney 16mm Division.

* * *

Harold J. Berns Named to SVE Industry Sales Post

☆ Harold J. Berns has been named director of industrial filmstrip sales of the Society for Visual Education, Inc., a subsidiary of Graflex, Inc., and an affiliate of General Precision Equipment Corp.

Mr. Berns was formerly product advertising manager for Wilson & Co., where he handled the firm's visual program for staff and dealer presentation.

James J. McEntee, special production expert for SVE, will head its drive for broadening individualized services to clients in business and industry, according to John C. Kennan, president.

* * *

Fred Niles Expands Operations; Promotions, Staff Additions

☆ Rapid expansion of its communication center activities in Chicago have brought personnel additions and promotions at Fred A. Niles Productions, Inc.

Manny Paul, former art director, has been named an account executive; other new account executives are Ted Liss and Bob Venable. Fruma Singer is Niles' new office manager. Additions to the staff include Wayne Langston, a writer assigned to a Maremont picture; Harry Holt, a new member of the art department.



Paul Kim and Lewis Gifford

Kim Assumes Official Role at Gifford-Kim Productions

☆ Gifford Animation, Inc., New York, has changed its name to Gifford-Kim Productions, Inc. The step has been taken to acknowledge the responsibility of Paul Kim, the firm's vice president.

Lewis Gifford, president of Gifford-Kim, is a former artist and copywriter for J. Walter Thompson. He established his animation studio in December, 1957, as a division of Goulding-Elliott-Graham Productions, Inc. The firm was incorporated as a separate enterprise in May, 1958, and has grown rapidly since then.

Paul Kim joined Gifford as a partner in 1958, following seven years' experience in animation design with Benton & Bowles, Academy Pictures and Transfilm, Incorporated.

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You cannot damage film with this highly advanced TEL-Amatic JET-SPRAY film cleaning machine. Extensive laboratory tests using films with the softest emulsions have proven excellent results. Also features silent belt timing drive, 3,000' capacity, speed in excess of 10,000' per hour and fine precision workmanship. *One person can handle a battery of TEL-Amatics—a great labor saver.*



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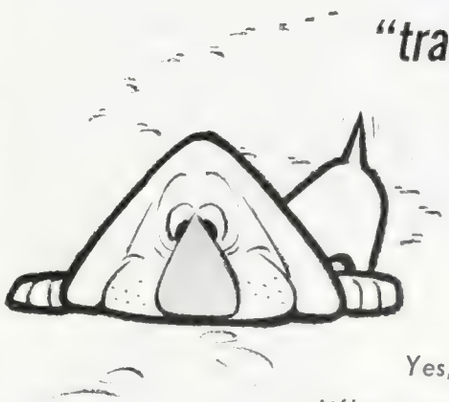
"The Department Store of the Motion Picture Industry"

S.O.S. CINEMA SUPPLY CORP.

EST. 1926

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News Along Studio Production Lines:

Tape Effects, Inc. Set Up for Videotape Commercials

☆ Tape Effects, Inc., an organization designed to provide special effects for integration into videotape commercials, has been formed in New York.

The new company, an affiliate of Television Graphics, Inc., is staffed by experts in stop motion, time-lapse photography, special mattes, precision photography, fast and slow motion, animation and complicated combinations of animation and live photography.

The main office of Tape Effects will be at 369 Lexington Avenue, and studios and optical facilities will be at 429 West 54th Street.

It is claimed that the new service will overcome many limitations inherent in videotape. Sales will be handled by Howard Linkoff.

* * *

Hunn, Fritz & Henkin, Inc. Move to Expanded Quarters

☆ Reflecting a considerable growth in its first 18 months of operation, the film production company of Hunn, Fritz & Henkin, Inc., has moved to new and expanded quarters at 216 West 49th Street, New York.

The new location comprises 4,000 square feet of air-conditioned space, on one floor, with offices and studios accommodating a staff of 65 persons.

Some of the new on-the-premises services of the company now include Oxberry animation camera and stand, small studio for insert shooting, full editing facilities and combination screening conference room with 16mm and 35mm projection equipment.

* * *

General Pictures Moves to New, Bigger Ohio Studios

☆ General Pictures Corp. has moved to the suburban studio facilities of television station WJW on Pleasant Valley Road, Cleveland.

"Continuous growth of our film activities compelled us to expand our physical plant," said George Oliva, Jr., president of General Pictures.

The new studios include a sound stage covering more than 2,000 square feet. It is two and a half stories high to provide access for huge vehicles and other equipment to be featured in pictures.



The management team at Visualscope, Inc. *Left to right are Marvin Green, sales promotion manager; Edward Rasch, sales manager; Robert Taylor, president, and Manny Rey, vice-president.*

Visualscope, Inc. Builds a New Management Team

☆ Visualscope, Inc., reported to its present and prospective clients last month that one of its three founding partners had resigned, but that new appointments had been made to strengthen its sales department.

The company letter states that John H. Rose, Jr. had resigned. Rose had helped form the slidefilm and presentation company in early 1954, and his responsibility, the letter pointed out, "primarily had been for sales." The other two partners retain their responsibilities—Manny Rey as creative head and art director, and Robert G. Taylor as the originator of production techniques and staging.

Name Taylor to Presidency

Visualscope's board of directors has elected Taylor president and Rey vice-president. To strengthen the company's sales department, two appointments were announced.

Edward Rasch, who had been Walt Disney's eastern regional manager for the past five years, has been named sales manager. Marvin Green, who had been sales promotion manager with Shamus Culhane Productions, has been appointed to the same capacity with Visualscope.

The letter, signed by Taylor, emphasized that Visualscope's creative and production staffs remain intact. In addition to the two partners, staff principals include two senior artists, Jerry Smith, assistant art director, and Jack Nelson, who has been with the firm since 1956. Writer Stan Sobel, whose offices are with Visualscope, continues to turn out scripts, along with other writer specialists in the slidefilm field. Manuel de Aumente photographs wide screen presentations exclusively for Visualscope.

New Developments Impending

Taylor stated that research and testing on new technical developments for the company's specialized work in wide screen projection was about completed, and would be announced soon. In the past five years, Visualscope has introduced a number of innovations in technical equipment and staging for the annual Saturday Evening Post shows, as well as in its work for Eastman Kodak, Time, Inc., and others.

* * *

C-B Educational Films Begins Ad-Sales Promotion Activity

☆ Joseph R. DeGrace has been named advertising manager in charge of a newly-formed ad-sales promotion dept. for C-B Educational Films, Inc., San Francisco. He is a former traffic and ad manager for Becker & Mueller and was assistant ad manager for Marchant Calculators, both Bay Area firms.

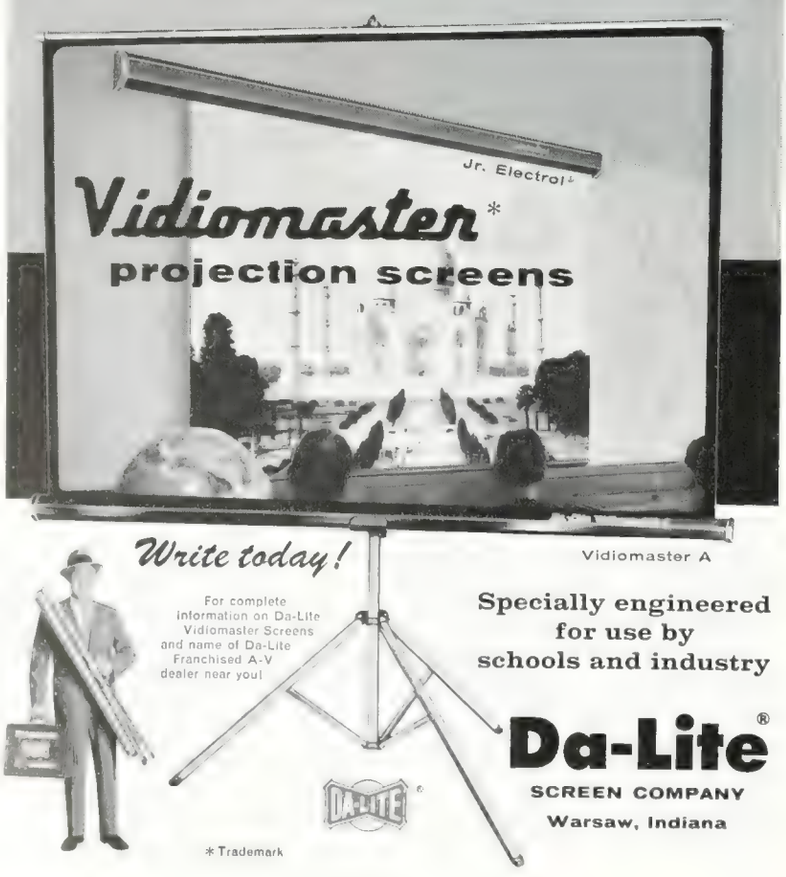
* * *

Hershey to Bill Sturm Studio

☆ Producer-director Don Hershey has joined the staff of Bill Sturm Studios. He was formerly in the same capacity at Screen Gems, Inc.

Rugged construction plus ease of handling equals...

Everyone working with audio-visual equipment knows that your best buy is *the best you can buy!* In the case of projection screens, that's Da-Lite . . . a full line of wall-type and tripod models with exclusive features developed over the past 50 years by men who specialize in improved picture projection. See the all-new Da-Lite Jr. Electrol—the finest electrically-operated medium-sized wall screen ever produced. Your Da-Lite A-V dealer will gladly demonstrate!



Write today!

For complete information on Da-Lite Vidiomaster Screens and name of Da-Lite Franchised A-V dealer near you!

Specially engineered for use by schools and industry

Da-Lite®
SCREEN COMPANY
Warsaw, Indiana

*Trademark

Princeton Story:

(CONTINUED FROM PAGE 48)
Ektachrome or Kodachrome motion picture films, but will be used where speed is essential.

Earl Whitcraft (Socony Mobil Oil Co.) advised I.A.V.A. members to take a closer look at what educational television is accomplishing today. He said that educational TV takes several forms—as community stations serving not only schools but providing a wide range of cultural and informational programming for the general public; as stations operated by schools and colleges principally for teaching; as closed circuit teaching installations operating in schools, school systems, even on a county-wide basis, as in Hagerstown, Md., where all 48 schools are connected and 39 courses are taught to 18,000 students.

Hoppe Demonstrates Mobilux

John Hoppe (Mobilux Co.) demonstrated his unique system of producing moving figures of light in many forms on the screen.



John Hoppe . . . shows Mobilux

Using reflecting surfaces of his own design, Mr. Hoppe, assisted by his wife, produced an impromptu visual ballet of dancing lights that brought I.A.V.A. members to their feet in enthusiastic response. It was similar to his recent performance before a national Chrysler dealer convention in Miami.

Mr. Hoppe also showed how the same system can be used in film, projected a reel of TV commercials composed either entirely of Mobilux creations or enhanced by Mobilux over live-action backgrounds.

Charles Corn (Admasters Prints) showed a color and sound slidefilm, *Slidefilm Projecturus*, that his company has made to advance the cause of slides and slidefilms, and to nudge stripfilm users into understanding the medium better and using it to better advantage.



Ray Favata . . . heads N.Y. studio

Open N.Y. Animation Studio as Ray Favata Productions

☆ A new firm, Ray Favata Productions, Inc., has been formed at 165 West 46th Street, New York. Ray Favata will be president and creative director, and Carlton Reiter is vice president and manager.

Favata, 35, is a veteran of ten years in the animation industry. Coming to it from freelance advertising art illustration, he has worked in storyboard, layout and design with leading studios, including John Sutherland Productions, Academy Productions, CBS Terrytoons and William Tytla Productions. He has won awards of merit in the Annual Art Directors' show and the Society of Illustrators show.

Reiter, 41, has been in advertising and art since 1938, first as an editorial illustrator and then, during 3½ years with the Signal Corps Pictorial Center, in animation. He has been art director for Training Films, Inc. and Academy Productions.

The new studio is off to a good start, with two spots for Piel's beer, two for Hygrade frankfurters and one for the National Association of Insurance Agencies already out of the house.

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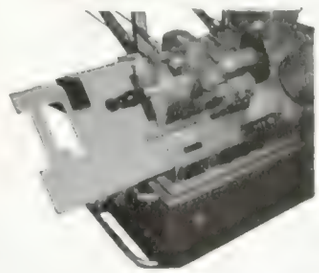
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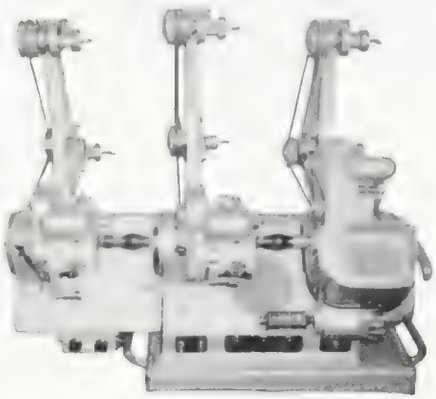
A. Remove the take-up arm from the separate sound side of your Moviola.

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New Kalart-Victor 70-15 Sound Projector Announced

☆ The Kalart/Victor Model 70-15, a new single-case 16mm sound motion picture projector, is the first new model to come from Victor since the pioneer firm became a division of the Kalart Company, Inc., Plainville, Conn.

Major improvements noted by the manufacturer include quiet operation, an improved sound system, a 12% increase in total light output and a new shutter design.



Kalart-Victor Model 70-15

Heat filters have been incorporated without an increase in price. Professional-type shuttle framing maintains optical alignment.

The Model 70-15 has also been restyled for more convenient use and is encased in wrinkle-finished aluminum with a low, slim, light look. But inside re-design are primary factors as the maker notes a "significant reduction of motor, gear and air noises for the new model." Need for lubrication has been eliminated with an oil reservoir built within the projector and requiring only annual lubrication. Sound improvements are highlighted by the new 15-watt amplifier with a frequency response curve said to be comparable to fine high-fidelity equipment. An 8-inch "in-the-door" speaker may be used with the machine or easily detached for placement as far as 50 feet from the projector.

Victor dealers have the new model or write the Victor Animatograph Corp., Division of Kalart, Plainville, Conn. mentioning BUSINESS SCREEN.

* * *

New Carbon for Projection

☆ A new 13.6mm rotating projector carbon that is said to burn slower while providing better light distribution is now being offered by the Ringsdorff Carbon Corp.

Under the "Diamond" brand name, the new carbon, as well as 10mm and 11mm sizes, will be available through National Theatre Supply Company and independent distributors.

New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

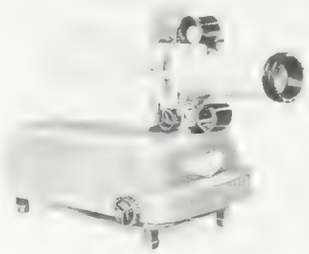
New Slide Projector Is Introduced by Viewlex

☆ The Viewlex Co., Inc., Long Island City, New York, announced the new V-25-P 35mm filmstrip and their 2 x 2" 500 watt slide projector.

Features of the product include pop-up lamp ejection and an improved cooling system, which permits unlimited showing time and lengthened lamp life, the company announced.

The V-25-P utilizes a new light source with a specially-designed optical system which produces twice the effective light power, Viewlex said. The increase in effective on-screen light power results in "easier-to-learn-with" classroom applications, according to the company.

Selling for $92.50, the product includes such Viewlex features as



Viewlex Model V-25-P

automatic filmstrip threading, projection of single or double frame filmstrip either vertically or horizontally, or 2 x 2" slides, and quick interchangeability from filmstrips to slides.

Viewlex also introduced the V-45-P for filmstrips only. The projector, which contains all other features of the V-25-P, is priced at $79.50.

Cine Film Storage File Marketed by Compco Corp.

☆ Compco Corp., Chicago, has introduced "the reel bank," a new device for storing and handling movie film.

Selling for $7.95, the product consists of six steel, 200-foot 8mm



reels and cans. The device has a large, easy-access door, a fold-away handle and three rubber-tipped legs, states Compco.

* * *

New McClure Projector Eliminates Film Rewinding

☆ A new portable sound slidefilm projector particularly suited for sales and educational use has been announced by McClure Projectors, Inc.

The projector, weighing 13 pounds, features a new automatic film feed and take-up which eliminates rewinding. The unit includes a built-in projection screen and can be used with 33-1/3, 45 or 78 rpm records, giving up to 18 minutes playing time per side. The projector can be used in an undarkened room and with a conventional screen.

Further information and prices on the Picturephone Model N are available from McClure Projectors, Inc., Post Office Box 236-G, 1122 Central Ave., Wilmette, Ill.

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S.O.S. Shows Two Magnetic Striping Machines at SMPTE

☆ Two new machines for striping 16mm film with magnetic tape were displayed at the convention of the Society of Motion Picture and Television Engineers in New York last month by S.O.S. Cinema Supply Corp.

Both machines, the Sosound Peterson, and the Sosound Cinemaphon, lay a full sound track (100 mil.) or half track (50 mil.) with a balance strip (8 mil.).

The Sosound Peterson operates at 2200 feet per hour. Two stripes may be applied simultaneously. The oxide mixture wells have interchangeable application dises, with micrometer adjustment of layer thickness. After passing through the inclosed drybox, an adjustable polisher imparts a high gloss to assure good sound reproduction and minimize head wear. The price is under $3,000.

The Sosound Cinemaphon has a top speed of 1320 feet per hour. It laminates the stripe with a special cement which is then bonded to the film as it passes over a heated drying drum. A convenient inspection lamp insures uniform results. The price is under $2,000.

Both techniques, beading and laminating, are permanent, unaffected by conventional b w developing and fixing baths. Raw stock can be darkroom pre-striped for single system magnetic recording. Developed positives or release prints may be done under daylight conditions.

* * *

Oxberry 1500 Optical Printer New at Animation Equipment

☆ A new optical printer designed for step printing and special effects work is now being demonstrated by Animation Equipment Corp., New Rochelle, N.Y.

The Oxberry 1500, which is priced at $12,900, has many advanced features, will handle frame-to-frame and continuous step projection printing, freeze frame work, in both b w and color. It will accept 35mm and 16mm components.

* * *

Portable Alpex Miniature Projector a New Visual Tool

☆ An 8-pound miniaturized 35mm slide projector with a built-in viewing screen is being offered as a visual sales tool. Also suitable for viewing filmstrips, the low-cost unit is an import offered by Allied Impex Corp., 300 Fourth Avenue, New York 10. Retails at $39.95.

Projector is built into a fitted, compact, self-contained leatherette carrying case with handy components for slides and filmstrip canisters. It is also supplied with a slide changer and filmstrip adapter.

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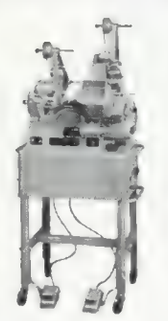
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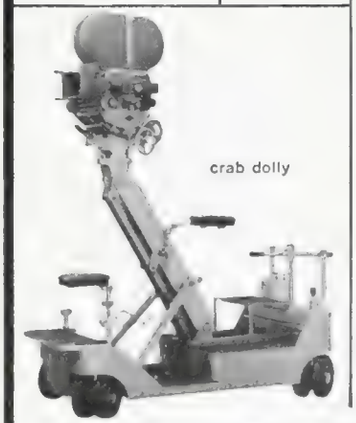

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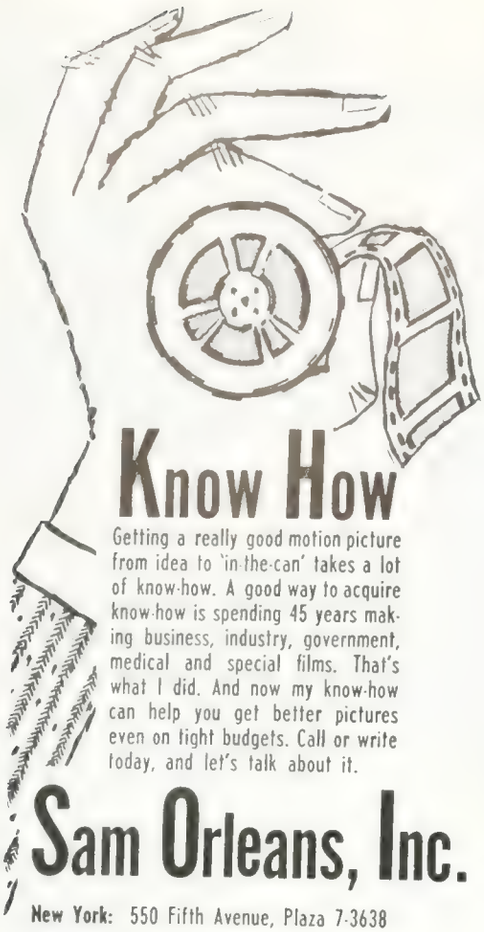
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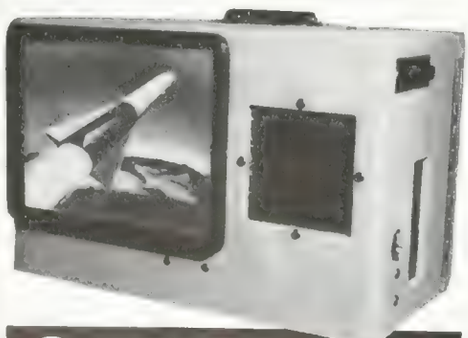
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BEHIND the SCREEN

Editorial Notes and Commentary

THAT SOVIET EXHIBITION which played an extensive engagement in Manhattan earlier this year has just opened in Mexico City. Interesting angle is that the Soviets first announced a film festival for the exhibition hall and then came up with their big, impressive show.

An illustrated color slide and tape lecture on the New York show was one of the standout program items at the recent Industrial Audio-Visual Association fall meeting in Princeton last month. Roy Mumma of U.S. Steel (Pittsburgh) lensed the exhibits in new fast color for a truly marvelous pictorial presentation of the Exhibition. But it was his low-key personal commentary that impressed a-v execs, left little doubt that U.S. faces stern competition from the Commies. Three sets of the combined slide-tape presentation were ordered by I.A.V.A. and by the publisher of BUSINESS SCREEN. They will be shown to business groups.

* * *

Lumber Manufacturers Hear Proposal for All-Out Competitive Promotion in 1960's

☆ The National Lumber Manufacturers Assn. has a broad advertising and merchandising program in mind for the '60's. At its early November meeting in Washington, D. C., a two-hour chart and slidefilm presentation of a contemplated $12,500,000 annual program included local merchandising and publicity activities, including a nationwide publicity field staff *and* a program of motion pictures for which $2,500,000 has been tentatively earmarked. Wide screen color slides were used for the promotion review.

* * *

MPO's "Unseen Journey" for Gulf Oil and New Hamilton Picture to Bid for Awards?

☆ MPO Productions, Inc. has two major films that will bid for award honors, we predict. One of these is the recently completed *Unseen Journey* (Gulf Oil Company) which is a superbly-photographed "documentary" of oil exploration, drilling and transport operations. Murray Lerner wrote, produced and directed. Coming up is a new Hamilton Watch picture, *The Ages of Time*, which spans time-keeping from Ancient Egypt into the space era.

* * *

Cause, Prevention, Cure of Film Damage a Critical Topic for Industry Discussion

That recent SMPTE session at the Society's 86th meeting in New York last month included a paper by Rapid Film Technique's Henry Lloyd, speaking on the cause, prevention and cure of damaged films. Lloyd pointed out that, despite user education on the high cost of prints and attempts to prevent film damage, the problem continues.

"The existence of repair facilities specializing in the rehabilitation of such films is a major service to the motion picture industry in cutting down replacement costs." We agree and we feel that consideration should be given

(CONTINUED ON PAGE SEVENTY-ONE)

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Bill Frawley (left) and Eddie Albert star in "Won in a Walk"

"Won In a Walk" a Warm Appeal for Campaign Funds

(CONTINUED FROM PAGE 49)

Eddie Albert, William Frawley and Vivian Vance (playing their familiar tv roles of Fred and Ethel Mertz) carries off that objective in a dramatic story line that sets up Albert as a cynical press photographer.

Challenged by Ethel Mertz to "take pictures that will show the people exactly where their United Fund money goes . . . to show the need for their help" he hits the pavements of Pittsburgh. Sequences then take up the work of many Fund-supported agencies and research centers. From nursery scenes, through teen-ager consultation to aid for oldsters, *Won In a Walk* is a warm, compelling and action-getting representative of the United Fund campaign.

Film was produced in a record time of two days shooting on the Wolff Hollywood stages; final cutting and editing done in the East. Scenes of various hospitals and other United Fund activities were lensed in Pittsburgh.

* * *

Lonely Coast Guardsman Subject of a New Picture

☆ A United States Coast Guard duty generally unfamiliar to the public is the subject of *Loran Duty, A Challenge*, a 28-minute, 16mm film now distributed by United World Films.

It is the story of a typical Loran defense station in the Arctic and Pacific areas, the operations and duties of the personnel and the efforts for recreation for these lonely and isolated men.

Public use of the film, which may be used on television, can be made through United World Films, Inc., 1445 Park Ave., New York 29, N.Y.

* * *

Filmstrip Series on Russia Released for Sales by SVE

☆ A series of seven 35 mm silent filmstrips on the Soviet Union, produced under the direction of Murray Lincoln, has been released for sale to schools and adult groups by the Society for Visual Education, Inc., Chicago.

Pictures taken by American educators and farm experts during 1957-58 tours of Russia cover such subjects as housing and home life; schools and youth activities; agriculture; foods, markets and stores; transportation and communication; natural resources. One strip covers the cities of Moscow, Leningrad, Kiev and Tashkent. Maps used in the series were supplied by Rand McNally & Company.

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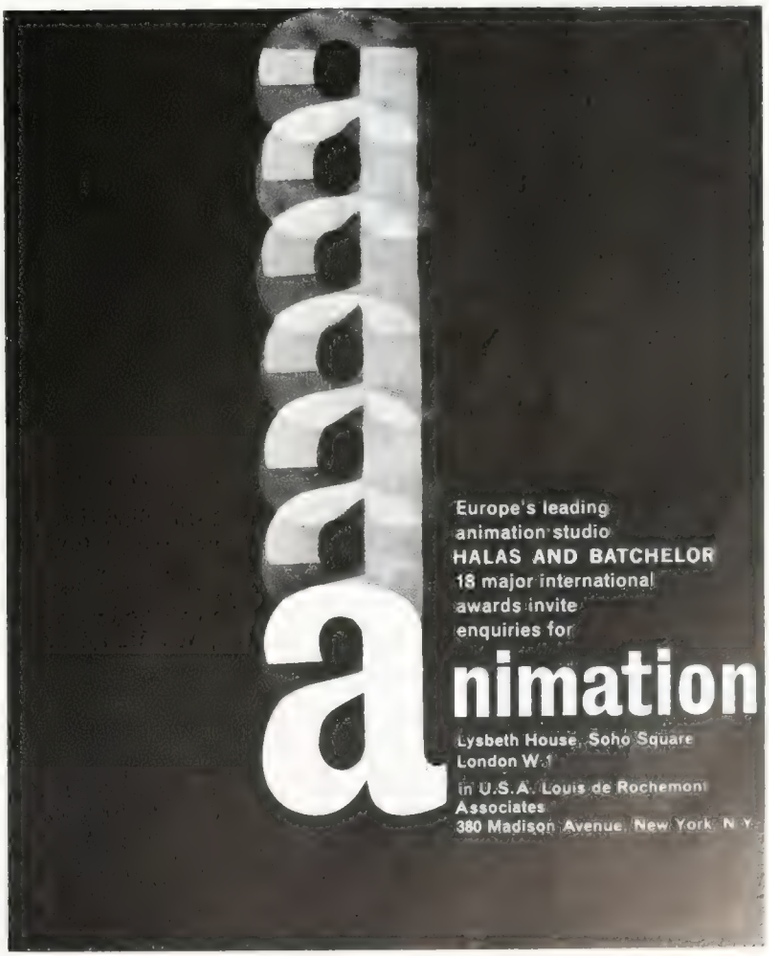
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The Jam Handy Organization, 1775 Broadway, New York 19.

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The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

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Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Povdras St., New Orleans 12. Phone: RA 9061.

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Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

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Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

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The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. A-V Center, 849 N. Highland Ave., Los Angeles 28. HO. 4-1148.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

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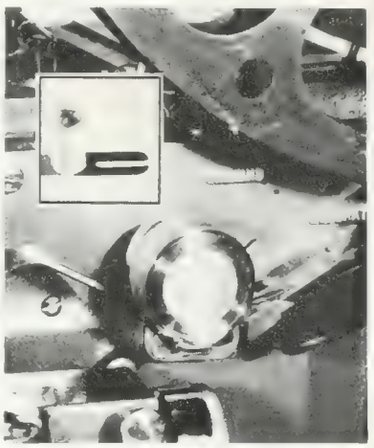
Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

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U. S. Patent Granted to FilMagic Pylon Inventors

☆ U. S. Patent No. 2,908,246 was granted on October 13th to the co-inventors of the FilMagic Pylon, known technically as "Lubricant Dispenser for Lubricating Strip Material."

This device, already in wide use in TV and radio stations, schools and among industrial users of tape recorders and 16mm sound projectors, is a practical answer to the problems of cleaning and protecting films and recording tapes by



Patent FilMagic Pylon (inset) is shown on 16mm sound projector.

applying a coating of fluid silicones to the moving surfaces while the reproducing equipment is operating.

The principle on which the Pylons operate is one including a reservoir of fluid silicones, from which the lubricant is filtered through a removable sleeve onto the tape or film as it passes through the reproducing mechanism. The silicone coating sets up an invisible protective barrier against heat and abrasion, and the moving tape or film surface is used as a "carrier" of protective silicone into parts of the equipment heretofore impossible to lubricate.

The results are said to provide better reproduction from recording tapes, elimination of periodic head-cleaning in recorders, protection against scratching during the projection of film, and preservation of the treated surfaces.

W. Wells Alexander, president of The Distributor's Group, Inc. and Russell M. Magee, treasurer of the same company, are named as co-inventors. Patent rights are assigned to the corporation whose address is 204 - 14th Street, N. W., Atlanta 13, Georgia.

* * *

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BEHIND the SCREEN

(CONTINUED FROM PAGE SIXTY-EIGHT)

to the proposal of Rapid's president, Jack Bernard, that a Presentation Committee consisting of producers, processors, distributors and exhibitors might be extremely useful in the U.S. Mr. Bernard's proposal suggests four main areas of interest: (1) initial release print quality; (2) subsequent deterioration; (3) equipment; and (4) the projectionist.

* * *

Ely Named Syracuse Audio-Visual Director as Don Williams Moves to Kansas City U.

☆ Dr. Don G. Williams, former head of the Syracuse University Audio-Visual Center is now at the University of Kansas City where he will develop an audio-visual program. Donald P. Ely has been appointed to the Syracuse post. An associate director of the Center since 1956, Ely is chairman of the College and University Section, Department of Audio-Visual Instruction, National Education Association and a past president of the New York State Audio Visual Council.

* * *

A Word of Tribute to Frank Rogers, Sr., Former Ampro Exec Who Was Our Friend

☆ With the passing in November of Frank B. Rogers, Sr., 82-year-old pioneer in the motion picture equipment industry, the audio-visual field has lost a real gentleman who was a good friend of this publication in its early days. Until his retirement in 1950, Mr. Rogers was eastern division manager for the Ampro Corp., a division of General Precision. He was a long-time Ampro executive in its original Chicago organization. His son, Frank B. Rogers, Jr., a vice-president in the Reeves organization, survives.

* * *

Jim Ford to Bob Atcher Films, Inc.

☆ An 11-year veteran of the business film field, James E. Ford has joined the Chicago firm of Bob Atcher Films, Inc. as sales manager.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912 AS AMENDED BY ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT AND CIRCULATION OF

Business Screen Magazine, published eight times annually at six-week intervals at Chicago, Illinois for October 1, 1959.

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O. H. COELLN, JR., *Publisher.*

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IRENE M. HICKMAN

(SEAL) (My commission expires March 15, 1961)

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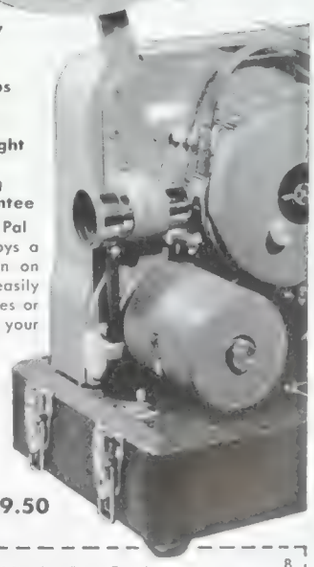
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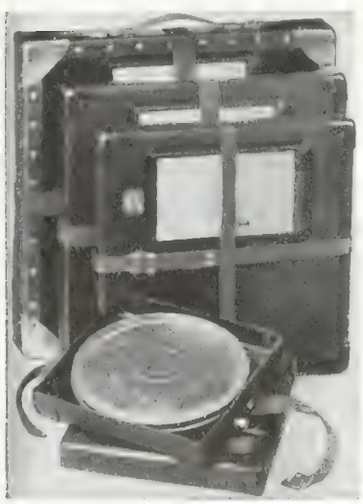
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☆ A limited number of bound volumes of current years of BUSINESS SCREEN are still available at $7.50 per copy.

New Car Top Tripod Clamps Marketed by Camera Mart

☆ New heavy duty clamps for fastening tripods atop cars or station wagons have been marketed by The Camera Mart, Inc.

The tripod clamps, of bronze weather-proof construction, will not sway or bend, and lock the tripod down so completely that it can not be dislodged accidentally, the company said.

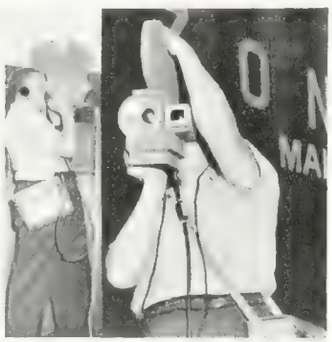
Information on the clamps, which are priced at $28 for three, is available from The Camera Mart, Inc., 1845 Broadway, New York 23, N.Y.

* * *

Modify Auricon Cine-Voice Camera for Field Sound Use

☆ A new, portable, transistorized, optical sound motion picture camera was introduced in September by Television Specialty Company, Inc.

Four models of the modified Auricon Cine Voice II are now in



production. The light-weight camera has a built-in transistor amplifier, VU meter, monitoring jack, and microphone input. Weighing less than 16 pounds—a saving of nearly 25 pounds in weight over existing systems—it is light enough for hand-held operation.

Designed to be "the camera you can run with," it retains all of the well-known Auricon features. The transistor amplifier is essentially flat from 100 to 20,000 cycles, permitting high quality sound on film pictures in situations heretofore limited to silent film.

A separate shoulder strap gadget bag contains the rechargeable power pack, as well as storage for the microphone and headset which are included.

Ranging from 100′ to 400′ magazine capacities, and with or without turrets and viewfinders, the new line permits a single cameraman to shoot sound-on-film. Prices range from about $1,800.00 to $2,300.00. Further information may be obtained from Television Specialty Company, Inc., 350 West 31st Street, New York 1.

A BRIEF GUIDE TO NEW LITERATURE

New Valentino Catalog Lists Background Music for Films

☆ A new catalog of "Major Mood Music Recordings" is being offered by Thomas J. Valentino, Inc., 150 W. 46th St., New York. Listing provides information on this film music company's library of background music for television, films, radio, drama, newsreels and for public performance.

Catalog also provides data on rates, services, copyrights and public performance restrictions.

* * *

F & B's Free Instruction Book on Triplex Animation Stand

☆ A new illustrated instruction booklet on the F&B Triplex animation stand has been published by Florman & Babb, Inc.

The F&B Triplex is a low-cost, triple duty animation stand which can be used in vertical, horizontal or any angular position for animation, titles, slide and stripfilm, product and insert photography as well as many other uses.

The Triplex booklet contains complete instructions for operating the Triplex as well as detailed specifications and prices for the stand and a complete line of accessories.

The Triplex booklet will be sent free. Write Florman & Babb, 68 West 45th Street, New York.

* * *

Association Films Catalog "Selected Motion Pictures"

☆ Association Films' 1959-1960 catalog of "Selected Motion Pictures" has recently been published and is available free of charge to interested community organizations. The 44-page catalog describes over 500 free and rental 16mm motion pictures offered to the community for classroom, club and organization showings.

In addition to a large number of new sponsored films offered for free loan, the catalog lists new rental films, such as Walt Disney's *Davy Crockett*, Teaching Film Custodians' *Mutiny on the Bounty*, UNICEF's *Big Day in Bogo*, 90 subjects from the National Council of Catholic Men, and the complete library of safety films of the National Safety Council.

Copies of the catalog are available from Association Films' regional distribution centers in Ridgefield, N. J., LaGrange, Ill., San Francisco, Calif., and Dallas.

MENTION BUSINESS SCREEN IN WRITING FOR FREE LITERATURE

Modern's New "Pocket Guide" Lists 350 Sponsored Films

☆ Modern's latest "Pocket Guide" to 350 free films available to clubs, lodges, business and professional audiences, technical groups, etc. has just been published by Modern Talking Picture Service, Inc.

All films listed are 16mm sound, of 15 to 30 minutes in length. They are all available on free loan. Subjects range in content from summer and winter sports to electronic and technological developments; from kitchen techniques and psychological drama to U. S. history and business economics.

All titles are distributed from Modern's 30 regional film libraries throughout the U. S. Copies of the new Pocket Guide may be obtained on letterhead request to Dept. BS11, Modern Talking Picture Service, 3 East 54th St., New York 22, N. Y.

* * *

176-Page S.O.S. Catalog Details Production Equipment

☆ S.O.S. Cinema Supply Corp. has published a new 176-page illustrated catalog covering practically all equipment for motion picture and television production. It has been designed as a reference for producers, TV stations, film laboratories, schools, industry, advertising agencies and other users of professional motion picture equipment.

The catalog lists over 8,000 items. 500 illustrations, keyed to descriptions, will familiarize readers with all modern advances in the field. Categorized sections and a comprehensive index extending over two pages help locate various products within the book. Write to 602 W. 52nd St., New York 19.

* * *

3-M Guide Aids in Choice of Right Magnetic Tapes

☆ A helpful new guide for selecting the right magnetic tape for various recording needs is being made available by Minnesota Mining and Manufacturing Co., Dept. BS-89, St. Paul, Minn.

Called "Which Tape Type Are You?," it illustrates the outstanding features of each of the eight Scotch brand magnetic tapes for audible range recording with a "one man rogue gallery" series of photos.

The 16-panel accordion-type folder also describes each of the tapes, their features, and their applications. Accessory items are also described and illustrated.

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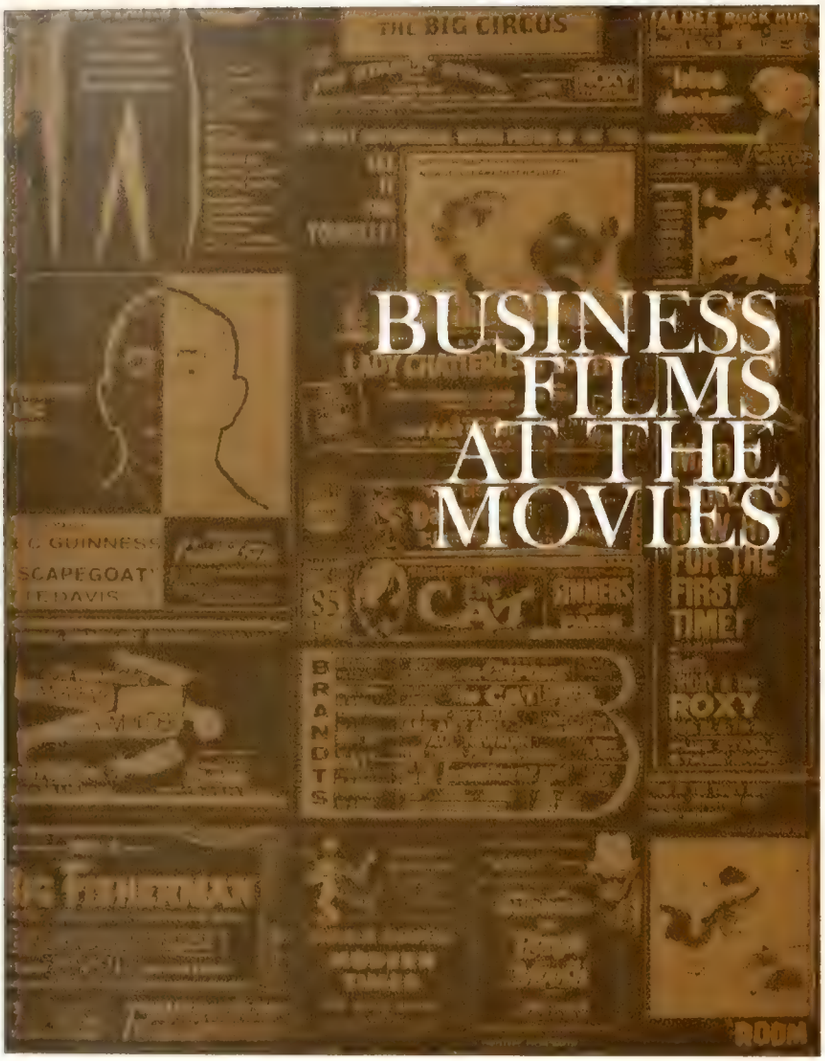
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BUSINESS SCREEN

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The "Best of 1959" in Review and the Challenging 1960's Ahead: Page 31



NEW FREE BOOK

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This 16 page 8½ x 11 booklet explains how and when full length public relations films from industry are shown to theatre audiences along with regular entertainment features at a cost per person less than the costs of 16mm showings.

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Close-Ups and Long Shots on Events of the Month

THE MUTUAL BENEFIT LIFE Insurance Company and the United States Junior Chamber of Commerce were presented with the George Washington Honor Medal Award last month for the "My True Security—the American Way of Life" project co-sponsored by the two organizations.

The award was presented at a luncheon ceremony by Hamilton G. Reeve, Vice President of the Freedoms Foundation at Valley Forge whose National and Schools Awards Jury selected the Mutual Benefit and the Jaycees for the honor.

60,000 Seniors Participated

The "My True Security" program is a national writing and speaking contest conducted in more than 2,000 communities with over 60,000 high school seniors participating. Their essays dealt with the importance of self-reliance and individual initiative in developing a personal philosophy of security, as opposed to reliance on government and others to provide one's security.

An important part of the program involved the use of a film, *The Two Wheel Bike*, as a basis for thinking about "My True Security." Along with other materials presented to contestants prior to their essay efforts, prints of *The Two Wheel Bike* were donated to the project by Mutual Benefit.

Film a Medal Winner in '58

The Two Wheel Bike, produced by Henry Strauss & Co. is no stranger to award-winning ways. It won a Freedoms Foundation Award on its own in 1958.

President Eisenhower received the 50 state winners last summer in Washington and spoke to the group about his "philosophy of security and its relation to self-reliance and individual initiative." He commended the program and the sponsors. The national winner of the contest was Martha Reynolds of Marietta, Georgia.

Maine's Ag Publicity Director Tells Marketers Films' Value

☆ The publicity director for Maine's Department of Agriculture suggests that produce marketing agencies "give more attention to the opportunities motion pictures afford them to show consumers exactly how we grow, protect, grade and ship food."

Citing his own department's success with film medium, H. G. Hawes of Hallowell, Me., told a mid-November workshop of the National Marketing Clinic at Purdue University that Maine agricultural films had increased their audience by about 30 percent in fiscal 1959, over 1958.

"Eastern television stations, 163 of them," he said, "reported 595 showings of the 13 subjects we distributed on a free basis during the 12 months ending June 30, 1959." Modern Talking Picture Service, Inc. assists the state's Department of Agriculture film program in distribution to organizations. The Farm Film Foundation handles other titles for rural audiences.

* * *

Glenn Miller Enterprises Now Columbia Pictures' Affiliate

☆ Columbia Pictures Corporation has entered into an affiliation with Glenn E. Miller Enterprises in Hollywood, extending its corporate operations into the highly-specialized field of motion picture production for military and related defense purposes.

The announcement was made by Samuel J. Briskin, vice-president in charge of west coast activities of Columbia and by Glenn E. Miller, head of the newly-formed affiliate. Miller was formerly in charge of film production for the Lockheed Aircraft Corp., Missiles and Space Division. He has had over 25 years of experience in all phases of motion picture production, was involved in and responsible for the production of over 1,300 films during this period.

Mr. Briskin stated that not only will Columbia extend financing to the Miller Enterprises organization but will also make available its facilities including equipment, technical departments and personnel. Contracts with such companies as Douglas Aircraft Company, Inc., the Sylvania Corporation and the General Electric Company have already been announced.

* * *

John Ford Is Named Head of ANA Audio-Visual Committee

☆ New chairman of the Audio-Visual Committee, Association of National Advertisers, is John K. Ford, manager, Films Section, General Motors Corporation. Mr. Ford succeeds W. M. Bastable, who recently resigned the post to enter the field of commercial film distribution.

Herbert A. Ahlgren of the ANA Headquarters' staff is Administrative Secretary of the A-V Committee which includes 17 other leading film representatives from member companies in the ANA. George E. Eder of Swift & Company has replaced Mr. Bastable as that firm's representative.

* * *

U. S. Producing Motion Picture of World Agricultural Fair

☆ The first World Agricultural Fair ever staged, opening at New Delhi, India in early December, is the subject of a new U.S. government-sponsored color motion picture. Production of the new film began at the opening of the Fair by President Eisenhower.

A. Tyler Hull of Alexandria, Va., is supervising the entire film through the eight-week production schedule for the United States Information Agency. It will deal principally with American exhibits, including the unusual Cine-Dome (see feature in this issue), and will help tell the American food story to India and Southeast Asia where prints will be distributed.

Mr. Hull's credits include filming of the Pan American Games in Mexico for LIFE Magazine and other productions for the Pan American Union and the Dominican Republic.

* * *

Commercial TV Soars Abroad

☆ Commercial television now claims an audience of 240 million people in 31 countries. Nine years ago it was found in only four countries.

It is estimated that in the next five years, this medium will serve more than 360 million persons, about a fifth of the predicted population of the non-Communist world.

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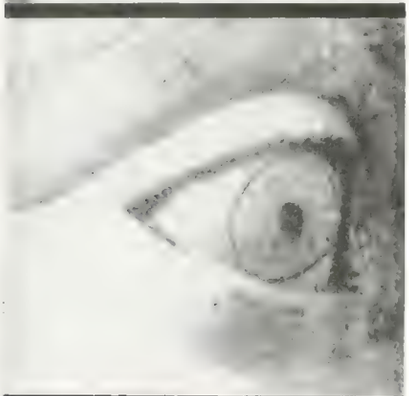


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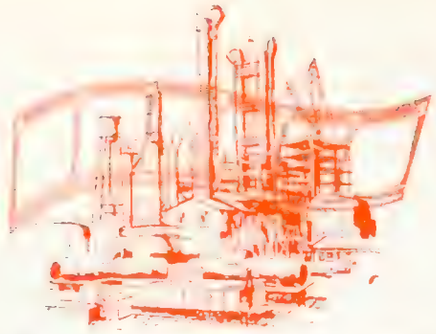


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Number 8 • Volume 20 • 1959

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The Sponsor Looks at the Film Producer

New York Film Producers Hear Views of Business A-V Leaders

FOUR AUDIO-VISUAL experts in the sponsored film field spoke at a special luncheon meeting of the Film Producers Association of New York at the Columbia University Club on December 9th.

The four—Fred Beach, Audio-Visual Manager, Remington-Rand Corp.; Alden Livingston, Film Manager, Du Pont Co.; William O'Brien, Assistant Advertising Manager, Schering Corp.; and Willis M. Pratt, Jr., Film Manager, American Telephone & Telegraph Co. — spoke on "The Sponsor Looks at the Film Producer" to an audience of about 75 FPA members and guests.

Joint Venture of ANA-FPA

Nathan Zucker, President of the FPA, and Lowell McElroy, Vice President of the Association of National Advertisers — which cooperated with the FPA in arranging the program—spoke of the desirability of establishing responsible and continuing forums for better client relationships and cited the luncheon meeting as a good step in this direction.

Willis Pratt (A.T.&T.) said that although the film medium would always retain an aura of glamor for most people, glamor was the most indefensible reason in the world for a corporation to make a motion picture.

The problems of business that films may help to solve are those of communications, he said. Sponsors would like to have producers give increasing thought to the future growth of the medium, to recognize that by just being filmmakers and not communications experts they are selling themselves short.

Too often, Mr. Pratt said, film producers will deliver a can of film and never think about how the film will be put to work, never interest themselves in helping the sponsor with better utilization.

In the fields of advertising, merchandising and public relations, producers must upgrade the status of the film as a vital and useful medium in order to compete successfully with print, radio and television, Mr. Pratt said. They must amass more and more statistics to show that films do a successful job in competition with any media.

Mr. Pratt said that in the past 14 years he had worked constantly with film producers and had never worked with a more conscientious group of people. He said he was confident that many of the current problems he had mentioned would be solved.

Lighter, Simpler Projector

Turning to motion picture equipment, Mr. Pratt decried the fact that after all these years of the 16mm sound projector, no one had yet turned out a lightweight, simple, self-threading machine. Efforts to produce projectors with more decibels, more wattage of light, and less wow were all right in their place, but these qualities are not what the field needs as much as a machine that positively will not baffle the rankest kind of amateur projectionist.

William O'Brien (Schering), speaking as an advertising man, said that the sponsor should get the sort of service and advice from a producer that he has come to expect from his advertising agency. Until he gets this he may sometimes regard film as a stepchild—not a real part of the overall ma keting operation that it should b

Some means must be devised f the producer to take a much bi ger part in the client's overall a fairs, Mr. O'Brien said. He mu be able to advise the marketin man on the end results that can b expected—the number of impre sions the film will make—its fin impact. Just making pictures t go into a "film library" has deadening effect on the film me dium.

Cites One Producer's Aid

Mr. O'Brien had had a recen happy experience in which a pro ducer had helped to prepare marketing campaign for Scherin which had been a model of prope timing and impact. He cited thi as the type of producer service tha marketing men can respect an should be able to rely upon.

Alden Livingston (DuPont) said producers should do some intelligent investigation before approaching a prospective client. It is completely unnecessary, he said, to approach a company that has been using films successfully for three or four decades with a big pitch about how good films are.

(CONTINUED ON PAGE 10)



Don't get TIED DOWN!

RENT FIRST from Charles Ross

GRIP EQUIPMENT

LIGHTING



GENERATOR TRUCKS



1800, 1600, 1000, 300, 200 Amp. DC

PROPS

Incidentally, we also sell equipment we rent.

Since 1921...

Charles Ross INC.

RENTALS SALES SERVICE

Send for a schedule of rental rates.

333 West 52nd Street, New York City, Circle 6-5470

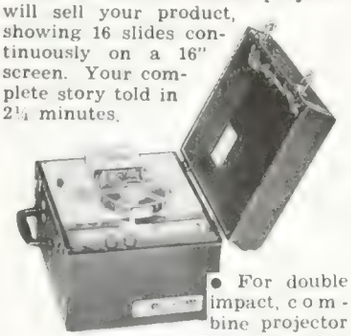
You Can't Have One Without The Other

Automation in Production needs Automation in Selling

- Automation in production is universally accepted. The results are proven.
- SALES must now keep pace. AUTOMATION in SELLING is the perfect partner.
- Dealers can't stockpile; so, demand must be stepped up . . . productions must move. Selling must be directed to the consumer at the point of sale . . . motivating purchases . . . creating impulse buying.



- Pictur-Vision continuous advertising projectors and audio equipment are designed to capture attention, hold interest and produce sales.
- A Model 1655-C cabinet projector will sell your product, showing 16 slides continuously on a 16" screen. Your complete story told in 2½ minutes.



- For double impact, combine projector and PRC Tape Repeater. A touch of a button starts the synchronized a/v show. Customers listen to your story privately through a special phone while watching the corresponding slide sequence. It's dynamic and appealing . . . with proven affirmative results.



- Learn how your sales can keep pace with increased production. Write us direct for further information and the name of the nearest authorized Picture-Vision dealer.

SELL with PICTUR-VISION for RECOGNITION ABOVE COMPETITION.

PICTURE RECORDING COMPANY
OCONOMOWOC, WISCONSIN

The Sponsor Looks at the Film Producer:

(CONTINUED FROM PAGE 8)

The producer, instead, should concentrate on telling what kind of services he has to offer and show how he can be expected to meet the client's needs.

Show Your Special Abilities

Companies with established film departments can best be approached with short sample reels showing what the producer can do in various categories of production, Mr. Livingston said. And although most companies will rarely turn anyone away without a full hearing it is almost impossible for any audio-visual man to do his job and spend hours looking at film after film which belabor the obvious.

Audio-visual men in industry prefer to talk to creative people on the producer's staff rather than with salesmen per se, Mr. Livingston said. Too often, the salesman can not adequately serve as an effective liaison between the sponsor and the producer, resulting in confusion and delay.

The "Film Festival" Pursuit

Fred Beach (Remington-Rand) spoke with much conviction about the curse of the Film Festival as it is presently constituted. He said that it was not the function of business to take part in making films to win awards from Festival juries made up of avant-garde film enthusiasts, secretaries in Madison Avenue ad shops, and school teachers from West Outback in town on vacation.

These people may be completely well meaning, Mr. Beach said, but they cannot have any conception of the problems of business which led to the production of these films—the very specific communications tools.

Too many awards are made in contests of apples and oranges, Mr. Beach said. It is impossible to judge a film made for one purpose against a film made for a completely different purpose—yet this is the rule in film festivals, not the exception.

Mr. Beach urged producers to stick to their roles of business communications experts and forego the everlasting hunt for meaningless awards.

* * *

Films Aid Canada's Trade

☆ The Canadian government is a brisk user of motion pictures for international marketing.

In addition to utilizing them for briefing men in training, the Department of Trade and Commerce screens films to explain companies and their products.

* * *

3M Stretches Executives By Use of Motion Pictures

☆ How do two executives announce a sales contest simultaneously at 25 widely separated company sales meetings?

Vice president Ray Herzog and sales manager Ernie Bovermann of Minnesota Mining and Manufacturing Co. did it by starring in a 12-minute film announcing the firm's 1959 President's Cup Contest.

The film, supervised by 3M's ad department and the company's agency, Erwin Wasey — R & R, was lightened with color shots of the 1958 Hawaii vacation prize vacation trip.

Chicago press premieres "Rhapsody of Steel" *on December 8th at the Hotel Sherman. Major U. S. Steel theatrical cartoon (see pages 35-37) was introduced by vice-president Edward C. Logelin (at microphone) to more than 100 newsmen and women at special press premiere.*



RAMPART STUDIOS

Hollywood 26

ANNOUNCES TO PRODUCERS

A revolutionary service in

SPECIAL EFFECTS

"TECHNIQUE 231"

for "SELECTIVE VISIBILITY"

T/231 works with normal sets, props and live actors; the device lets you select what you want to appear, disappear, add or subtract!

T/231 works with models and miniatures, replacing animation and providing more realistic action. No wires or rigging!

T/231 works with live actors and models in combination.

T/231 replaces traveling mattes; replaces rear projection; replaces stop motion. Camera cranks at normal speed!

T/231 replaces long delays — we shoot Monday, see the print Tuesday or Wednesday!

FOR EXAMPLE . . .

- A girl walks into the set and disappears, except for her coiffure and hands—which keep on "acting".
- Two profiles talk, kiss, drink, smile, smoke.
- New automobile "assembles", feature by feature.
- Dishes wash themselves and soar into drainer.
- Space ship arrives at satellite station.
- Pterdactyl battles helicopter.
- Digits of a problem rearrange into the answer.
- A live cat becomes its own skeleton, which continues to "act" live . . . a real dog flies . . . a bicycle maneuvers with no rider . . . smoke materializes into a face . . . and so on and on.

COST? Never more than mattes or animation, sometimes less, occasionally much less—with quicker production, more realistic movement, and cleaner quality as a free bonus.

RAMPART STUDIOS will produce just the trick footage on an insert basis, or handle the whole production including the normal action. FOR QUOTATION, submit storyboard, or shot description, or script pages. OR Rampart's associated writers will work with you to develop your story or commercial idea into . . .

"TECHNIQUE 231"

RAMPART STUDIOS

2625 Temple St. Hollywood 26, Calif.

DUnkirk 5-3911

COLOR

Only at General is color developing and printing so perfect an Art, so exacting a Science . . . where machines and methods are precision-controlled, automatic, safe and fast.

We invite you to send for our new color facilities brochure, detailing the most advanced processing and printing methods for 16, 35 and 35-32 mm film.

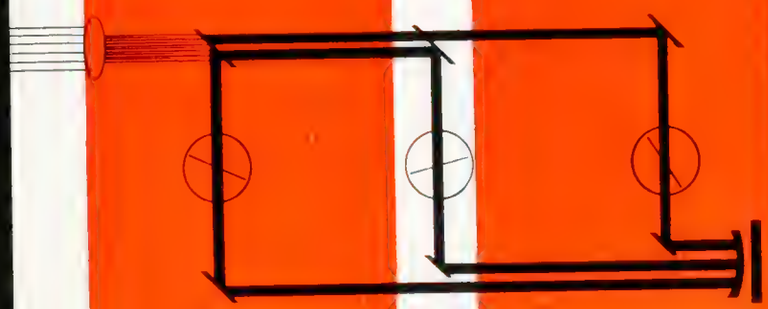


Diagram symbolizes General's method of additive color printing. Punched tape controls scene-to-scene color and density balance, providing accurate adjustment of the three color light beams.

GENERAL
FILM LABORATORIES CORP
1546 ARGYLE • HOLLYWOOD 28, CALIFORNIA • HO 2-6171

CECO OPENS IN FLORIDA!

Brings its world-famous professional Motion Picture & TV Equipment Sales, Rentals and Repair Service to World's Playground

This is the biggest news for Florida—for local studios and crews that come here for location shooting—since Ponce de Leon sailed in, looking for the Fountain of Youth.

Here you will find the famous CECO equipment—Mitchell 16 and 35mm, Arriflexes 16 and 35mm, crab dollies, Chapman Crab Cranes, Fisher Mike Booms—lights, incandescents, arcs, spots, brutes, generators, miles of cable, switches and a thousand and one other accessories. You ask for it—we're sure to have it.

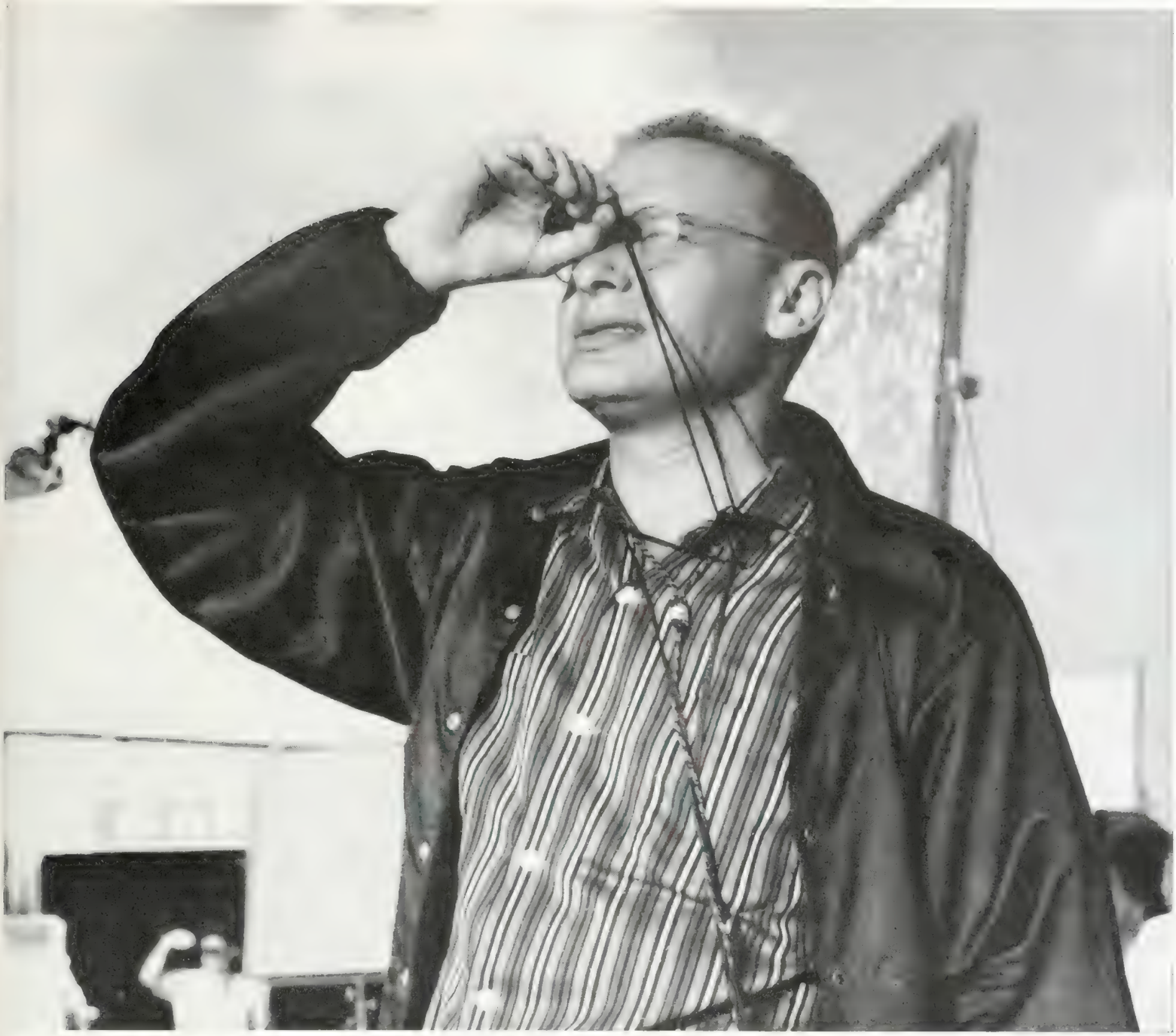
No transportation costs. No need to ship your own gear from distant points. No delays. And if something goes haywire, the finest repair department east of Hollywood is right here! Florida has always needed it. Now Florida has it. Our top operational and management personnel are administering our Florida office. If you are anywhere in the vicinity, stop by and say "Hello!"

FRANK C. ZUCKER

CAMERA EQUIPMENT CO., INC. of Florida

1335 East 10th Avenue • Hialeah, Florida

***5 Minutes** from Miami International Airport*
***15 Minutes** from Downtown Miami*
***25 Minutes** from Miami Beach*



"DU PONT TYPE 936...
the most consistent film I've ever used"

says Arthur J. Ornitz, Director of Photography

"This is a great negative film," says Mr. Ornitz. "It's unbelievably consistent and often permits one-light printing. It has fine grain, a fine gray scale with rich blacks. And yet it picks up detail in the shadow areas and gives you greater control of mood and tone."

If you need a film of this high quality, use Du Pont Superior® 2 Type 936. For complete technical information about this fine new film, write E. I. du Pont de Nemours & Co. (Inc.), 2432-A Nemours Building, Wilmington 98, Del. In Canada: Du Pont of Canada Limited, Toronto.

DU PONT
REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

ANNOUNCING

a new half-hour sound movie for your sales meetings and sales-training courses . . .

"DEVELOPING YOUR SALES PERSONALITY"

This 30-minute sales-training film fills a real need! As every experienced sales executive knows, a salesman cannot be fully effective without a good sales personality. No matter what knowledge he may have about his company, its product or service, without a winning sales personality he cannot be a winning salesman.

This "show-how" film features two of America's top sales personalities — Borden and Busse. Through a series of lively demonstrations, the two Mr. B's show common personality quirks that so often lose sales — and then show how to develop personality habits that will help any salesman do a better selling job. You can expect solid sales results when customers see in your salesmen the personal qualities they expect — *integrity, reliability, sincerity, courtesy, enthusiasm, friendliness.*

This is a "must" film for your sales-training schedule. It fits all lines of business and applies to veteran salesmen as well as trainees. Reserve a print now for your next meeting. Prints are 16mm., sound, black and white. For purchase or rental information, write to Dartnell. Details will be sent by return mail.

DARTNELL CORPORATION

1803 Leland Avenue

Chicago 40, Ill.

"HEADQUARTERS FOR SALES-TRAINING FILMS"

FREE! Directory of Sales-Training Films

Name

Position

Company

Street

City Zone State

MAIL COUPON TODAY TO THE DARTNELL CORP., CHICAGO 40, ILL.

The Sound Track

BY DAN ROCHFORD

A Column of Commentary on the Communication Process*

PROJECT: GUIDE LINES FOR THE 60'S

As We Enter the decade of the sixties, management in the United States faces some startling facts.

Russia we know about. And China too. And atom bombs and moon rockets.

But think again about automation, efficiency and the need to use fewer employees to do our work.

We face in this country a net increment to the U. S. labor force of more than a million men and women every year for the next five years! Secretary Mitchell recently "ate his hat" because we had three million unemployed. What should he eat next year? Or the year after?

If Business Can't, Government Will

Where will we find an extra million jobs next year? And then an additional million the year after that? And then another million on top of that? And yet a fourth million the year after that?

This is no theory. The people are alive. They will reach job age. And we know, if private industry cannot employ them, the government must. And will.

If the government uses them in productive industry, that will decrease private enterprise. If they are used in "make-work" projects, that will increase the government debt.

And our debt is startling.

President Eisenhower pointed out that our yearly debt carrying charge is now $9 billion—as much as our entire government cost us in 1940.

Cheapening the Poker Chips

Life quoted U. S. Budget Director Stans' figures of future debt we are committed to: $300 billion for future pensions and pay to veterans; $27.5 billion for retired government employees; $30 billion in military retirement pay; $98 billion of other governmental C.O.D.'s. Add those to our present $290 billion and we owe $750 billion.

If you are interested in what debt is, there are a lot of good books about debt. It is, obviously, what most of us depend upon for our financial security. Most of what we own is debt; somebody's promise to pay.

A government's promise to pay is as strong as its ability to collect taxes.

What has happened through history is that the public debt gets too big. Government can't collect enough taxes. So government either confiscates the physical assets of its people or it cheapens the money. The poker chips are worth less.

$1400 For a Daughter in College

We are using that "poker chip cheapening" method in the U. S. A. It was dramatized when President Roosevelt repudiated the U. S. written promise to redeem our money in gold. It goes on by accepted, legal government controls of our floating debt through our banking and money systems. And year by year the money buys less. To put a daughter through a year of college in 1940 cost me $1400. My neighbor today pays more than twice that.

Society has to cheapen our money. The $750 billion of debt, divided among 160,000,000 people on payrolls, comes to $4,687 personal debt for each. A lot of those employees don't earn that much in a year. Many will find it hard to part with their $234 share of the interest burden from that debt. It hurts to pay today's taxes when they earn $1.87 an hour, how could they pay them if they earned only 90 cents an hour?

So management faces the fact of inflation.

And this is no simple, 3-dimensional fact. It's in the air we breathe and the water we drink. It's in the cash drawer and the order book. We hate it. But could we do without it?

If you are now sufficiently confused, let's get back to 1960's management guide lines. If we chart them, we'll steer a better, more successful and easier course.

Background For a Management Philosophy

Each management is part of a society and must live by the philosophy of that society.

Consider management's social setting. Each man is born into a society. It has certain codes and conduct. He goes along with them. In rare cases he succeeds in resisting or helping change some aspects of his society's codes and conduct. To this extent he may change the philosophy of the group.

So with management. It finds itself in a society. Most of us in management joined an established business. The pattern was already set. And most of us worked with the business some years before becoming part of its management.

The philosophy of our management was probably a vague thing. Parts of it were clear because of specific actions taken or refused by our predecessors in management.

We can generalize today and say that successful U. S. business tries to be guided by the golden rule. Businesses which do not, come and go.

The Seven Divisions of People

We can divide people affected by a business enterprise into seven groups: (1) Owners, (2) Employees, (3) Suppliers, (4) Customers, (5) Others in the same industry, (6) Government and (7) Public. And, of course, inter-relationships with all these people are affected by economic conditions prevailing at the time.

Look now at the priority of claims on a business.

(CONTINUED ON FOLLOWING PAGE EIGHTEEN)

*Mr. Rochford is a professional in the field of management relations and a past president of the Industrial Audio-Visual Association. These column views are strictly his own unless otherwise stated. They do not represent the policies or practices of any firm, individual or government agency by which he has been employed now or in the past.



LASSIE, a Peabody Award winner, is produced by Robert Golden for The Jack Wrather Organization; Sherman A. Harris, Executive Producer.

Reprinted by permission of the Eastman Kodak Company

It *didn't* happen to this dog!

LASSIE, like many other top-rated filmed TV shows, is processed by **Consolidated Film Industries.** And at CFI, it soon becomes apparent that 40 years of experience and know-how make an important difference.

There is no such thing as a "cut rate" or "bargain" in laboratory film processing. The **Eastman Kodak Company** says "The answer is—give your laboratory time and money to do the job right! Then all your release prints will be on the beam 100%."

For processing perfection . . . *specify* CFI.

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CIrcle 6-0210

THE SOUND TRACK

(CONTINUED FROM PRECEDING PAGE 16)

Under U. S. law, the first claim on the funds of a business is the tax collector's.

The second claim belongs to the employees, the people on the payroll.

The third group of people entitled to collect are the outside suppliers of goods and services.

Not until then does the owner get his chance at what is left.

Nature Just Doesn't Give a Damn

Now consider nature.

We say nature is often kind and often cruel.

Actually nature is neither. Nature just doesn't give a damn about the individual.

Nature keeps the species going. All forms of life devour other life. Man is no exception.

In the United States every one of us born here has a chance to be President. Only a few of us make it.

And here every one of us has the chance to head a business. Some of us do. Most do not. Either we don't want the job or we lack the luck and ability to end up in the top spot.

Man has done a lot to average out the extremes of nature. Free schools for our children whether their parents are rich or poor. Care for the aged, the blind. A Social Security System. We protect ourselves against thieves and crooks. We do our best to provide equal opportunities. We try to help those unable to help themselves. We have not and cannot change the basic law of nature. The individual is free to choose. He can work or not. He can save or spend. He can earn financial independence or he can waste his talents and his productive years.

Why Some Businesses Fail

Among managements there is the same inescapable struggle for survival that faces each individual in his own life.

Our society tries to protect the individual business against unfair competition. We have a vast system of inspections and checks to guarantee quality of products and honesty of measure in the things we buy from others. Racketeers and shake-down artists are punished when caught. Many businesses are helped by government credit, by protective tariffs, by tax provisions, by legislative controls.

Yet the average business dies before its seventh birthday.

In the past in the U. S. one in every five big businesses died within the span of a man's normal working career.

They died from inability to get along with their workers; from failure to meet changes affecting their products; from corrupt or weak managements; from changed world conditions; from many causes.

A corporation can outlive the span of a single human life. But the mere legal machinery that enables it to keep going is no guarantee that it will.

Management Always "in the Middle"

Its success depends upon management. It depends upon how well management is able to serve the needs and desires of the seven groups of people affected by the business.

Always there are conflicting interests.

Management is always "in the middle."

Management's job is to resolve the conflicts fairly. To find the basis for action fair to all parties concerned.

Let's start, then, with the basis for a management credo and guide for dealings with the shareowners of the enterprise.

Management is hired by the owners.

The first job of every management is to keep its own job.

To manage efficiently there must be continuity of management. Otherwise, long-range planning would be futile.

To manage efficiently, owners must have enough confidence in the management to let them run the show without unreasonable watchfulness or interference.

Four "Musts" in Relations with Owners

To do these things management must:

1. Protect the investment of the owners. This includes a growth in value of the enterprise at least equal to the rise of inflation.
2. Provide profits to the owners.
3. Strengthen the desire of the owners to retain their investment in the enterprise.
4. If the corporation's stock is traded on the stock market, management must attract the right kind of new owners. Cash and credit positions must be kept adequate.

Owners must feel that they are not being penalized at the expense of employees or other groups and that present potential profits are not being diverted unwisely into "plow-back" for the benefit of future owners.



Dan Rochford, *writer and conductor of "The Sound Track."*

Management must promote owner understanding of the social responsibilities of the business and an acceptance of the way in which management meets those responsibilities.

Obviously—and here's where BUSINESS SCREEN readers are involved — management must maintain an adequate level of effective communication with the shareowners. Management must seek owner suggestions and criticisms; handle them with good will; act on those with merit; acknowledge their usefulness and explain *why* when actions are not taken.

Decisions Management Will Never Know About

Success in management's relations with any of the seven groups pre-supposes suitable relations with the other six. Good management keeps them all in balance. It's a warning sign when any top executive finds himself thinking, "We've done enough for the employees, it's about time we did something for the stockholders," or vice versa.

But employees should be helped to realize, if they don't, that an owner can sell his stock. He doesn't have to keep it. And he will sell it if some other stock looks enough better to him.

A Myriad of Invisible Decisions

The visible mark of the daily volume of shares traded in the stock market is not the full measure of this battle by management to make owners decide to keep their stock. There are myriad invisible decisions every hour in every day by individual share owners who wonder whether to let their money stay with your management, or to sell and move it elsewhere.

If enough owners sell their stock, price drops. Too much of a drop hurts company financing and credit. Bargain hunters, speculators and manipulators might buy in. If they got control, they could put in their own managements. And there go both your job and your guide lines!

So much for the basis for a credo for owner-management relations. We will deal with employees, suppliers, customers, others in the industry and governments in the next column.

A Major Event As We Begin Our 21st Year

THE EDITORS OF BUSINESS SCREEN PROUDLY ANNOUNCE

The 10th Annual Production Review

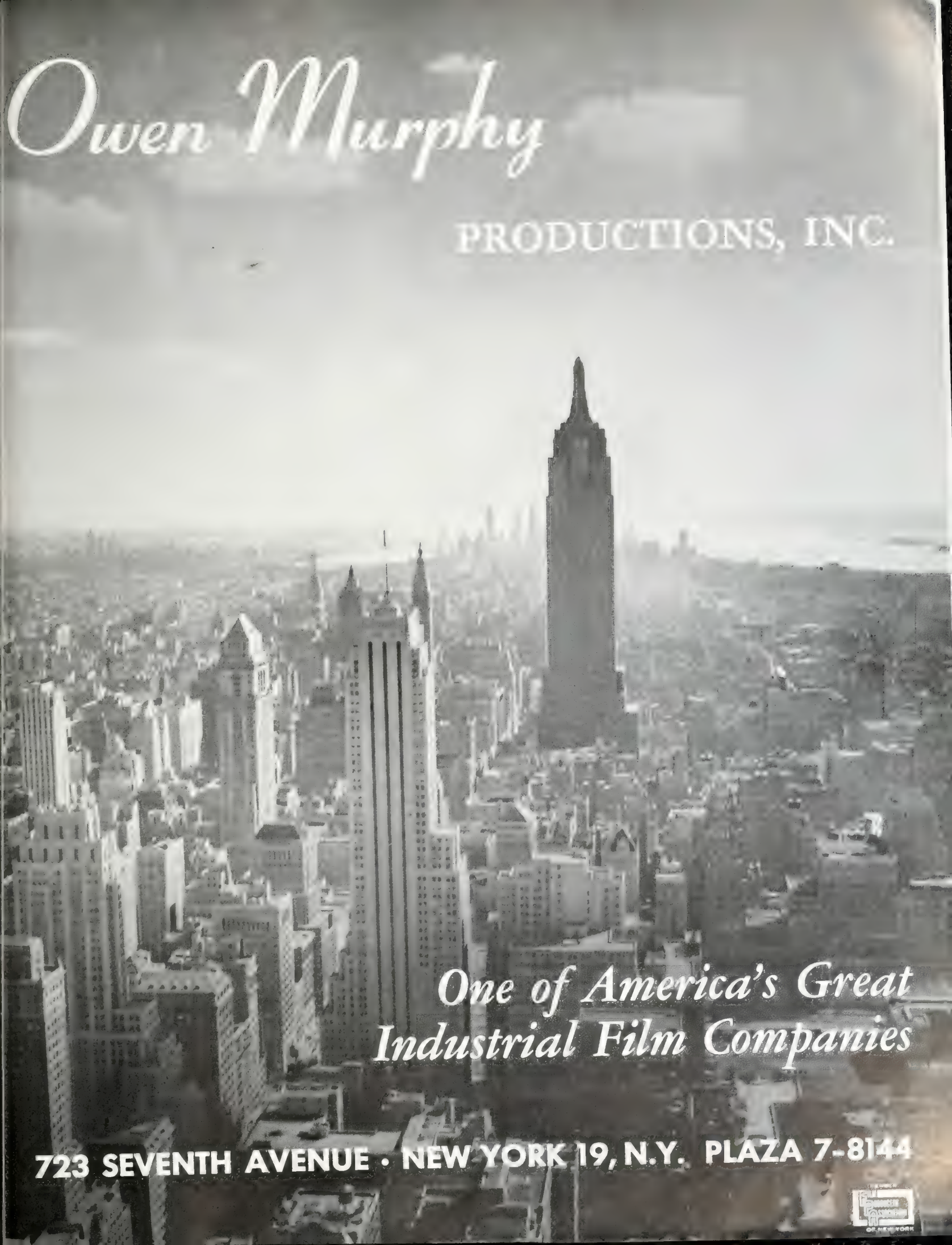
A 1960 Buyer's Guide to Film Producers



Here's the *authoritative* annual review of the finest in film production resources in the U. S., Canada and abroad, with essential references and complete details. Plus many new important features!

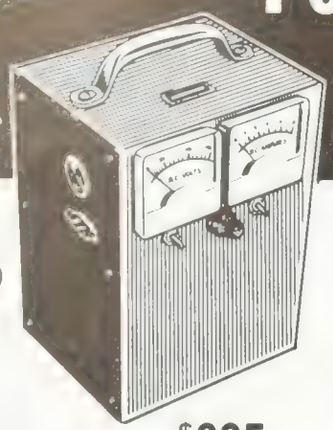
PUBLISHING IN MID-FEBRUARY • 1960

BUSINESS SCREEN • New York • Chicago • Hollywood


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100 Watts, 60 Cycles AC

Contains:

- 15 Volt Power-Mite Battery
- Transistorized Converter
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- Attached Voltmeter
- Charging Rate Ammeter
- Metal Case with Leather Carrying Strap and Receptacle

5" x 6" x 9", $295

The days of the gasoline generator are rapidly waning. These tiny transistorized converters and nickel-cadmium batteries are logical successors to unwieldy, unsafe, unreliable and noisy generators.

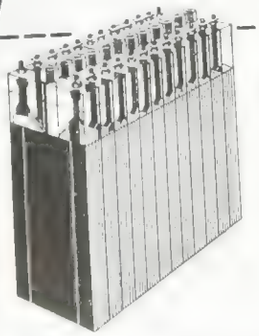
This little 5" x 6" x 9" unit, weighing less than 12 lbs., will run the 1200 ft. Auricon more than 2,000 feet at 24 fps . . . or it will run the Auricon Super 1200 and the Hallen 16 mm. Recorder in **perfect sync.**

The first unit made was used in photographing Ike's recent trip around the World.

250 Watt Unit Nearing Completion

The F & B POWER-MITE is another new engineering achievement in Florman & Babb's continuing effort to be First and Foremost . . . Only one of thousands of items which make up F & B's complete stock of professional movie equipment.

Write or call for Illustrated Brochure



NEW F & B POWER-MITE
NICKEL CADMIUM BATTERIES

LARGEST CAPACITY — 6-10 amp. hours. SMALL-LIGHT — 6 oz. per 1.25 v. cell. INDESTRUCTIBLE — Can be stored indefinitely in any condition.

SAFE — No Acid Spray or corrosion. CHARGES EASILY — To 90% in 20 minutes, and 100% 30 minutes. RETAINS 70% CHARGE — After 1 year's storage.

ADD WATER—Only a few drops ONCE A YEAR

PERMANENT ELECTROLYTE—30% solution of Potassium Hydroxide

Batteries supplied in a metal case with a leather carrying strap and plug.

7½ Volt—Power-Mite battery (6 cells)	$ 85.00
15 Volt—Power-Mite battery (12 cells)	$135.00
Attached voltmeter—optional	$ 20.00
Battery Charger	$ 29.50
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SPECIAL BATTERIES CUSTOM-BUILT TO YOUR ORDER

F & B's Power-Mite batteries can be supplied in any combination to power practically all cameras, recorders, etc. All the features listed are absolutely guaranteed by F & B. The Power-Mite nickel cadmium battery is unconditionally guaranteed for one full year.



Serving The World's Finest Film Makers
FLORMAN & BABB, INC.
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TRAINING ORDER MAKERS

22% Truscon Volume Boost Tied to Sales Program and Films

☆ The Truscon Division of Republic Steel Corporation, Youngstown, Ohio, experienced a year-to-year sales increase of some 22% during much of 1959 and a major factor behind it was a sales program.

That's the statement of Al Lind, merchandising manager of the division, which produces metal products for residential, commercial and industrial buildings.

Work with Small Groups

This potent program, called Order Makers Institute, is a 13-meeting plan for dealers and salesmen. Each session deals with a subject in which salesmen indicated they needed help. The night meetings, limited to 15 people, utilize "thought-starter" motion pictures and lots of group discussion, Lind says.

The OMI program, previously outlined in BUSINESS SCREEN, was produced by Wilding, Inc.

A key move in the program is an extensive on-the-job survey of sales people prior to blueprinting the program to determine the major areas in which they need training. "The first step in building a successful program of sales training and merchandising is to find out what the selling organization itself, out in the field, feels it needs in the way of help," says Lind.

The Program Gets Results

This approach is signally successful, Lind points out. He says, "We are able to inspire the kind of enthusiastic, spontaneous group discussion which personally involves the salesman—which moves him to think and act in terms of applying the information you've given him in terms of local action and application."

As an example, he cites the case of one Truscon dealer who had sales of $38,350 in the January 1-May 20 period this year. A year ago he had a mere $2,562 in the same period. "It's the same firm, the same people, the same products and the same trade area—the difference is OMI," the dealer told Lind.

* * *

Films' Ability to Sell Found Important to Insurance, Too

☆ The motion picture's "role-playing" power to give viewers the feeling of being involved in the plot is a major reason why the Institute of Life Insurance utilizes films to tell students the story of life insurance, the organization says.



Republic's Al Lind *is enthusiastic about the company's OMI training program.*

Movies sum up the basic facts about life insurance quickly and motivate students to deeper study later, according to Dr. Harlan Miller, the institute's educational director.

This initial impact is extremely important, Dr. Miller points out. If students cannot be convinced of the desirability of studying about health and life insurance at the outset, it is unlikely they will pursue further study with vigor.

Institute films are distributed by Modern Talking Picture Service.

FOR PRODUCERS
OF VISUAL SELLING
IN MOTION PICTURES
SLIDE FILMS
TV COMMERCIALS

f. hillsberg inc.
offers a complete production service

animation
slide films
titles
telops
flip cards

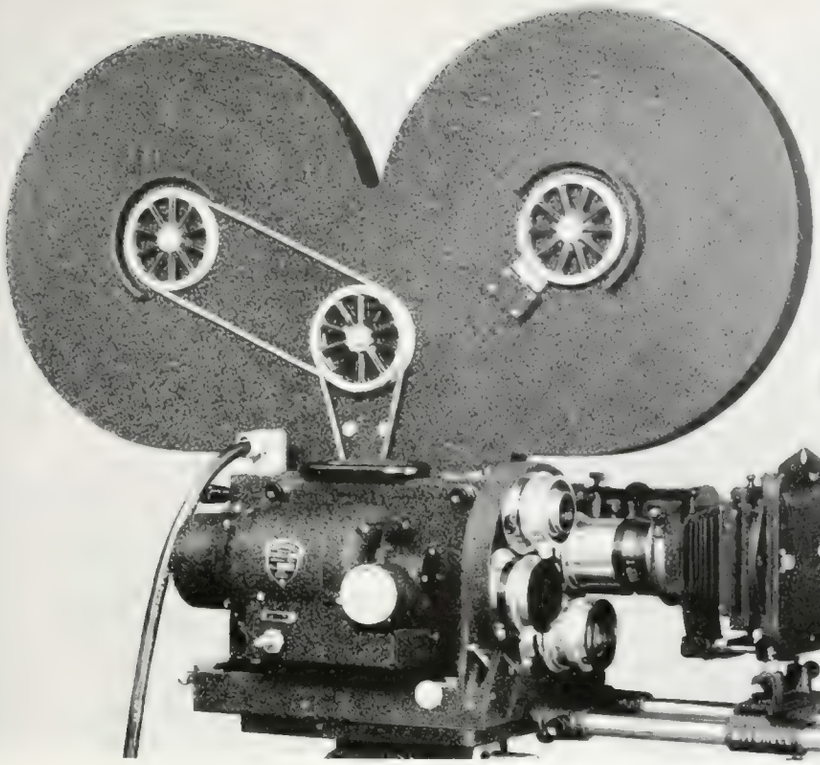
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PLAZA 7-1525



Mitchell camera shown with 1200′ magazine.

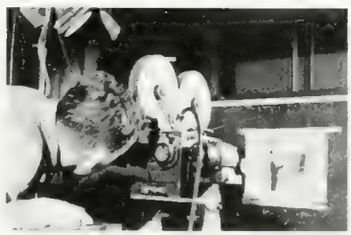
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MITCHELL

No other motion picture camera is today used for such a broad range of exacting film making as is the Mitchell. The versatile speed of the camera, ranging from 1 to 128 frames per second, plus 14 exclusive features equip the Mitchell for an impressively broad range of cinematography. A single Mitchell can meet the requirements for finest quality TV commercials, feature productions, public relations, sales and training films, progress and report films, plus critical research and development data and record photography.

Mitchell cameras include: 35mm and 16mm cameras; 70mm 2¼ x 2¼ high speed cameras; and 70mm, 65mm and standard aperture cameras.

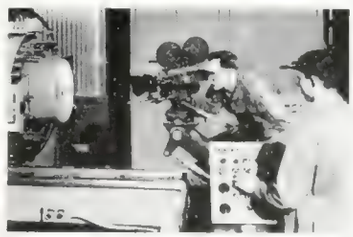
For information, write on your letterhead—please indicate which model camera your request concerns.



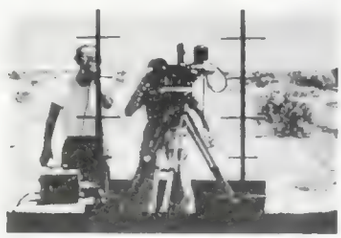
GENERAL ELECTRIC uses Mitchell for wide range of work, including slide films.



BUD WILKINSON PRODUCTIONS shoots its award-winning TV Sports Series with the Mitchell.



KEARNEY & TRECKER films first fully automated tape controlled combination machine tool with the firm's Mitchell camera.



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Shhh . . . New Kalart/Victor Is So Quiet You Barely Hear It Run

Here is the quietest running 16mm sound projector ever built. Noise level is reduced to the point where it *never* distracts audience attention. But that's not all.

The new Kalart/Victor increases light output by at least 12%, thanks to a redesigned shutter. It accepts a 1200 watt lamp for even more light on screen. *Sound quality is magnificent.* A 15 watt amplifier, audio-engineered for greater power and low distortion, results in sheer listening pleasure. Entirely new in projector setup is the Kalart/Victor *door-mounted speaker.* It can be left closed on the projector while running—or detached and placed next to the screen. Still picture projection is vastly improved. Stills are *five times brighter,* with special glass heat filters provided as standard equipment. Maintenance is greatly simplified, too. Lubrication is required *only once a year.* Built-in oil reservoir holds enough oil to last for 1000 hours—or a year of heavy use without refilling.

Hear—and see—the new Kalart/Victor Model 70-15 yourself. Ask your authorized Victor Dealer for a demonstration soon.

newest name in 16mm sound projectors

KALART VICTOR

Victor Animatograph Corp., Div. of Kalart
PLAINVILLE, CONNECTICUT

FREE BOOKLET

Answers all your questions about the new Kalart/Victor. Send for your free copy today.

STUDIO SPECIALIZATION

Dynamic Names Feuerman as Medical Division President

In a new reorganization move, Nathan Zucker, President of Dynamic Films, Inc., has announced the appointment of Sol Feuerman as President of Medical Dynamics, a division of the parent company.

Mr. Feuerman has been Executive Vice President of Medical Dynamics for the past three years and in that capacity has been responsible for Dynamic Films' specialized film production in the medical, pharmaceutical and allied fields.

The specialization technique in film production has been so successful for Dynamic that Mr. Zucker has formed similar divisions to specialize in the Automotive, Chemical, Insurance and the Human Relations fields. Under the reorganization each of these divisions will operate under film producers with specialized experience in these fields.

Dynamic's TV film unit has also been realigned with special attention being devoted to a second series of sports films being produced for television. Dynamic recently completed a series of 39 half-hour films featuring the outstanding racing sports events of the past ten years. This series is now being syndicated in this country and abroad. Other projects for the TV film division include a five-minute series on teen-agers now in production which will be offered for national syndication. The series will consist of discussion of teen-age problems by teen-agers in various parts of the country.

In reorganizing Dynamic along strictly specialized lines, Mr. Zucker says he believes that the general film practitioner is becoming a thing of the past and that today's film producer must provide the growing need for such specialization required by industry in more and more of its operations.

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Audio Visual . . . the

PROJECTO-PRINTER 30

Makes transparencies for overhead projection from any source material . . . in minutes!

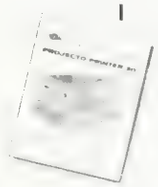
Now, with the new Ozalid Projecto-Printer 30, you can prepare transparencies—on the spot—*without being a photographic expert.* Using any original visual source material . . . textbooks, manuals, charts—whether opaque or tracings—two-sided, or even book-bound . . . you can get dozens of new visual effects in black and white or color. You need no darkroom—no trays—no mixing of messy chemicals. The Projecto-Printer 30 is a simple, self-contained unit and the cost is low. The simple process takes mere minutes. Anyone in your office can make projectables in just a few easy steps.

Overhead projection gives you complete flexibility in planning and delivering your presentation. Use the projection stage as a "blackboard" for specific emphasis. You're in complete control—no need for an assistant.



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Please send me your descriptive literature on the Projecto-Printer 30.



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- Extreme Portability?
- Animated Props?

If you have the film, we have the equipment

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- Portable Stagettes
- Special Projectors, Still or Movie
- Lighting & Sound
- Automated Controls
- Engineering Supervision

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The 10th Annual Production Review Issue of BUSINESS SCREEN, Publishing in Mid-February, 1960, Premieres our 21st Year of Publication Service

SIGHT & SOUND

Willard Completes New Series of Navy Medic Training Films

☆ A new series of basic training films for corpsmen and nurses of the United States Navy has recently been completed by Willard Pictures, Inc.

The films, six in number, b w and 15-minutes in length, are titled: *Intravenous Administration of Fluids, Pre-Operative Care, Post-Operative Care, Eye Treatment, Ear, Nose and Throat Treatment,* and *Oral Administration of Medications.*

While most of these subjects have been given a once-over treatment before in other films, the new series provides the first detailed training course in very basic nursing techniques. For example, while other films on eye treatment have rapidly passed over the exactly proper method of putting drops in the eye, *Eye Treatment* goes into great detail so that the right way to do it is unmistakable.

Another innovation is that the narration, or live sound passages, uses non-pedantic language more suitable for basic trainees than the often complex medical terminologies employed by more advanced nursing students.

The films, photographed by Willard at the National Naval Medical Center at Bethesda, Md., were made under the supervision of Capt. Robert B. Schultz, Medical Corps, U.S.N., and technical advisors were Francis E. Blake of the Bureau of Medicine and Comdr. Burdette Blaska, Nurse Corps, U.S.N.

In addition to use by the Navy the films will be made available by sale through United World Films, Inc., to private nursing schools and other professional groups.

* * *

Pacific Productions Finishes 20 Films to Aid in Reading

☆ A new program of 20 motion pictures in the field of reading has been completed (in November) by Pacific Productions, Inc. of San Francisco. The 20 films are the first half of a comprehensive series of some 40 films designed to help teach reading at all educational levels, from elementary to adult.

The reading film program, said to be the most extensive ever released in this subject area, is being sponsored and distributed by C-B Educational Films, Inc., 703 Market Street, San Francisco. It was conceived at the Counseling and Testing Center at Stanford University by Dr. Henry A. Bauman, Ed.D. Dr. Bauman, now associate professor of education and director of the Reading Laboratory at Sacramento State College, was assisted by staff members there.

Other film series being completed, in production or being planned by Pacific include films for modern foreign language study, public health education, mathematics and science instruction. Dr. Donald M. Hatfield is president of the West Coast company.

* * *

HFH's Unusual Yuletide Spots

☆ With traditional Currier & Ives type shapes and figures to provide a nostalgic Christmas flavor combined with a variety of advanced animation techniques, an unusual pair of television film commercials are currently being used by the Small Appliance Division of General Electric in a special Christmas campaign.

The two commercials, 105 seconds each, were developed to showcase eight small appliances during the month of December. They were produced with Bill Lewis and the Maxon agency by HFH Productions. Four different types of animation can be seen, including full, stop, squeeze motion and rotoscope.

For the In-Plant Film Producer . . .

Nothing adds more to the effectiveness of a company-produced film than a professionally-written script!

We've written more than 500 scripts for in-plant producers— motion pictures, slide films, slide presentations, etc. Sometimes our clients ask for the "full treatment," from basic research to detailed shooting script. Other times they want narration written to existing footage, or an engineer's draft "polished."

Whatever the problem, they like the creative objectivity an outside planning source can give their productions. And they like the dependable service we provide.

We'd like to work with you on your next production.

guaranteed acceptability

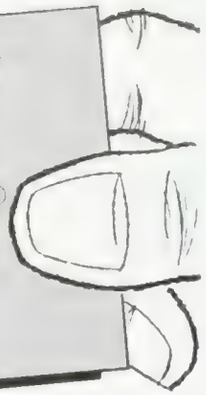
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★ 1960 ARRIFLEX® SHOWS ★



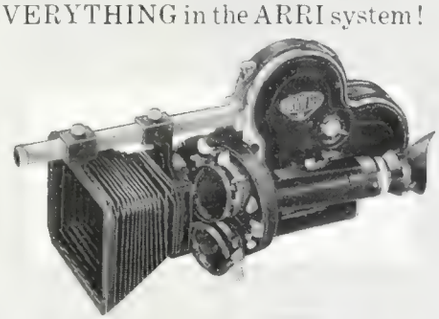
You are Invited...

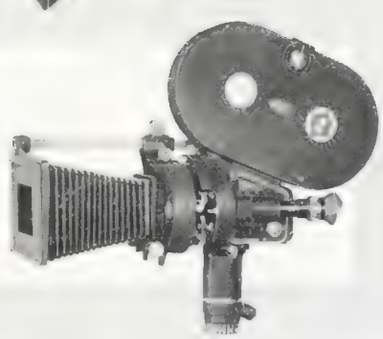
Special ARRIFLEX shows are scheduled for major cities around the United States during the coming year. They will be stimulating exhibits...featuring demonstrations of all ARRIFLEX cameras and accessories—the famed ARRIFLEX 16 and ARRIFLEX 35... Ultrascope Anamorphics...special lenses, blimps, and sound gear... motors, magazines, and tripods. EVERYTHING in the ARRI system!

ARRIFLEX factory representatives will be delighted to meet you personally, to answer special questions in detail and to help solve technical problems.

The ARRIFLEX show is a "*must see*" show for everyone interested in modern motion picture equipment for industrial, military, educational, theatrical and television use. See schedule at right—make definite plans to be with us when the ARRIFLEX show is in your area. Check box below.

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JANUARY 18-19
Motel 128, Dedham, Mass.
In connection with annual "N.E. Industrial Photographic Trade Show"

★ **KANSAS CITY**, MO.
FEBRUARY 3-4
Muehlebach Hotel
Following "The Calvin Workshop"

★ **LOS ANGELES**, CALIF.
MARCH 25-26
Statler Hilton Hotel
In connection with "Industry Film Producers Association National Convention and Trade Fair."

★ **LOS ANGELES**, CALIF.
MAY 2-5
Hotel Ambassador
In connection with "SMPTE Convention & Equipment Exhibit"

★ **CHICAGO**, ILL.
AUGUST 7-12
Conrad Hilton Hotel
In connection with "Professional Photographers of America Trade Show"

★ **WASHINGTON** D.C.
OCTOBER 17-21
Sheraton Park Hotel
In connection with "SMPTE Convention & Equipment Exhibit"

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News Along the Film Production Lines

Camera Equipment Co. Opens Miami Studio Sales Branch

☆ Camera Equipment Co., Inc., New York, a leading manufacturer and distributor of professional photographic equipment, has opened a sales subsidiary at Hialeah, Florida.

The branch will serve studios and producing companies in the area and visiting crews who travel to take location footage of the playground area. It is located about five minutes from Miami International Airport, 15 minutes from downtown Miami and 25 minutes from Miami Beach.

The branch carries a full range of professional cameras, including Mitchell 16mm and 35mm and Arriflex 16mm and 35mm. It also has a wide range of equipment such as cable, generators, switches, lights, mike booms and dollies.

The firm said it also offers a completely staffed repair and service department.

Some crews will find it more economical to rent all equipment from the Florida branch than to transport their own to the area, according to Frank C. Zucker, president of the firm.

* * *

Guide for Top Filmstrips Is Goal of University Research

☆ Filmstrips of the Society for Visual Education, Inc., Chicago, are being analyzed in a research project at Pennsylvania State University.

The study, authorized in a $64,000 grant under the National Defense Education Act, tests filmstrips in actual classroom situations. The objective is to establish principles for filmstrip production.

Formfit's "Sleex" Commercial Wins Chicago Copy Club Honor

☆ A Formfit television commercial, featuring Sleex' Parisienne girdles was the recent choice of the Chicago Copy Club as "the best television commercial of the year." 60-second spot was produced by Animation, Inc., for MacFarland, Aveyard Agency; live action sequence in this combination live action-animation spot was by Four Star Productions.

* * *

Union Pacific Pre-Testing a Film on Northern California

☆ Film audiences familiar with the pictorial quality and interest of Union Pacific Railroad motion pictures are looking forward to the early 1960 release of the UP's film on North California, titled *Golden Gate Empire*. Film is now being pre-tested by Vincent Hunter, manager of the UP's Motion Picture Bureau.

* * *

Pilzer Becomes Coordinator of the Cinema Laboratories Assn.

☆ The Association of Cinema Laboratories has named Herbert Pilzer of Motion Picture Enterprises, Inc. as executive coordinator. Announcement of the appointment was made by president George Colburn during the group's fall meeting in New York city.

Mr. Pilzer's selection initiates the work of a new committee to study "Fair Trade Practices for Motion Picture Laboratories" which he will head. In announcing the new committee, Mr. Colburn described its purpose as "setting up standards and procedures to govern all laboratory situations and laboratory-client relations."

Below: *executive officers of Cinema Labs greet coordinator: (l to r) Kern Moyse, Peerless Film Processing, treasurer; Herb Pilzer; president George Colburn; Dudley Spruill, Byron, Inc., secretary; and Carleton Hunt, General Film Labs., vice-president.*



HOW IS THE MANAGEMENT UNDER YOU?



How well are your policies and orders carried out by your subordinates?

The answer to that question depends upon how well your supervisors represent management to your employees.

Make sure that the management under you is what you want it to be. Show your supervisors how to represent management with:

"THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- **"THE SUPERVISOR'S JOB"**
- **"INDUCTION AND JOB INSTRUCTION"**
- **"HANDLING GRIEVANCES"**
- **"MAINTAINING DISCIPLINE"**
- **"PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"**
- **"PROMOTING COOPERATION"**
- **"INTERPRETING COMPANY POLICIES"**

Write for Details on Obtaining a Preview

Rocket Pictures
INC.
6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA

Talented Film Group Forms Vision, Inc.

A New Picture Production company, Vision Associates, Inc., has hoisted its banner over Canada House, 680 Fifth Avenue, New York City.

Formed at year's end by four well-known names in the sponsored and informational film field, the studio group is headed by Lee R. Bobker, former vice-president of Dynamic Films, Inc. One of the country's top directors, with many award-winning documentaries among his credits, he is president of Vision.

Seymour J. Weissman, vice-president of the new company, joins Vision after seven years experience as a director and production coordinator for sales training programs. Most recent among these was a promotonal film and related series of television programs, planned and produced by Mr. Weissman for American Viscose.

Another Vision vice-president is Irving L. Oshman. Mr. Oshman directed, produced and edited the film *The Barbed Wire Fence*, shot on location in Korea for the American Leprosy Mission.

A fourth member of the executive group and also a vice-president of the company is Helen R. Kristt. She is widely experienced as a production supervisor, serving in this capacity while at Dynamic Films.

Purposes and goals of the new company were summed up by Mr. Bobker in a recent address at the University of Michigan Television Center:

"Up to now, major business organizations in America have been content to utilize visual materials to sell themselves or their products. As more and more major companies attempt to bring their corporate image to the public in a broader sense, the role of the producer becomes more critical.

"No longer can we be content to be a middle man between client and employee but must be ready, on a highly selective basis, to offer our services as consultants, planners, producers and distributors who can operate in all areas of visual communication."

Mr. Bobker also said that "the new company would serve the client from planning to distribution and would work in transmitting the corporate image to the general public."

Psychology of Vision Covered In a Color Expert's Book

☆ The purpose of a picture can be considerably strengthened if the photographer skillfully combines the optical, physical and psychological bases of color photography.

Explanation of these devices, along with findings of some twenty years of differentiating between what an observer sees and a camera captures, are the heart of a new book on psychology of vision.

"Eye, Film and Camera in Color Photography" stems mainly from a series of lectures in recent years by Ralph M. Evans, director of Color Technology Division of Eastman Kodak Company. Evans includes many photographs, some of them in pairs to denote contrast.

The book includes explanation of the nature of color photography, how we and the camera see an object, color and form in photos and the perception of light and color.

The book is published by John Wiley & Sons.

* * *

Animation Central Studio Serves New York Producers

☆ Animation Central, a new service for animation studios and film producers, has opened its doors at 165 West 46th Street, New York.

First of its kind, the new service offers to supplement clients' existing staffs with animators and supporting talent as needed. Purpose is to smooth out the up-and-down workloads that plague the animation industry, and provide an alternative to overtime, and hiring free lance help, at less cost.

A division of Gifford-Kim Productions, Inc., Animation Central is headed by Al Eugster, a 25-year veteran in the field.

* * *

Parents Who Want to Sleep Learn Why the Baby Can't

☆ A public service film explaining to weary parents some of the reasons why their wailing baby keeps them up all night has been sponsored by Chesebrough-Pond's, Inc.

Aptly titled *Cry In The Night*, the black and white film is a 5-minute 16mm explanation of diaper rash and its cure. Dr. Samuel Berenberg, New York pediatrician, served as medical consultant.

It may be borrowed free for television use from Golden Snowball Department of Victor Kayfetz Productions, Inc., 1780 Broadway, New York City.



Film Pioneer Colonel Kearney Retired from Air Force Dec. 31

☆ A veteran of 31 years of the U.S. Air Force and one of the significant figures of the motion picture industry has retired from the military service at the end of the year.

Colonel Robert E. Kearney, 56, has been chief of the photographic division of the Air Force Air Photographic & Charting Service for the past eight years.

Colonel Kearney is credited with swift and economical development of the Air Force training film program. It was at his recommendation that this military arm developed a procedure of forming a special staff of writers to create scripts. Under his plan, these scripts are used as blueprints for productions which are then monitored by the writers. Colonel Kearney's theory: if the script is right, last minute changes and artistic variations are superfluous expenses.



Col. Robert Kearney (Ret.)

Testimony to the accuracy of his theory is the fact that Air Force figures show a doubling of film output in eight years, with 70% conversion to color, without additional expense. This was accomplished despite the fact costs rose 250% in the same period and color film processing is considerably more expensive than black and white. Moreover, his craftsmanship contributed significantly to the increased acceptance of films for training and informational purposes, the Air Force notes. Air Force film requirements are increasing at about 20% annually.

While retiring from the service, the colonel made it clear he will continue motion picture work in a civilian capacity. He and his family will continue to live in Orlando, Florida.

* * *

Major Remodeling Program Is Under Way at Colburn Labs

☆ A major program of expansion and remodeling has begun at the George W. Colburn Laboratory, Inc., Chicago.

Principal elements of the remodeling program at this sizeable Midwestern production service center involve expanded sound recording facilities; a new PBX telephone system installation; improved projection and screening room facilities; a new lobby and construction of several new offices. It will also include a new employees' cafeteria, equipped with a wide range of automatic food and beverage dispensing devices.

* * *

Producers' Note: That Long Talk to Talent Can Cost You!

☆ It is strictly "verboten" by the Screen Actors Guild to converse too freely with candidates for television commercial films. The first hour, including waiting room time, is "on the house" but after that, producers had better talk fast because the interviewee goes on straight time at the hourly rate in half-hour units. Edict to enforce this SAG proviso was issued by Ken Thomson, assistant executive secretary of the Guild, on December 14. Charm or no, buddy, hire the girl or marry her before the hour's up!

Season's Greetings from Capital Film Labs.

For the forward look in greetings, turn page back.

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• Laboratory Services

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A name synonomous with quality film production

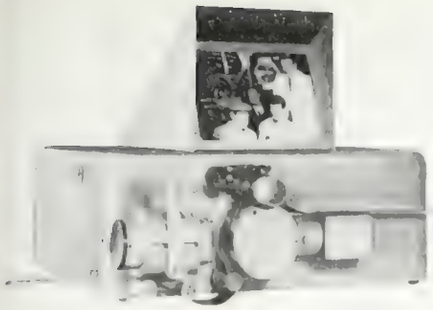
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40' x 60' Sound Stage Complete with 35 mm and 16 mm Interlock

For every location — From the frozen north to the sun-drenched tropics —

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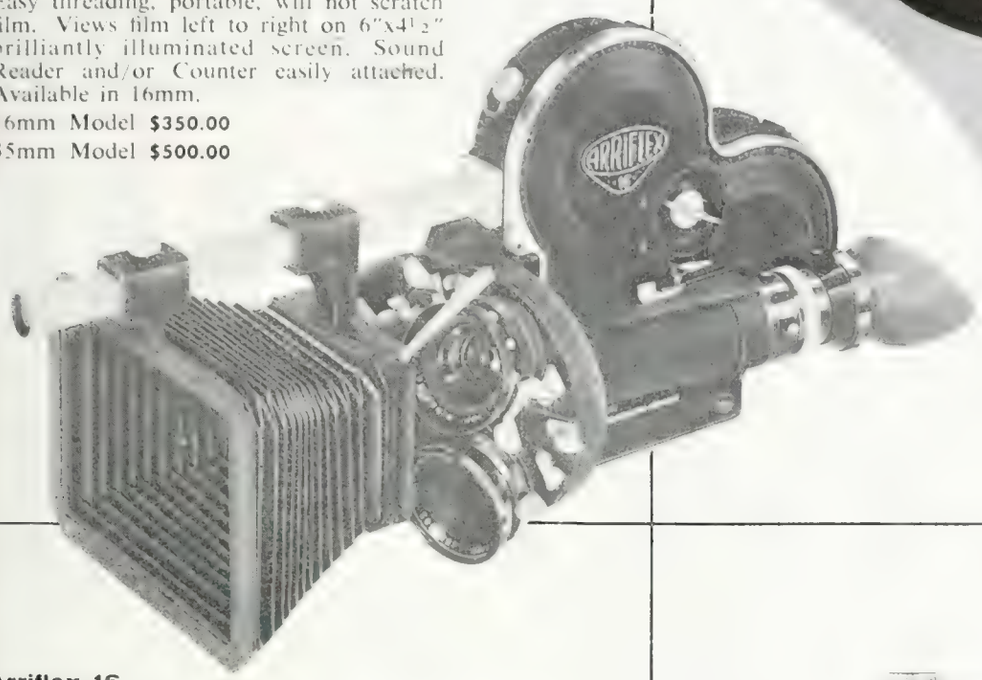


35mm Professional Film Viewer

Easy threading, portable, will not scratch film. Views film left to right on 6"x4½" brilliantly illuminated screen. Sound Reader and/or Counter easily attached. Available in 16mm.

16mm Model **$350.00**

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Arriflex 16

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When "location" is just a cab-ride away, it's comforting to know that CECO'S vast storehouse of sales and rental equipment is at your disposal. But when you have to journey to the North Pole or to the South American jungle, it's even more important to depend on CECO for cameras, dollies, lights, generators and a host of other equipment that will perform under severe climatic conditions.

After you've compiled your list, check it out with CECO. We have outfitted hundreds of crews for location, far and near. Our wide experience can save you time, money and needless grief.

You owe it to your career as a film maker to use CECO service for sales, rentals, repairs— and experience.



Magnasync Magnaphonic Sound Recorder Mark IX—

The perfect answer to the needs of *every* film producer, large or small. It is compact, lightweight and distortion-free. Academy and SMPTE Specification. No royalties. 16mm, 35mm & 17½mm models available.



Professional Jr.* Tripod on CECO

3-Wheel Collapsible Lightweight Dolly

The *newest* PRO JR. Tripod features simple camera attaching method, telescoping pan handle with adjustable angle, pan tension knob, cast-in tie-down eyelets, and self-aligning double leg locks.

Price $150.00

3-WHEEL DOLLY collapses into compact shape. JUNIOR weighs 15½ lbs. SENIOR weighs 18 lbs. Any tripod easily attached. Ball bearing locking rubber tired casters with indexing device.

Junior $99.50 Senior $150.00

* Reg. U. S. Pat. Off No. 2318910



Colortran Grover Masterlite Convertable—

Holds either PAR 56 or PAR 64 Bulbs in a PYREX SEALED BEAM unit. Weighs only 5 lbs. and equals performance of a 5000 watt bulb with just a PAR 64 500 Watt and converter. Consumes less than 10 amperes current at 3200° Kelvin!

$42.50 with PAR 56 Bulb

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BUSINESS SCREEN

America's Objectives for the 1960's

We Need to Maintain a Rate of Economic Growth for Our People and the Free World

by James P. Mitchell, Secretary of Labor

HERE ARE SOME of the objectives I feel must govern and guide American labor-management relations in the difficult, but promising, years ahead:

To improve the efficient operation of our economy;

To generate a rising standard of living based upon real earnings and incomes;

To maintain a competitive position in world markets;

And to develop new forms and means of communication upon which to base lasting industrial peace.

These objectives resolve themselves into a general need—to maintain a rate of economic growth commensurate with the needs of our people and our responsibilities in the free world.

The Attitudes of Labor-Management

It is my hope also to explore some of the attitudes of labor-management that help them or hinder them in reaching those objectives.

But such objectives can be understood only within the context of a developing world economic and social order that is, in itself, capable of forcing radical domestic changes within every nation.

We have too long regarded the institutions of labor and management as domestic responses to economic change, exclusive to the nations of the West. History has quickly outmoded that view. Our labor and management structures are now a part of the most crucial social and economic revolution in man's history, one that encompasses hundreds of millions of people in a broad arc across much of the world where civilization has stagnated.

Our preoccupation with our own forward thrust has narrowed our vision so that now we find with surprise that the same ratio of 4 families in every 5 compelled to work the land for existence that maintained at the beginning of urban settlement 10,000 years ago, still prevails for two-thirds of the world's people.

We realize that the western nations alone have broken the grip of want and poverty.

With 6 percent of the world's people, for example, the United States enjoys 47 percent of the world's real income.

Our per capita income is something over $1,500. In most of Asia, most of Africa, and much of Latin America, per capita income is under $300.

The Gap Between Us Is Widening

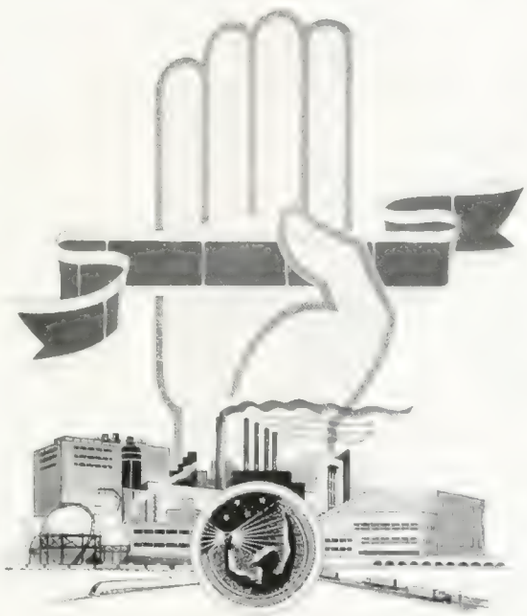
In the last 8 years, while the poor standard of living in many of the "under-developed" lands was holding steady under mounting population pressure, that of both Europe and the United States was rising.

The United Nations has estimated that the percentage of the world's people that are malnourished has risen since the war from 72 percent to 75 percent.

Three out of four of the members of the human family are underfed.

Yet these people know, for the first time, that they can aspire to a better status and gain it.

They have watched the growth of Russia, and they have long been familiar with the edu-



cation and the ease of the opulent white man.

They know, in short, that they can be a "have" nation.

This is one of the most powerful aspirations in history. Societies the world over are responding to it with a fervency that is toppling old traditions, breaking through customs, and requiring of all the nations a decision.

It is against this background, and within this context, that the objectives of labor and management in the United States must stand and be measured.

I listed, as the first objective, the efficient operation of economy. The United States possesses, without equal, the most efficient economy on earth.

In the last 50 years, the gross national product per capita has tripled. That is, the amount of goods and services for every man, woman and child in the nation has tripled.

This growth was accomplished without adding a larger and larger proportion of the population to the labor force, and without increasing hours. In fact, we have reduced hours as well as reducing the proportionate number of people in production.

This is a classic example of increased productivity.

This trend is continuing; productivity is increasing—but is it increasing fast enough to keep pace with a population growth and a demanding but necessary defense posture?

Issue of Productivity and Efficiency

Certainly many leaders of management and labor are asking themselves this question.

It is indicative to me that in those industries in which the bargaining table has tended to become a battleground, this issue of productivity and efficiency is a common one.

No government official and no economist can set a productivity rate, or an efficiency rate, for individual industries—except, I imagine, in Russia—but the attitudes of some of the parties who negotiate the issues are certainly open to comment.

Habits of Human Lives Merit Respect

The objective of efficient operation of the economy will not be met by a management attitude so unskillful that it attempts to change in a stroke, by the bang of a single gavel, working habits built up over many years, through many bargaining sessions. To assume this attitude is to believe that changing words on a piece of paper is a substitute for good management; many of the practises that the words seek to change are the habits of human lives, to be approached thoughtfully, carefully, and with full respect to the man who possesses them.

Nor will the objective of efficient operation of the economy be met by a labor attitude that sees in a *status quo* the answer to every challenge of change. Certainly there are wasteful and archaic practises in existence today that cannot be defended by any line of logic, and there must be alternatives for them and the people they involve. And I submit that in the world I have described the *status quo* at any price is too large a price.

Generate a Rising Standard of Living

The second objective is to generate a rising standard of living based upon real earnings and incomes.

Our productivity has tripled the number of goods and services for our people—but can we afford to enjoy them?

On the record we can; there has been an increase not only in money earnings but in real earnings as well. Real wages have risen faster than prices.

But here again we must ask: can we continue as we have?

And here again we must seek a balance.

(CONTINUED ON THE FOLLOWING PAGE)

*The challenge of the 1960's was laid down by Secretary Mitchell in this address to members of the Investment Bankers Association at Bal Harbour, Florida on December 2, 1959 and is brought you in its entirety.

Our Film Production Editorial of the Month

☆ As a guest editorial, we reprint with pride these words by Parthenon's Cap Palmer. Worth reading again by every film sponsor.

In the course of discussions with a client about certain complexities which were being pressured into his picture, it became necessary to crystallize in words one of the principles on which good filmmakers have always instinctively built their work.

NOTE ON SIMPLICITY

True simplicity is an elusive quality, and very rare. But many forms pass for "simplicity." There is the simplicity of *paucity*, where that's all the man knows about the subject and hasn't had time to fog it up with complex constructions and long words. Then there's the simplicity of *selection*—this is getting closer to it; it at least sloughs off and discards a lot of irrelevancies and items which, though relevant, aren't really fundamental to the subject.

But, to me, the real simplicity is the simplicity of *distillation*. Here you start with the whole complex subject and distill it down to its utter essence . . . you boil off not just the irrelevancies, but the explanatory material and developmental aspects — and you distill down to the syrup. To switch metaphors, you start with the bush covered with flowers, trace the branches back to the main stalk, follow down the stalk to the ground, and then at the bottom of the original root you find the seed from which the big, showy bush grew. True simplicity is that seed.

Here's an example. For a phonograph record-album called "The Story of Jesus," Side 3 permitted exactly eight seconds to tell the audience (children aged 6 to 9) why Jesus' teachings endured when the many other prophets of the time were soon forgotten. *Why* was He different? I put the question up to our pastor advisors and got a succession of 5,000 - word confusing roundabouts. I read them, I studied the four Gospels in a half dozen translations, thought long and hard, and finally got the answer from my wife:

"Until Jesus came, people had always been *afraid* of God."

At first glance, this seems too simple. But when you think it over and roll it around in your mind, you find that in those few words is the seed from which the Gospels could be written and on which a church was founded.

The simplicity of paucity . . . the simplicity of selection . . . but, for real—and for good films—the simplicity of *distillation*.

Cap Palmer

Labor-Management Objectives for the 60's:

(CONT'D FROM PRECEDING PAGE)

One of the grave effects of an inflationary economy is that it erodes the concept of the real wage. Inflationary growth is patently meaningless growth; an inflationary wage is clearly a meaningless advantage. Yet in an atmosphere of inflation there is apt to be a demand for increased wages, real or not, and for increased prices, whatever the effect.

More? Or Less for All?

Thus, more and more for everybody may mean less for all.

Yet it seems to become more and more difficult for labor and management to exercise restraint in this area. Managements are competing for money in a market that makes judgments on dividends. And labor is committed to a policy of seeking more and more.

But both of them have been able to meet these objectives thus far—but too often the consumer is the one who has paid.

And I have the feeling that the public is going to insist that its own interest be added to the others, and that a chair be set for the public at the nation's bargaining tables.

It would be to the advantage of both labor and management to recognize that.

World Market Competition

The need for economic growth with a stable price level has a bearing upon the next major objective, maintaining a competitive position in world markets.

At the end of the war, the markets of the world were almost exclusively ours. The factories and plants of our competitors lay in rubble and ruin. Now the smoke is pouring from the stacks again and we find ourselves in a tough competition.

Historically, other industrial nations have been our best customers because their high standards supported the purchasing power with which to buy. But there will be a world full of new customers in a few years, and to lose the existing markets is to lose the new ones as well.

I can see no way of staying in world markets unless we are able to keep prices competitive.

In the long run, I am convinced that rising standards in other nations will lessen the competitive advantage that substandard wage now offers.

It is to our national interest to promote within other countries an increasing ability to buy our products, at the same time making this nation an attractive place to shop by offering competitive prices.

Now none of these things is possible without stability in the producing segment of the economy, without industrial peace in America.

Labor Record a Good One

The record, obscured by the steel dispute, appears to be a good one. Since 1953 through October of 1959—a period including the steel strike, man-days of idleness resulting from work stoppages have constituted only .29 percent of all working time. This would indicate a general tranquillity in industrial relations, broken only occasionally by stoppages such as that in steel. And this year there have been, in addition to the steel dispute around which the headlines cluster, a number of notable settlements in important industries without strikes.

I say the record *appears* to be a good one, for this reason:

How many of those settlements were made because neither labor nor management was willing to face up to the demands of change I have indicated thus far?

What Price for Peace?

What price are we willing to pay for industrial peace?

It may be, and I doubt if any man can say at the present, that settlements based upon a postponement rather than an acceptance of responsibility may prove more costly to our society than a strike.

The objective of maintaining industrial peace cannot, in short, be met unless labor and management meet their responsibilities for efficiency, for real growth, and for competitive position as well.

And they can't do that unless they talk to one another in a different way than they have been talking.

New Form of Communication

What is needed is a new form of communication, carried on outside the bargaining table, carried on frequently over a period of time, to agree on what they can agree on, and to develop a mutually understandable vocabulary to deal with those problems they cannot agree on.

Let them agree on one idea as a starting point. The idea is this:

Owners and stockholders, union members and employees, the consumers and the public, *all* have a right to a fair share of increasing productivity.

Let them agree that the time has come when a third chair is at every bargaining table, the chair in which the public sits—the chair in which as consumers and taxpayers they sit themselves.

I have indicated many other things they might profitably discuss. If I may return to the first objective, for example, I concluded with a description of attitudes concerning efficiency — a management attitude that demands instant change and a labor attitude that demands no change at all, and, in some cases, vice versa.

Need a Positive Approach

Now it is not unreasonable to me to think that if all of the money, and the effort, and the imagination expended in propagandizing against these attitudes was spent instead on ways and means to resolve them, that we would get farther along than we have been getting.

I would be curious to know what proportion of total company expenses in this country, laid out for such useful items as product testing, market analysis, advertising, research and development and production costs, is allotted to understand fully that most basic and purposeful of all activities—the day-to-day relationship between employer and employee.

I would be curious to know what proportion of the total dues money collected by American labor unions

The Past Can Wait: the Future Is With Us

☆ The traditional, pleasant task of reviewing the events of a passing year has been deferred in these first editorial pages so that we might bring our readers the full text of Secretary Mitchell's "Objectives for the 1960's" and its clear challenge to *both* labor and management. We find in it *a real opportunity for those who work in communication* to serve America well in months to come. This is *our future* to win or to lose.

is used to foster and promote an understanding of the problems of the industries for which the members work.

But even this would not replace communication between them.

Real earnings and real wages, settlements in the public interest, the acknowledgment that the consumer has a right to a fair share of increased productivity, engineering a price line for competitive markets, keeping the industrial peace—how badly communication is needed on these matters.

Labor-Management's Path

Labor and management in this country have got to start talking to each other in a more meaningful way. They have to rid themselves of the old social and political divisions that no longer exist, for our economy is the bedrock of the western world and its strength depends upon the good sense and the good will of the men who operate it.

There are many alternatives to stalemate, but there is no alternative to losing the confidence and the trust of the world that is shaping around us.

It is surprising how immediate long-range interests become.

It is surprising how quickly plenty of time becomes too little time.

Begin Doing Better Now

In the objectives I have reviewed, our nation has done well —but we must do better, and we must begin doing better now.

It may seem a surrender to drama to speak of want here, at a resort city where wealth is an extrovert, but want rules the world, and want will change the world. Whether or not that change will continue for the human family the ideals of individual dignity and freedom that we preserve depends in some measure on how the richest economy in man's history responds to the incentives of purpose and responsibility that destiny has placed before it.

Our New Columnist

☆ We'd like you to meet a new Washington contributor to these pages. She is Mary Finch Tanham, an experienced journalist who is now covering our beat in the nation's capitol on your behalf.

REFLECTING WORLDWIDE interest in space and scientific research, U. S. films on those subjects took the spotlight as the most widely-distributed motion pictures shown overseas by the U. S. Information Agency in 1959.

The Agency's Motion Picture Service said the newest scientific films to draw crowds abroad were *Out Among the Stars, Atlas in Orbit* and *Antarctica*, the story of America's participation in the International Geophysical Year. The Agency now has more than 60 American scientific films circulating in many parts of the world. USIA also noted an increase in film audiences abroad during the year. In the Singapore area, for example, more than a million persons saw 60 Agency films in commercial theatres during the first six months of 1959.

USIA now has 1,300 films circulating in 83 countries, with the average film translated into 23 languages and many films released in 44 languages. In addition to its own productions, the Agency acquires films from American producers or institutions sponsoring films.

Too bad, old John Q. Taxpayer can't see some of these impressive pictures here at home! Have *you* ever seen the thrilling motion picture record of the Nautilus' journey under the North Pole?

* * *

Industry Can Sponsor Prints of "Horizons of Science"

☆ Industrial firms, foundations, etc., are now able to subscribe to the film series, *Horizons of Science* and will receive "built-in" credit acknowledgment for prints donated to schools. National Science Foundation is producing these films in association with the Educational Testing Service, Princeton, N. J. First titles completed are: *Exploring the Edge of Space; Visual Perception;* and *The Worlds of Dr. Vishniac*. Al Butterfield heads the motion picture unit of Educational Testing Service.

* * *

Martin to Provide AEC With Film on Isotopic Generator

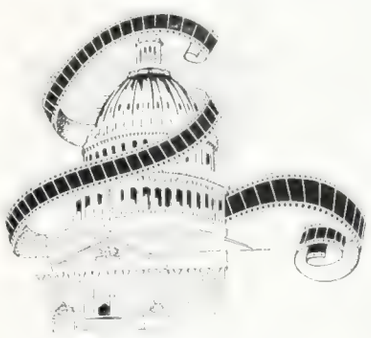
☆ The Martin Company will provide the Atomic Energy Commission with a film on "SNAP III" the portable-type, isotopic generator to be used as a source of electricity in satellites, buoys, etc. That new portable atomic power plant in Wyoming (valuable for arctic regions) will also be a Martin film subject.

WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Study Being Made of Research Film Use in Communication

The National Academy of Sciences—National Research Council has initiated a study of film as a medium for recording experimental phenomena and for communicating research results among scientists. The study is expected to determine whether adequate and feasible procedures for collecting, storing, and disseminating data on research films can be established. Made possible by a $26,134 grant from the National Science Foundation, the one-year study will be under the direction of R. M. Whaley and Robert E. Green.



And One to Grow On in '60 at Capital Film Laboratories

☆ There's the sound of hammers over at Capital Film Laboratories where they're expanding facilities. Capital will be set up for 35mm black and white processing in late January or February and ready for 35mm neg-pos color by May. We'll keep you posted.

* * *

Remington Rand's Ready for Census Time With a New Film

☆ 1960 is census time across the land and Remington Rand is *most* timely with its new film, *Census Sixty*, just completed by Washington Video Productions. George Johnston tells us it shows the ways in which the awesome UNIVAC will be utilized in taking count of all of us. And for Libby Welding Company of Kansas City, these producers have just completed three Marine Corps' training films on a new portable diesel generator.

* * *

"Man Who Didn't Believe in Accidents" for Safety Shows

☆ What seems to be a most interesting safety film with a psychological twist is being sponsored by the Pur-Pak Division of Excello Corporation in cooperation with the Milk Industry Foundation. *The Man Who Didn't Believe in Accidents*, written and produced by Howard Enders of Enders Productions here, has as its theme the theory that the "mature" man is not as liable to be accident prone.

* * *

Language Institutes Pictured in Films on Their Operations

☆ The U. S. Office of Education has just previewed films about the four Language Institutes which this agency sponsors under the National Defense Education Act. These 21-minute color films cover the Institutes now set up at the Universities of Colorado, Michigan, Texas and Louisiana State. In addition, a 27-minute film covering the entire program and all four institutes has been produced. The Modern Language Association in New York city is providing for loans of these films to schools.

* * *

Roaming Around the Town . . . News Briefs from Everywhere

☆ Congratulations to Donald Baruch over at the Department of Defense for his recent award . . . you're going to hear a lot about HOPE, the new people-to-people program being taken up by the Advertising Council in January and February. Audio-visuals are going to play a major role in HOPE's first journey to Indonesia. We'll tell you more next month! L. Quincy Mumford, Librarian of Congress was the happy recipient of 158,000 feet of historical film on World War II aviation development and production methods at Douglas Aircraft. President Donald Douglas made the presentation here last month.

* * *

And so, to the Soaring 60's

☆ And here in the nation's capitol, as everywhere else, we're looking forward to our own 10th Annual Production Review Issue of you know what. It's BUSINESS SCREEN's 21st year and we're happy to be aboard! Thanks to the Washington Film Council for its hospitable greeting to us on our maiden visit and to everyone who has been so helpful in the offices and studios around our town these recent hectic weeks! A Big New Year to you all. —MFT



Panoramic view *of the United States Exhibits at India's World Agriculture Fair. CineDome is in top right area.*

Ultra-Realism Comes to New Delhi—

U. S. Shows Atom in CineDome at First World Agriculture Fair

A Timely, Appropriate Film "Atom on the Farm" Is Brought to India in a Spectacular Setting

To India's teeming multitudes, a more bountiful harvest is the one great hope and need of the present. As Gandhi once said, "to the millions who have to go without two meals a day the only acceptable form in which God dare appear is food."

The help which atomic radiation in agriculture may bring India's 415 millions of people through more abundant crops and better farm animals is certain to be of most vital interest as the United States offers its Exhibits during the first World Agriculture Fair in New Delhi. Continuing through February 14, the Fair exhibits were opened on December 11 by President Eisenhower and India's Prime Minister Nehru.

Noteworthy among them and a feature of the 17,000 square feet occupied by the atomic energy section is an original and highly unusual CineDome theater in which visitors will see American farms and farming methods by means of a "you are there" technique, produced by The Jam Handy Organization for the Atomic Energy Commission.

New, Exclusive Process

Three-dimensional ultra-realism in motion pictures is achieved by a new method of taking and projecting motion pictures and a screen which curves around and above the spectators. The CineDome attraction is a color motion picture, *The Atom on the Farm*. Engineers of the Handy Organization developed and perfected the special equipment used in the CineDome. The Detroit organization also produced the color film.

The picture opens with spectacular views which give the audience the sensation of being "inside the atom," with electrons spiralling around the nucleus and around the spectators.

Takes Viewers to Farms

The audience is then transported to farm areas in the United States to see how atomic research in this country has helped to produce more abundant yields and better farm livestock with less labor and expense. The motion picture points up the profound changes being made by the atom and how the atom is itself to be an instrument of peace and prosperity. In content and concept, the unusual exhibit and its screen messages are most appropriate and welcome fare to the millions of Indians and visitors from other parts of Asia who will attend the Fair.

The technique used reverses the usual situation in motion pictures. Instead of being mere views of images on a screen, the audience itself seems to "move into" the picture as the camera travels through orchards, poultry yards, fields and pastures. This is achieved by the widest of wide-angle lenses, developed by Jam Handy engineers, which functions both for film production and for projection on the hemispheric screen of the curved dome theater.

Use Radioactive Tracers

By using radioactive elements as "tracers" in their experiments, plant scientists have assisted in new fertilization techniques which are shown in *The Atom on the Farm*. For its world premiere at New Delhi, the Atomic Energy Commission picture includes the spraying of an apple orchard with fertilizer which is absorbed through the leaves. Michigan State University specialists cooperated in the filming of the production.

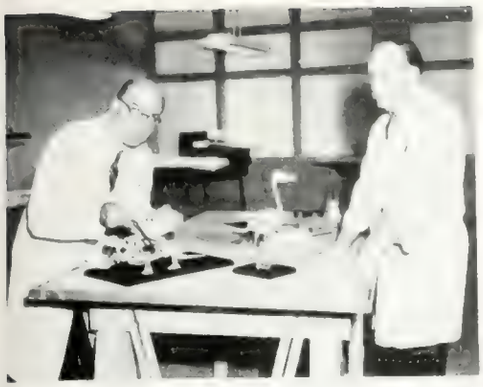
Four departments of government coordinated the U. S. Exhibits: the Department of Agriculture, the Atomic Energy Commission, the Department of Commerce and the U. S. Information Agency.



In this CineDome sequence *from "The Atom on the Farm" a flock of Michigan sheep moving to pasture will soon leap a ditch in the foreground and appear to "land" in the laps of startled spectators.*

Below: *closeup on sheep as Jam Handy technicians employ their extremely wide-angle lens equipment to bring the moving flock into close proximity with audiences in the CineDome theater.*





Body engineers *use skeletons to explain the differences in types of car construction.*

American Motors Presents:

A Family Tour of America in the Automobile Age

SPONSOR: American Motors Corporation.

TITLE: *America—The Automobile Age*, 43 min. (27 min.—TV; 10 min.—theatrical), color, produced by Metro-Goldwyn-Mayer Commercial and Industrial Division.

☆ Introduced early in *America—The Automobile Age* is one of the stars of the show—a 1902 Rambler, racy as can be, and still operating nicely. The film covers the next 58 years through the eyes of a typical American family to wind up with a run-down on the fast-selling 1960 model, outdistanced only by Ford and Chevrolet and topping Plymouth to be the first independent in decades to even challenge the "big three."

Covers Progress of Three Generations

"Although the movie deals with the automobile industry and especially the development of modern single-unit car construction, it is not a 'nuts and bolts' film," said Fred W. Adams, director of automotive advertising and merchandising of American Motors, at a recent preview in New York. "It shows how a family's living habits are changed by the automobile through three generations. Included are scenes from the two world wars, the zany 'twenties' and humorous and poignant times in the life of the Barker family."

Included in the cast are 16 principal actors plus numerous others. The film took almost eight months to complete plus many thousands of miles of fact-finding travel by MGM producer Robert Drucker and writer Robert C. Bennett. Frank Blair, television newscaster, narrates and appears in the film.

About $12\frac{1}{2}$ miles of film were exposed on 18 exterior and interior sets at the MGM lots in California, as well as on the Los Angeles freeways.

How to Obtain This Color Picture

The film will be available on free loan through any Rambler dealer or from Modern Talking Picture Service exchanges at 30 nationwide locations.

United States Steel Corporation
cordially invites you to
a Reception
and
The World Premiere of
"Rhapsody of Steel"
Friday, the fourth of December
at four o'clock in the afternoon
Nineteen hundred and fifty-nine
The Stanley Theater
Pittsburgh, Pennsylvania

PITTSBURGH PREMIERE

of the United States Steel Technicolor Film "Rhapsody of Steel"

MEMORABLE IN THE ANNALS of the factual film medium, the evening of December 4th, 1959 marked the world premiere of a new United States Steel Corporation color motion picture, *Rhapsody of Steel*, at the Stanley Theater in Pittsburgh.

On that gala Friday night, several thousand guests of the company, including film and television celebrities, press, civic officials and executives of U. S. Steel witnessed the unveiling of a top-flight animated history of steel and heard the Pittsburgh Symphony Orchestra play the stirring original music of the overture to *Rhapsody of Steel*.

By all odds, it was *the* "big party" of the film medium, certainly the best premiere event in years. The 23-minute Technicolor film, written and produced by John Sutherland, was its centerpiece but a host of "firsts" and eventful circumstances combined to make business film history.

This was also the Pittsburgh Symphony's public debut of the *Rhapsody* overture—and the world-famous Orchestra also recorded the entire musical score, written especially for the film by the Academy Award winner Dmitri Tiomkin.

It was Mr. Tiomkin who held the baton and conducted the 72 musicians on this premiere night. The composer was presented with a stainless steel baton just moments earlier by Roger M. Blough, board chairman of United States Steel.

Premiere guests were welcomed by Leslie B. Worthington, president of the Corporation. Among the celebrities introduced were Conrad Hilton (whose new Pittsburgh Hilton was (CONTINUED ON THE FOLLOWING PAGE)

Below: *film guests and hosts (l to r) are B. S. Chapple, Adm. V.P., U. S. Steel; Bob Cummings; Mrs. Chapple and Mrs. Cummings.*





Above: *(l to r) composer Dmitri Tiomkin is shown with L. B. Worthington, President Roger M. Blough, Board Chairman, U. S. Steel*

WORLD PREMIERE OF

(CONTINUED FROM THE PRECEDING PAGE
formally opened the previous day), Mr. an Mrs. Robert Cummings, Cornel and Mrs Wilde, Sid Caesar and Audrey Meadows, Le Carillo, Laurence Melchior and Charles Denby president of the Pittsburgh Symphony Society

Treasure That Came from Outer Space

Then came the picture. This superbly animated Technicolor featurette depicts the coming of iron to earth in meteorites at the beginning of time and translates the metal's progress through the centuries to the era of tomorrow's steel-clad rockets which will carry the metal and its cargo of astronauts back into outer space. Art director Eyvind Earle and production designer Maurice Noble have earned mer-





EDITORIAL CAMERA HIGHLIGHTS AT THE PREMIERE:

Above: *"premiere time" at the Stanley-Warner Theater and local townsfolk were on hand to view the arrival of celebrities.*

At right: *U. S. Steel's Board Chairman Roger Blough (third from left) presents steel baton to Mr. Tiomkin who is displaying it proudly as M.C. Jack Brand and Charles Denby look on.*

Below: *and within the Stanley Theater's well-filled lobby, celebs and guests mingle while awaiting the premiere curtain call.*



ited praise for the imaginative, superlatively drawn sequences which take the "metal from heaven" through its historic phases.

Narration by Gary Merrill is in keeping with the powerful, convincing Sutherland script; direction by Carl Urbano has brought to the screen one of the most effective public relations pictures of this or any other year.

The factual film contributions of United States Steel have played a most eventful role in the modern history of this medium. *Rhapsody of Steel* marks another milestone along a road that leads back to the turn of the century when a Steel-sponsored silent film on the birth of Gary, Indiana, played the nickelodeons.

High Spot in Steel's Film History

Through the silent era and into recent decades, Steel has brought worldwide audiences a host of interesting and useful pictures. With technical information and education as its primary moving force, the Steel film program has, from time to time, diverted to keep the public and its employees informed through the medium of the screen. Just a little over 20 years ago, in the year when BUSINESS

"RHAPSODY OF STEEL"

SCREEN was born, a Technicolor short titled *Men Make Steel* began its nearly two decades of public showing. Then, as now, theatres were the primary distribution outlet.

Within the past year, two other Steel films have played to millions of Americans in similar theatrical showings. *Jonah and the Highway*, devoted to public interest in the nation's highway program and its need for engineers, was another Sutherland production; *The Five Mile Dream*, an exciting visual report on the newly-completed Mackinac Straits bridge, was the other recent theatrical offering.

And it is to theatres, some 6,000 of them across the country, to which The Jam Handy Organization will distribute *Rhapsody of Steel* in the year ahead. Backed by extremely favorable theatrical press reviews, such as Hedda Hopper's "exceptional entertainment . . . should be seen in every theatre in the country"; the film has been welcomed by house managers.



Above: *television celebrities congratulate the composer of the "Rhapsody" film score. Left to right are Audrey Meadows; Mrs. Sid Caesar; Sid Caesar and Dmitri Tiomkin, who conducted the 72-piece Pittsburgh Symphony Orchestra in its rendition of his overture music.*



Pittsburgh television cameras recorded guests' comments amid crowd scenes in the lobby . . .

Jim McCollum heads the motion picture at United States Steel. Fortified by top quality films such as these, Steel's film program is making a tremendous contribution to the company's "public image" and to the precious ingredient of faith in their own work among its employees.

For the big family that *is* Steel includes its hundreds of thousands of workers and shareholders, customers and customer employees as well as the generations of young people who witness pictures like this under screening circumstances which excite the imagination and renew confidence in the economic system which has made such progress and provided the sinews of the free world's new strength.

Significant among press comments following premiere showings was this passage by THE CHICAGO DAILY NEWS' film critic, Sam Lesner:

Reminding his readers of the film's final frame that says "man's progress is the progress of steel," Mr. Lesner commented:

"*Rhapsody of Steel*, made under the auspices of United States Steel, in my opinion gives the laboring man, from the beginning of the iron age to the awesome astronautical present, a hero's role in the story of steel.

"For what it's worth, perhaps there would be some benefit in asking all the parties concerned with current steel industry-labor problems to sit down and look at *Rhapsody of Steel*."



Above: *(l to r) are screen actor Cornel Wilde and Mrs. Wilde (Jean Wallace) with Leo Carillo and one of the premiere guests.*



Above: *(l to r) Faye Parker with Mr. and Mrs. Harold Cohen, Pittsburgh Post film critic.*

Below: *seated with members of the Pittsburgh Symphony Orchestra (left) are the Wilbur DeParis group who played Dixieland interlude music.*





by Mary Finch Tanham
Washington Correspondent of Business Screen

Pictured at recent review showing *of "The Door" are (l to r): Col. W. A. Hamer, viewing for AF policy; Leonard Turner, of Daniel, Mann Johnson & Mendenhall, sponsors; Raleigh Farmer, Personnel, ARDC Command; Capt. Gordon Cruickshanks, SAFOI, evaluating for TV use; Rodney Radford, Motion Picture Chief, AF Ops; Major Stockton Shaw, viewing for information policy; and Capt. W. Marley, Office, Asst. Secy. of Defense (pub. affairs) who viewed film for all services.*

Aerospace Films From Industry

Motion Pictures on Defense, Space Age Problems and Safety Are Made by Industry As Air Force Sponsored Film Program Enters Second Year



Alvin explains *re-entry into earth's atmosphere from space in film "Down to Earth."*

Several Weeks Ago, in a Washington, D.C. screening room, representatives of a large California architectural firm and U.S. Air Force officials from the Pentagon met to discuss the workprint of a new 13½ minute color film which may have a significant effect on the career attitudes of the coming generation.

The film, titled *The Door*, is unique in that it was mutually planned by industry and the government to provide inspiration and guidance to youth groups. Its sponsors, Daniel Mann, Johnson and Mendenhall, hope that the picture will direct the thoughts of young people into scientific channels; the Air Force, facing the technological problems of the Aerospace age, hopes so, too.

Supplement Air Force Film Program

The Door is typical of a dozen sponsored films currently in production or beginning distribution for the Air Force's successful Sponsored Motion Picture Program, which was launched two years ago to supplement the Air Force's regular film program.

Today, with the Air Force's efficient new approval set-up, film scripts by-pass the tedious maze of government channels and need only obtain the stamp of approval from three Air Force officials. And, according to Rodney B. Radford, Chief, Motion Picture Section of Air Force Operations in the Pentagon, these same three officials follow through from an abstract idea until the production is finished and approved.

The Air Force, which has often been compared in size to the top fifty, largest U.S. corporations, is naturally interested in a wide variety of motion picture subjects in addition to those produced as part of its regular film program.

Untapped Reservoir of Future Needs

Films already sponsored explore the subjects of rocket safety for youth, the area defense concept, estate planning, wildlife conservation, space feeding and other space medicine subjects. For the future, there is an untapped reservoir of subject matter which concerns the Air Force, such as community relations, safe driving, communications, and all of the human-mechanical problems of the Aerospace age.

"There will always be a heavy demand for films in excess of those we can either buy or produce for ourselves," says Radford. "And many, many times we've reviewed commercially produced films on Air Force subjects which, had they been produced under the very general policy guidance of the sponsored film program, would have been more useful to both the sponsor and the Air Force."

Tools for Education and Information

From the Air Force point of view, the privately-financed sponsored films are educational and informational "tools"—for the sponsor the films are invaluable for public relations, institutional advertising and good will. Summing it up, J. R. McLeod of AVCO, sponsor of *Down to Earth*, a film about atmospheric re-entry, said: "I believe that with this animated film . . . we will achieve our objectives of aiding in space-age education and bringing AVCO's work to the attention of millions in a dignified and interesting way."

A partial list of other sponsors includes the Koppers Co., Inc., Winthrop Pharmaceutical Laboratories of Sterling Drug, Pur-Pak Division of Excello Corporation, and Owens-Corning Fiberglas Corporation, who kicked off the project twenty-eight days after it was announced by sponsoring a community-relations film about jet-age noise, titled *Peace and Quiet*.

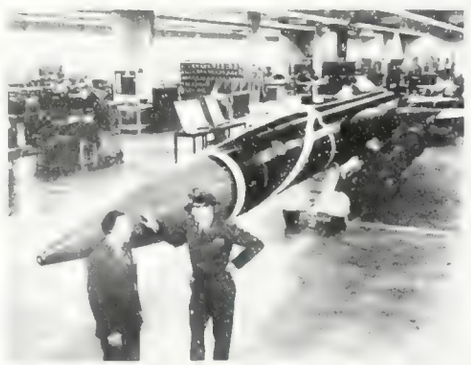
In some cases, films are co-sponsored by industry as, for instance, a film about satellite-tracking which was jointly financed by the General Electric Miniature Lamp Division and Bankers Life and Casualty Co.

Sponsor Pays All Production Costs

When it comes to paying for film production, the Air Force is not permitted to mix federal and private money. There are no 50-50 "deals," and the ceiling for film budgets is up to the sponsor. Film costs range from $15,000 to $100,000, and there is one of each in production, with the average budget per picture around $30,000. That this is a pretty solid investment for the sponsor has been indicated from first reports of *Peace and Quiet*. In the first six months there were 5,359 showings for an audience of 224,142, and an estimated TV audience of 8,175,000.

As has been indicated, the Air Force assists the producer and sponsor in planning, produc-





Left and Right: *scenes from film "Power for Bomarc"*



"Mission-Sonic Boom" *forthcoming Koppers' film (by Wilding) is discussed by company executives O. W. Carman and John Philips (at left) with Mr. Radford (standing) and the film's script writer, Oeveste Granducci (at right).*

ing, and reviewing film treatments, scripts and the final production. The "mechanics" are simple.

First, the Air Force will "set aside," for thirty days, a film subject under consideration by a prospective sponsor and his producer. During this period which gives the sponsor adequate time for full consideration of a proposed film project, the Air Force will answer any questions. If an agreement is reached, the sponsor merely provides the Air Force with a letter of intent, and film planning is started immediately.

The pictures usually run 13½ or 27 minutes in length; most are shot 35 mm ECN, although Kodachrome and Ektachrome have also been used. Air Force footage is available for producers at usual stock footage prices, with a minimum charged for "search time."

Credits Are Retained on All Prints

Completed films contain the usual company presentation titles which are retained on all prints, whether distributed by the sponsor or the Air Force. Sound track references to the sponsoring company occur only if they actually belong in the story for historical accuracy or for other non-commercial reasons. Sponsor's products appear only if they are a necessary and a logical part of the film story.

O. W. Carman of Koppers Co., Inc., sponsors of *Mission-Sonic Boom*, says: "Seldom is it possible for a pure public service effort to so effectively motivate a sales potential. We appreciate the opportunity given us and the able guidance in reaching the objectives desired both by the Air Force and the Koppers Company."

For the protection of the sponsor, the producer and the Air Force, each step in production—treatment, script, roughcut workprint and answer print—is reviewed and mutally approved. Air Force approvals take a minimum of time and include review and approval by the Office of Assistant Secretary of Defense for Public Affairs. This procedure eliminates "surprises" along the way. "Once a script is approved, the Air Force objective is to try in every way to finish the picture, not change the picture," Radford pointed out.

The completed film may be used, without restriction, by both the sponsor and the Air Force. Depending upon the value of the subject matter, its utility, and the quality of the film, the Air Force may buy up to several hundred copies of each picture.

"The Air Force program is unique," agrees Ben Greenburg of Allend'or Productions. "They have succeeded in chopping off all the complicated red tape involved in usual government procedures."

Use 450 Copies of "Peace and Quiet"

Over 450 prints of *Peace and Quiet* have been purchased by the Air Force. And, pending completion and approval of the film *Mission-Sonic Boom*, the Air Force has tentatively ordered over 800 prints of this picture, which deals with the by-product of supersonic flight.

Air Force prints are distributed through the Air Force's Central Film Exchange in St. Louis, an agency which, in turn, services over 140 Air Force base film libraries all over the world. This film exchange, created to service the Air Force, has recorded 1,900,000 showings to an audience of 19,000,000 in one year, exclusive of TV programming.



The Air Force Central Film Exchange, *in St. Louis, serves 140 base film libraries.*

To obtain a print of an Air Force Sponsored film, groups need only to contact the Information Officer at the nearest Air Force installation or write to the public relations officer of the various sponsoring companies.

Other Benefits to Sponsors Noted

There are many additional benefits for the sponsor who produces a public service film with Air Force cooperation. *Vertical Frontier*, for example, after its premiere in Washington before some 300 government officials and medical group representatives, was subsequently shown on Sunday NBC-TV and reviewed in



This charming "moonwatcher" *(a member of the National Civil Air Patrol) describes satellite tracking in "Needle in the Sky."*

VARIETY. The VARIETY review described the space medicine film as:

". . . far more interesting than any Buck Rogers video presentation extant," and ". . . an excellent pubrelations move on the part of the pharmaceutical house because it is devoid of any sales pitch, its major objective being to explain what's ahead in space travel."

Sam S. Anslyn, Publications Manager of Marquardt Corporation, sponsors of *Power For Bomarc*, says that this film ". . . was an opportunity to do a public-customer relations film effort with the cooperation of Boeing—a company with whom we are closely associated." Boeing Aircraft Company is presently contemplating the purchase of this film for its representatives in Japan, Switzerland and other areas.

1,000 Requests for "Rocket Club" Film

The film *Rocket Club*, sponsored by the Daisy Manufacturing Company, was recently shown to 450 high school and college students in the middle west by the General Electric Company. Douglas Productions made the film.

Results: the sponsors have been cited for this film on behalf of the National Safety Council and the American Rocket Society. Utilizing its regular comic book advertisements, Daisy has published 34,000,000 "Rocket Club" film announcements. From the first two weeks' report, Daisy has received over 1,000 requests for film showings.

The success of the Air Force Sponsored Film Program has largely been attributed to civilian chief Radford, who has had twenty-one years "in and out" of government service, and a lifetime of motion picture experience. As ex-chief of the Federal Civil Defense Administration Sponsored Film Program in 1952, he is familiar with negotiations between private industry and the government, and can "speak the language" of the producer. He has helped shape the Air Force program so that it is mutually beneficial for the sponsor, the producer, the Air Force . . . and the nation.

Below: *the film "Vertical Frontier" pictures medical problems involved in space exploration.*









Mr. Pennyfeather sets an example . . .

The Small World of John J. Pennyfeather

An Intensive Program of Personnel Management, With Film As Its Nucleus, Aims to Help Develop Personality Among Those Who Represent Employers Mutuals of Wausau

"We Do Not want a film to teach a trainee the techniques of insurance selling—however subtle these may be—instead, we want a film to do something that quite probably has never been done before."

With these words and others of like tone, C. E. Smith, sales manager for Employers Mutuals of Wausau (Wis.) challenged Mehring Productions to make what was to become *The Small World of John J. Pennyfeather*, a 16mm film that is certain to be regarded as among the most unusual business motion pictures of recent years.

Film Has Good Technical Qualities

In every technical way, *Pennyfeather* is a work of quality. It runs 44 minutes in full color and sound. The color is Ektachrome and is "soft" yet remarkably faithful throughout. The great majority of its sound is lip sync and is exceptionally clean. Casting, direction, editing and special effects work belie its modest budget.

However, it is not in the film's high technical quality or low production budget that it meets the extraordinary challenge of Smith's words, but in what the film *does, why and how*.

Employers Mutuals of Wausau, a leading writer of workmen's compensation coverage and other forms of insurance, wanted something strikingly different from the usual. If successful, the film would pioneer a concept of communications that would have application far beyond the company's own uses.

Changes in Viewpoint the Objective

The film was to be a key part—but notably only a part—of an overall program of what Smith terms "personal development." Significantly, he refuses to call it a sales training program. He wanted a film that would have nothing less for an objective than to bring about actual changes of perception and viewpoint —personality changes, if you will—in its intended audience.

As Smith described the film he proposed, he eliminated most standard approaches to business film making. It would show, teach or demonstrate nothing of the selling art as such. There was to be no pretty color footage of the Home Office, no lip sync "Message From Our President" (or, in this case, Sales Manager), no animation of an ideal salesman fighting Resistance or defeating Competition. Nor, indeed, was the film to attempt to motivate a sales force by dramatizing the genuine service aspects of the insurance business.

Those experienced in making films for business are probably nodding knowingly at this point. It is a homily of the industry that "all you need to do to find twelve philosophers is to get a dozen businessmen together to discuss a film," in the words of one old timer.

Instead, time was spent in working out ways of translating an idealistic policy of personnel management into a program of communications of real subtlety. Most of the discussions between Smith and the Mehrings took place in Smith's comfortable and informal living room. The chill and stuffiness of conference rooms and offices was notably absent from the Wausau meetings.

The discussions ranged the fields of both insurance and film making. Both sides—if there were "sides" to the dicussion—found quick understanding within the framework of their common idealism.

Salesman Relates to Buyer's Needs

Smith told the Mehrings: "I would rather think of the function of a salesman as being effectively to assist a buyer in making an intelligent purchase. I know that this is true of the better salesman. They know—and it is not a pretense or a pose—that their personal welfare is tied to the welfare of others and that our society is not held together by a 'dog eat dog' or a 'devil take the hindmost' philosophy."

The Mehrings told Smith: "To be really effective, a motion picture should never preach. People do not do things because you say 'do this' or 'do that.' Feelings and understandings are the keys to motivation."

In May of this year, after three months of actual production, *The Small World of John J. Pennyfeather* was in the cans. If anything, it has surpassed C. E. Smith's original hopes for it. It has won enthusiastic praise from such communications experts as Dr. S. I. Hayakawa, who termed it "terrific."

Film Not Intended to Be Used Alone

The film was never intended to be used *alone* and probably will never be so used. Nevertheless, it unfolds as smoothly as a half-hour television drama. John J. Pennyfeather (as portrayed by actor Tom Palmer) has come to Los Angeles to open an office for his hosiery concern. He is not a bad man, not even a bad salesman, but his view of the world and more particularly of its people is narrowly restricted. He stereotypes all whom he meets, failing to understand when their reactions are at variance with his expectations.

Pennyfeather is seen through the eyes of Mike and Margo Miller (Lee Goodman and Gail Kobe), two film makers who are working on a project of their unnamed client. Mike and Margo are the film's viewpoint characters, serving to interpret for the audience Pennyfeather's actions.

They are helped in this by a story-telling de-



Above: *sales manager C. E. Smith discusses the development of "Pennyfeather" with Mrs. Mehring of the film's production team.*

Below: *"film within a film" as the audience discusses a situation with film makers.*



vice of considerable ingenuity. This is an "off-stage" audience with whom they communicate via a prop movie screen. The off-stage audience is free to break into the story between sequences to ask Mike and Margo searching questions about Pennyfeather and particularly about their interpretations of his actions.

The off-stage audience comprises a training session much like that which will actually use the film. It thus serves as a doubly strong identifying element in the film.

Exploring One Man's Small World

Pennyfeather is followed into a number of situations devised to explore his "small world." Surprisingly enough, perhaps, only one of these situations in any way involves selling, and it is of hosiery rather than insurance. In scene after scene Pennyfeather is shown being blocked by common errors of perception:

He fails to understand uniqueness in those he meets, mentally placing all people in neat and absolute categories of his own devising.

He sees things as unchanging and hence fails to adapt to the constant change that affects all persons and things.

He fails to identify himself with others, even in his own business, feeling himself apart and often at variance with others.

He is unable to think in terms of "wholes," being always preoccupied with the parts, which are to him often inexplicable.

He deals almost exclusively in "either-or's" seeing little or nothing of the in-betweens.

These perceptual errors and others form a kind of prison for Pennyfeather of which he is entirely ignorant. They make him neither an evil person nor even a poor salesman, as the conference leader in the film points out. They do, however, keep him from being a bigger person and from operating as effectively as he could.

Other Devices and Materials Used

As has been said, *The Small World of John J. Pennyfeather* is a part of an entire *program of personnel management* devised by C. E. Smith with help from the Mehrings. As such, the film cannot be discussed alone in a way that does justice to the whole program.

The film forms the nucleus for a number of other audio-visual devices and materials all bearing on the same theme: identifying and exploring the blocks to effective relationships between people. These materials include so far a pair of "short stories" covering the characters, "blow-ups" and posters taken from the film, a "take-home" piece on interpersonal relationships and a series of extraordinary tape recordings demonstrating principles of perception.

The short stories are in booklet form. They cover the "private lives" of John J. Pennyfeather and Steve Baker, another of the film's subject characters, up to the time of their "appearance" in the film. By this means, the film's viewers are able to see why Pennyfeather and the far more effective Baker act as they do.

The blow-up and posters are designed to enable a conference leader to guide the discussion back and forth to scenes in the film

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A Major Film Venture Brings

Gulf's Visual Story of Oil's Unseen Journey

Vital Fuels on the Move from Well-Heads to Refinery

THERE IS A SAD LAMENT of those who try to portray, or even understand, the oil business—you seldom see *people* and you *never* see *oil*.

These were problems encountered in the planning of Gulf Oil Corporation's new 30-minute, Technicolor public relations film, *Unseen Journey*, filmed by MPO Productions, and newly-released through Association Films, Inc., for national distribution.

The picture, a major venture for both Gulf and MPO, and an outstanding film on anyone's "best of '59," tells the complex story of how oil is moved from isolated well-heads to often far-distant refineries.

A 25,000 Mile Journey for Scenes

Following months of preparation and location scouting by Gulf's Director of Public Relations, Craig Thompson, and assistant Paul Sheldon, with MPO's staff, headed by Producer-Director-Writer Murray Lerner, the production got under way early this year and was shot on location in Texas, Louisiana, Pennsylvania and New York. 25,000 miles of travel with cameras cranking over much of the way went into the finished product.

One of the major themes of *Unseen Journey* is the fact that the journey of the oil passes beneath a great variety of communities and activities, without being noticed and without disrupting these places. With this in mind, Producer Murray Lerner felt that aerials of the right of way would impart this feeling of motion and at the same time portray the people and places involved.



Diminutive man beside shining metal *for a dramatic scene. This huge 26-inch pipeline moves oil from Colorado City, Texas.*

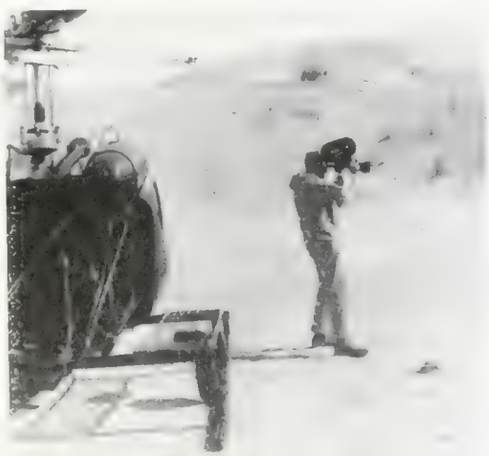
Helicopter Invades Remote Areas

A helicopter was used to trace the actual route of the pipelines in West Texas. This allowed low-level flying shots and photographic control practically impossible in a plane. Several times the MPO crew was stuck in isolated spots in canyon or desert country and had no way or time to leave for meals while photographing a hard-to-get piece of action, such as coyotes or rattlesnakes. Then the helicopter would be dispatched to bring lunch. The look on the face of a grocer at some lonely crossroads in West Texas when he saw a helicopter land in front of his door and the pilot walk in casually to buy lunch—to go—is interesting to contemplate.

Another unexpected use of the helicopters was in photographing coyotes in Sand Hills, Texas. Two coyotes had been captured, and

(CONCLUDED ON PAGE SIXTY-FOUR)

Below: *helicopter travel helped MPO cameramen obtain dramatic shots in remote areas for Gulf Oil's "Unseen Journey."*





Above: *the cameraman gets a close-up of the newest Gulf Oil super-tanker at her Ostrica, Louisiana dock. Scene from the MPO film.*

The Men Who Help Guide A-V Programs in Leading Industries Present Their Experienced Viewpoints:

How We Can Upgrade Audio-Visual Activities in Our Companies

Copyright 1959 by
Business Screen Magazines, Inc.





William E. Morris:

LET MANAGEMENT KNOW OF PLANS—AND RESULTS

☆ In order for top management to recognize the impact of the effectiveness in training and in sales promotion of audio-visual programs, it is the responsibility of those producing such material to properly present the program and also be ready to supply tangible evidence of the effectiveness of the effort.

This means that in the pre-marketing phase of any product, there is the real obligation to plan for the introduction of the product and also for creation of the demand. While pre-marketing programs are being formulated, those responsible for the audio-visual activities must take time to prepare a good presentation on the treatment of the problem through audio-visual aids.

We should keep in mind the real importance of properly formulating, presenting and selling the project to management. After the program is approved, the product introduced, it is also equally important for us to show evidence of acceptance and effectiveness of this part of the promotional and selling program.

Under no circumstances should there be any compromise on the purpose of the audio-visual project. At the time that the program is presented to management, there must be a single objective for the whole project. Too often, there is a temptation to consolidate several requirements into one film, with the result that none is completely successful.

Management today is becoming aware of the impact of audio-visual programs and it is our responsibility to present this material and the appropriate follow-up in a manner to result in mutual benefits for our departments and our companies.

—William E. Morris
Professional Services Manager
Baxter Laboratories, Inc.



Jay B. Gordon:

MEET INDUSTRY'S NEEDS AND UPGRADING FOLLOWS

☆ Audio-visual communication is the most potent force for the dissemination of intelligence ever invented. It is an obligation of all creative audio-visual personnel to become proficient in the arts and skills necessary to produce effective audio-visuals economically and on time.

Management expects quality, efficiency and dispatch in all its enterprises. Audio-visuals in the service of industry, to deserve upgrading, must serve the needs of industry.

We must live up to the requirements of audio-visual communication, must establish and defend its standards, and contribute to the confidence management has in any enterprise which bears the sweet fruit of practicality.

—Jay B. Gordon, *Supervisor*
Motion Pictures, A-V Aids,
North American Aviation, Inc.
Autonetics Division

MY SIX BASIC PRECEPTS FOR OUR FILM PROGRAM

☆ We can help up-grade audio-visuals in American business by following the six basic precepts which have helped me steer my own course. Change the order to suit your problems but here they are:

1. Keep in mind the *basic purpose* of your film production while it is being made; keep it constantly aimed on this target.

2. Always strive for quality but avoid making "quality" the prime objective to the detriment of purposeful content.

3. Always remember that your picture is going to be viewed by human beings—not machines. If it isn't *interesting*, it isn't anything.

4. Always remember, too, that the chief virtue of "the picture with a purpose" is it's *practicability*. Inspiration, art, talent, and know-how must be combined in proper measure to insure a picture that will do the job for which it was intended.

6. Finally . . . make sure that *management knows* what you are doing. A "premiere" of the new picture for management is probably its most important single showing.

—Vincent H. Hunter, *Manager*
Motion Picture Bureau
Union Pacific Railroad Company



William H. Buch:

SIMPLIFY, BE CREATIVE AND EDUCATE THE USERS

☆ In motion pictures we will plan more effective use of films by demonstrating how they can help by simplifying booking procedures, by teaching projection techniques, and by acquainting salesmen more thoroughly with film subject matter.

In the visual presentations, we plan to use a greater variety of audio-visual techniques, consult with participants at the earliest stages to permit guidance on use of visuals, use fresh and imaginative art conceptions to avoid sameness and sterility and also strive for simplicity to achieve better communication.

—W. H. Buch, *Ass't Mgr.*
Sales Promotion
Lederle Laboratories



W. H. Pratt, Jr.:

QUALITATIVE STANDARDS PROVE VALUE OF FILMS

☆ Any activity to acquire status must be shown to be a worthwhile, effective project when compared with competing activities that already have the desired status. This is true of audio-visuals, particularly the motion picture. More money is spent each year in producing motion pictures on the basis of faith than almost any other informational or advertising activity one can mention. It is as though we were producing automobiles without any guarantee or knowledge of how far they will go, where they will take us, or what the cost per unit results will be.

Evaluation Needs Attention

I believe that if we want audio-visuals to be considered seriously by advertising managers and management in general, we must give attention to evaluation. On a quantitative basis, motion picture costs per thousand viewers per productive minute compare favorably with other media. Many cases are on record where such costs are much lower.

However, when we compare the motion picture on a qualitative basis, we move into an area in which the motion picture is particularly outstanding. It is in this area of quality that films easily prove to be more effective, efficient, and economical than other media.

Area of Least Research

These are the factors that should be emphasized and stressed to upgrade the status of audio-visuals. These comparative data should be accumulated and made available. Unfortunately, however, it is in the area of qualitative analysis that least research has been done and in which we have the most difficulty presenting significant facts and figures. This, I believe, is our immediate challenge.

—W. H. Pratt, Jr. *Film Manager*, American Telephone & Telegraph Co.



Marshall (Mike) Hosp:

VERSATILE, DEPENDABLE — WORDS TO REMEMBER

☆ Here's the way we can up-grade audio-visuals in our companies:

1. Keep up on all the latest developments in the audio-visual field and see that your personnel is also informed.

2. Set a standard of being dependable for both personnel and equipment.

3. Have the versatility to handle all types of assignments.

4. Keep ever alert to new and improved methods.

5. Maintain good appearance of yourself and personnel at AV presentations.

6. Initiative and creativeness in presentations.

—M. F. Hosp
Audio-Visual Section
General Mills, Inc.

WORDS OF WISDOM FROM 27 LEADING EXECUTIVES

☆ This editorial symposium among members of the Industrial Audio-Visual Association was initiated at that group's recent Princeton fall meeting. We began publication of these original contributions in our preceding Issue 7, continue on these pages and into our first 1960 edition.

Thus far, some 27 of the most experienced sponsor a-v leaders in the U. S. and Canada have contributed valuable guidance to all who use audio-visual in industry.

CINE Presents Venice Festival Awards

Committee on International Non-Theatrical Events Is Host at Washington Film Presentation on December 10

An Enthusiastic Crowd of 600 non-theatrical film devotees, producers, educators and Washington officials, guests of the Committee on International Non-Theatrical Events (CINE), viewed the presentation of films and awards for the 1959 Venice Film Festival on December 10 in the nation's capitol.

Ralph L. Hoy, CINE's Chairman, welcomed the group before the exhibition of the Grand Prix Winner, *Non Basta Soltanto L'Alfabeto (The Alphabet Is Not Enough)*, which was specially brought from Italy for the evening.



Above: *(l to r) are Gabriele Paresce; Donald E. Baruch, U. S. delegate at Venice; and Ralph L. Hoy, chairman of CINE.*

Embassy Man Presents Awards

Donald E. Baruch, U.S. Delegate to the Venice Festival introduced Mr. Gabriele Paresce, Press Counselor of the Italian Embassy, who presented awards to the producers of American prize winning films.

For *Skyscraper*, a breezy, heart-warming film about the birth of a Fifth Avenue skyscraper, Willard Van Dyke and Irving Jacoby received four diplomas and awards. These same producers, with sponsor Stuart M. Low of the Chas. Pfizer Co., were cited for *Life of the Molds*, a didactic film for teenagers from 13 to 18 years old. Mr. Low was also rewarded for *Dynamics of Phagocytosis*, another Pfizer-sponsored film.

Other Winners at Venice

Producer Phil Lerner received a first prize in the Documentary and Short Film Section for his film *My Own Yard To Play In*, which is a touching social document about the modern city child. For John Hubley, producer, Mr. Lerner accepted two awards for the delightful and imaginative cartoon film, titled *Moonbirds*.

Nathan Kroll received a special diploma, the equivalent of second prize, in the Television Film category, for *Appalachian Spring*, a Martha Graham ballet, designed for the stage and expertly transformed into the terms of television.

Dr. Homer Freese, from the Medical Department of Abbott Laboratories, the sponsors, accepted the award for *Fire And Explosion Hazards From Flammable Anesthetics*, produced by Mervin La Rue of Chicago.

Dr. William G. Carr, executive secretary of the National Education Association, which has given invaluable aid to CINE, opened the program, welcoming guests to the NEA auditorium where the awards event was held.

Below: *(l to r) producer Irving Jacoby; sponsor Stuart M. Low; and producer Willard Van Dyke receive awards from Counselor Paresce.*





Above: *Guatemala operations manager Harold Hoopman (right) explains drilling progress to Guatemalan President Miguel Ydigoras Fuentes. At right: heavy ground fog in the rain forest made filming work very difficult.*



Ohio Oil's Gamble in Guatemala

Dramatic Story of Oil Exploration by Giant Airlift Shown in "Big Risk"

A 6-Million Pound Airlift Into Guatemala's Dense Jungles Makes Exciting Tale of Search for Oil

WHEN A BIG "FIRST" happens in industry the cameras usually aren't far behind.

The Ohio Oil Company scored a definite "first" in American industry when it airlifted some 6 million pounds of drilling equipment into the dense jungle of Guatemala earlier this year—the largest air operation in the history of the oil industry.

And the cameras weren't far behind. Earlier, M. S. "Chris" Hauser, Ohio Oil public relations manager, had figured that his company's huge airlift pointed out some of the truths that oil industry public relations people had been trying to get across to the American public for years: that oil companies have to take huge financial risks to find new reserves of oil, and that as long as they are free to take these risks and compete vigorously, ample reserves will be found.

Film Informs Guatemalans and U. S.

Hauser and Ohio Oil's management saw that by building a motion picture around the airlift and the tremendous risks involved, a powerful message could be told in an interesting and entertaining manner. They also saw that such a film could do double duty: Through a Spanish language version, it could explain the huge operation to the Guatemalan people. Since *Big Risk* is entirely narration, the message could be tailored to tell Spanish-speaking viewers why an American company is willing to take such risks to hunt for oil where it has never been found and what to expect if oil is found in commercial quantities.

Ohio Oil selected Wilding, Inc., to produce the film. Wilding had turned out four of Ohio Oil's earlier public service films: *Unseen Horizons* in 1949, *Decision* in 1951, *The Case of Officer Hallibrand* in 1955, and *You Decide* in 1958.

Project Given to Experienced Hands

The producer assigned James Prindle, writer of many outstanding screen plays and especially qualified in the oil business, to write the script and Charles Beeland, Atlanta-based cinematographer, to do the color filming.

For the Spanish language version of *Big Risk*, Jose Flamenco y Cotero was the voice. Flamenco is well known to Guatemalan radio listeners.

Although the Wilding crew had somewhat anticipated the difficulties in filming in the dark damp jungle, they often ran into more than they had bargained for. Torrential rains lasted weeks past the usual wet season, adding to the rain forest average of 200 inches a year. Ground fog was the order of the day, and snakes and clouds of insects further contributed to the photographer's and script writer's woes.

Native Music Used in Background

The result, soon to be released in the United States and in Guatemala, reflects few of the difficulties encountered during the operations. Its skillful blending of native music recorded on the spot and Prindle's script, voiced by veteran Chicago radio-TV personality Don Gorden, combine with other elements of film to make a smooth 22-minute package, certainly welcome in the nation's service clubs, schools and meeting halls.



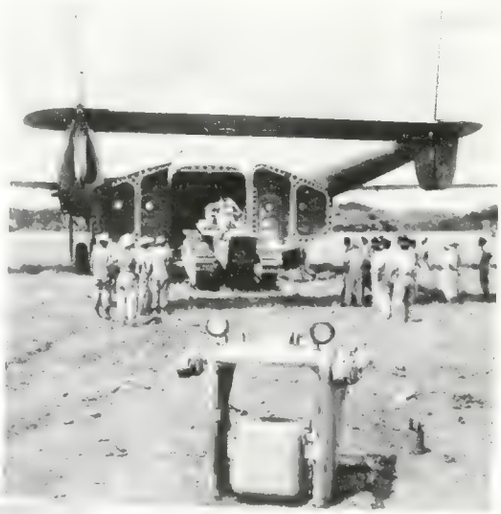
M. S. Hauser *(left) Ohio Oil public relations manager, discusses sound track changes with Wilding vice-president Larry T. Young.*

The film starts with a brief tour of the Central American republic, visiting such places as modern Guatemala City and ancient Antigua. The scene firmly set, *Big Risk* goes into the meat of the film, transporting 6 million pounds of drilling equipment and supplies into a landing strip carved out of the jungle, 110 miles inland. Backing many of the scenes are strains of a famous Guatemalan marimba band playing native music.

Distribution by Modern and Sponsor

Released this month, *Big Risk* is being distributed by Modern Talking Pictures, Inc., as well as by Ohio Oil Company offices throughout the United States and in Guatemala.

The film is a worthy addition to Ohio's film library; brings fresh evidence of the industry's endless quest for essential oil reserves.



Above: *shooting had to be quick or planes and equipment would start to sink into Chinaja airstrip if crews were delayed.*



Left: *cameras recorded unusual loading operations of giant "Flying Boxcars" at Puerto Barrios, near the Caribbean.*

Professional Realtors Define Their Business

SPONSOR: National Association of Real Estate Brokers.

TITLE: *The House Hunters*, 13½ min., color, produced by Roland Reed Productions in association with Film Counselors, Inc.

☆ Eminent among the hundreds of thousands of firms and individuals licensed to deal in real estate are 65,000 members of the National Association of Real Estate Brokers. "Realtors," they call themselves, and they have done much to establish their business as a recognized profession with a firm dedication to good business practices and ethical standards.

"Realtor" being a copyrighted name, the NAREB members are constantly engaged in protecting the term from generic connotations and also in insuring that it will continue to stand for solid worth.

Three Public Relations' Objectives

One new project in the public relations campaign for Realtors is a new film, *The House Hunters*, which was planned with three objectives:

1. To demonstrate that the most direct and economical way to buy and sell homes is through the efficient services of a Realtor.

2. To define the Realtor, as distinct from other real estate brokers, and to bring out the fair dealing of the Realtor inherent in his pledged code of business ethics.

3. To show the Realtor's characteristic awareness of his civic responsibilities, and how his services affect the lives of individuals and the community.

Reflects the Realtors' Personality

Real estate brokers tend to be outgoing people with a lot of public savvy and the way this film was planned and carried out demonstrates this character. For one point, the picture is funny enough to have entertainment value on its own hook, and for another, it is thoroughly convincing in showing that do-it-yourself house hunting is often a frustrating pastime.

Part of the fun is Edward Everett Horton, an ageless veteran who looks as merry and jaunty today as he most probably did playing Gilbert and Sullivan on Staten Island in 1908. Another familiar face, William Bakewell, plays a harried householder with skill.

TV Distribution During First Phase

Distribution, initially, will be to TV stations via Sterling-Movies U.S.A. For several months 16mm showings will be handled exclusively by member firms and boards of NAREB. National distribution at a later date will be through Association Films, Inc. In addition, a 10-minute theatrical version is being planned.

COMING: 10TH PRODUCTION REVIEW

Hamilton Watch Presents

"The Ages of Time"

Chronology of Time-Keeping from Sun Dials to the Electric Watch

SPONSOR: Hamilton Watch Company.

TITLE: *The Ages of Time*, 18 min., color, produced by MPO Productions, Inc.

☆ Arthur B. Sinkler, president of the Hamilton Watch Company, told a preview audience in New York recently that he had been awfully worried about the new film his company was about to unveil—he was hoping hard that Hamilton would get its money's worth. His advertising manager was worried, too, Mr. Sinkler said, hoping that the company had enough credits in the film so people would be sure who sponsored it.

Eighteen minutes later, Mr. Sinkler and his ad manager could finally stop worrying and relax. *The Ages of Time* was given a standing ovation and unanimously praised, both as an outstanding motion picture in its own right, and as a vehicle to carry the news about Hamilton's electric watch—now in its third successful year.

Constant Quest for Accurate Time

The Ages of Time documents man's progress over the centuries in achieving timekeeping accuracy, from the primitive sun dials of prehistoric days to the electrically powered and controlled watches of today and tomorrow. In between, as the film shows, were the burning of measured candles, water-flow clocks, and sand hour-glasses.

Then, in 1512, all previous timekeeping devices were challenged and superseded by the invention of a Nuremberg locksmith, Peter Henlein, who constructed a portable, but heavy,



Above: *Arthur B. Sinkler, president of the Hamilton Watch Company (left) is glimpsed at recent N. Y. premiere with producer Victor Solow of MPO Productions, Inc.*



Scene in an Elizabethan *watch shop as pictured in the film "The Ages of Time."*

mechanical spring-driven timepiece, the "Nuremberg Egg."

Over the years, watches became smaller in size and greater in accuracy. Brass replaced iron, balance springs were invented in 1685, and in 1762 a marine chronometer was constructed which was just a minute in error after a five-month sea voyage.

Birth of America's Watch Industry

The American watch industry, which started in 1809, progressed rapidly despite intense competition from imported timepieces. Using perfected precision mass-production techniques, the industry proved itself during World War II when sources of imported marine chronometers (they were not made in this country) were cut off. In an extremely short time, the Hamilton Watch Company began the first mass-production of superior chronometers, at the unheard-of-rate of many hundreds per month—more than the world's entire annual production before the war.

Finally, on January 3, 1957, Hamilton introduced the electric watch. This revolutionary watchmaking concept completely eliminated the mainspring. It substitutes, instead, electrical power supplied by a tiny energizer.

(One of these little batteries—actually smaller than a shirt-collar button—was attached to BUSINESS SCREEN's preview invitation. We put it across a voltmeter and found the same

(CONCLUDED ON PAGE SIXTY-FOUR)

Below: *five centuries of portable timekeeping are spanned by this Nuremberg Egg (left) and Hamilton's electric wrist watch—the world's first—in the film.*



This Teen-Age Safety Film — "the Most"

Methodist Board of Temperance Color Picture Is a Real Gasser

PROBABLY ONE OF the wildest pieces of far-out jazz heard on disc in recent years is a 30-minute, practically continuous, drum solo by Art Blakey called *Orgy in Rhythm*.

The same Mr. Blakey who flips the wigs of the hipsters in the nation's most noted murky cellars is also the star attraction of a new film just released by the General Board of Temperance of The Methodist Church. The film, a groovy safe driving message titled *Stop Driving Us Crazy*, is directed to teen-agers, and no reason why they shouldn't dig it the most.

Ethical and Moral Appeal

Instead of the conventional documentary film, with warnings and safety slogans—approaches which have not proven completely effective—the film appeals to teen-agers on ethical and moral grounds. This new approach has the hearty endorsement of the President's Committee for Traffic Safety and the National Safety Council, both of which cooperated in the production.

As a religious film, *Stop Driving Us Crazy* blazes a new trail. It is the first animated cartoon in the religious field and the first to have an original jazz score written especially for it. The drawings are frequently abstract and the message is conveyed, in some sequences, by an unusual combination of form, line, color and music.

Score By a Popular Artist

In addition to Art Blakey and the Jazz Messengers, who play the music, the score was composed by Benny Golson, whose new combo is currently the thing to hear in New York. Howard Morris, a TV funnyman with Sid Caesar, narrates the film.

Two of the pieces in the film, *Crazy Drivin' Blues* and *No Time for Speed* have been recorded and are available on 45 rpm records. The National Safety Council is distributing 1,000 of these records to disc jockeys along with appropriate safe driving announcements addressed to teen-agers.

"We have no illusions that this film by itself will have any drastic effect on teen-age driving habits," said Roger Burgess, associate secretary of the board. "What we hope to accomplish is discussion of the problem by teen-agers themselves. Ghastly pictures of wrecks, constant preaching, and attractive slogans may have had an effect but they have not done the complete job.

Cites Hope for Success

"We believe that an appeal to teen-agers on basic religious and ethical grounds may work where other appeals have failed. The vast majority of teen-agers have good religious and family backgrounds but it seems to leave them when they get behind the steering wheel. We hope this picture reminds them," Mr. Burgess said.

Stop Driving Us Crazy was written by Bill Bernal and produced by Creative Arts Studio, of Washington, D.C. It is available on rental from film libraries of The Methodist Publishing House (in many leading cities) for $6.

Purchase price, from General Board of Temperance, 100 Maryland Ave., N.E., Washington 2, D.C., is $125. TV distribution is being handled by Sterling-Movies U.S.A.



Left: *form, line, color and music combine to make this new teen-age safety film one of the year's must unusual . . .*

Coming in Mid-February: the Editors of BUSINESS SCREEN select the outstanding sponsored film *programs* of 1959 as a special feature of the 10th Annual Production Review Issue which begins our 21st publication year.



"After the accounting problem, there's the human problem, too."



A shipbuilder and a CPA discuss loan based on a statement.

The Human Side of Public Accounting

Accountants Show Careers for Youth in the Film "CPA"

SPONSOR: American Institute of Certified Public Accountants.

TITLE: *CPA*, 28 min., b/w, produced by MPO Productions, Inc.

☆ What is a CPA? A dry-as-dust man with a good head for figures? A human adding machine?

No, not this. Accounting is a lot more than arithmetic. It involves human understanding, a wide knowledge of all business operations and a deep sense of duty and integrity.

To show the work of an accountant to young people thinking about careers the American Institute of Certified Public Accountants is offering a new film, *CPA*, which documents a day in the life of a certified public accountant.

A Matter of Integrity

Although the plot of the film centers about an accounting problem, it is essentially a human problem. There is a conflict between what the client, a shipbuilder, expects of his CPA, and what the CPA knows to be the only course of action his professional integrity will allow.

The film traces the various personal relationships of the CPA as he moves through a fairly typical day—with his wife and children, his secretary, his partner, an accounting professor, and an Internal Revenue Service man. We share his growing concern as his afternoon appointment approaches with his client, the shipbuilder.

And of Understanding

The CPA knows that there is only one course of action he can advise his client to take, and he knows that the client will not be happy with it. But the film shows that the CPA also understands and appreciates the client's problems. It shows that this understanding for the client is necessary to the solution of the problem. We see, in fact, that it is an essential quality that certified public accountants must have.

CPA was produced and photographed by Larry Madison, directed by Sidney Meyers, and written by Joseph March and John Ashworth. It is being distributed by Association Films, Inc.

How NOT to Put On a Good Film Showing

☆ Along with the new safety film, *Stop Driving Us Crazy*, comes an excellent discussion guide containing, among other things, some good(?) projection tips:

1. Never preview the film. Why shouldn't you be surprised just like everybody else?

2. Hide the speaker box underneath a chair so that no one can see it. The sound will be delightfully muffled.

3. Never thread the film in advance. You might break it.

4. Always focus the projector after the film starts. This provides an excellent eye exercise for everyone.

5. Try to show the film during the day in a room that has plenty of light and no curtains.

6. Never appoint someone to handle lights. Your audience will enjoy waiting in the dark while you stumble back to the projector. After the film holler, "Somebody get the lights!" It breaks the mood beautifully.

These Hammond Films Make Sales Music

One Film Helps Dealers While Another Develops Prospects

No stranger to the film medium, the widely and well-promoted Hammond Organ Company has had at least one color sound film in use for several years. But in 1959, this leading maker of quality music instruments stepped up its sight sound program with a pair of new sound motion pictures for both dealer and prospect exhibition.

Early in '59 a combination animation and live-action color film titled *Interpretations in Tone* was completed by Fred A. Niles Productions. Its colorful modern animation style carried viewers through a 10½-minute exposition of early wind instruments, the air and water "organ" of the Greek, Ktesibos in 300 BC, to the massive 400-pipe organ built in Winchester, England in 900 AD.

A tie-in character, Mr. Treble Clef, knits together the fascinating narrative as it develops into contemporary live-action background on Hammond features and demonstrates the organ's range. Major film emphasis is given to these sequences on the versatile Hammond. Showings in schools, clubs and various community groups are arranged by dealers.

At mid-year, the firm premiered a second 15-minute black and white picture, *Voice in a New Market*. Also produced by Niles, this live-action, dramatic film went into action at sales meetings to set the pace for the company's new "Extravoice" a competitive-cost home instrument. Here *both* prospect and dealer sequences review vital facets of advertising, demonstration effort and sales development.

The sound motion picture is a "natural" for the music instrument maker and Hammond's films take full advantage of its demonstration potential as well as traditional "role playing" qualities.



"Try it for yourself" *advises the Hammond salesman in this scene from the company's latest sales film, "Voice in a New Market."*



At left: *the trumpets blew and the Walls of Jericho came tumbling down . . . "this is where Joshua and I played first and second horn," says Mr. Treble Clef in Hammond film . . .*

At right: *another scene from "Interpretations in Tone" shows the 13 men who worked the 26 bellows of the huge organ in Winchester, England in 900 AD.*



Farmer Meets Film Star: It's Visqueen!

New Visking Picture Builds Farm Markets for New Product

When the Plastics Division of the Visking Company, Division of Union Carbide Corporation, Chicago, introduced its new "Visqueen" polyethylene film as an aid to the farmer, it was faced with a difficult sales promotion problem. Management knew that an agricultural market existed for the product, but before Visqueen could receive wide acceptance, the farmer had to be educated as to its various applications. To do this, Visking decided to sponsor a 16 mm. color motion picture dramatizing the material's many farm uses.

Originally, the film was to illustrate only one use for Visqueen—making silos—and was to run 10 to 15 minutes. "What persuaded us to expand the film into its present length (half an hour) and scope (dozens of farm applications) was the attitude of the farmers contacted," says W. A. Heinemann, Visking's advertising manager. "We found people so eager to help and so enthusiastic about other uses for the product that we decided to gamble and double the size of the production."

Shows Many Applications

Filmed by Graphic Pictures, Inc., of Chicago, *Production Protection and Profits on the Farm* illustrates precisely what its title implies. From its familiar domestic role as a packaging material for the farm freezer, Visqueen is traced through its many farm applications: tubing for irrigation, fumigation and mulching aid, liner for ponds, bins and ditches, covers for hay, straw, row crops and farm machinery, silo caps, and silo covers.

The picture demonstrates how Visqueen can help the farmer tackle the "three W's" governing his occupation: water, weather, and weeds. It concludes by telling the modern scientific farmer that the applications shown on the screen are only the beginning, that it is up to him to devise more uses for the versatile material.



Show the product: *this field is irrigated with Visqueen tubing.*

Heinemann estimates that 4,000 feet of film was shot, of which one-fourth was used in the final picture. "We shot generously, on the theory that you reach a good end product by pruning rather than building on a skimpy framework," he states. The company plans to use many of the shots for open-end television commercials.

Total cost of *Production Protection and Profits on the Farm* was $23,000, which includes an answer

(CONTINUED ON PAGE 55)

Below: *also "showing the product" is this film scene of stack silos covered with Visqueen film, erected right in the field.*



There's Life in Those Transparencies!

Technamation Adds Color and Motion to Projected Stills

MOTION in any direction, at any speed, can be added to still tranparencies through a new process called Technamation which effectively makes liquids seem to flow, gears to rotate, electrical currents to pulse through circuits, and many other kinds of movements only limited by the imagination of the producer.

This wide range of applications is made possible by the flexibility of the process which makes it possible to control the speed and direction of motion. The motion may also be reversed where desired. A variety of different motion effects which would otherwise be incompatible can readily be combined in a single transparency.

Wide Variety of Effects

The motion effects are achieved by affixing to the back of the transparency a material that looks like a piece of ordinary plastic tape. There are available a wide variety of plastic tapes with different motion properties, and it is the particular property of the tape that determines the motion effect it imparts.

The material is easily cut with an ordinary knife or scissors, so that it is relatively simple to cut out a piece of the right size and shape to cover the area of the desired motion effect. It is self-sticking for easy application.

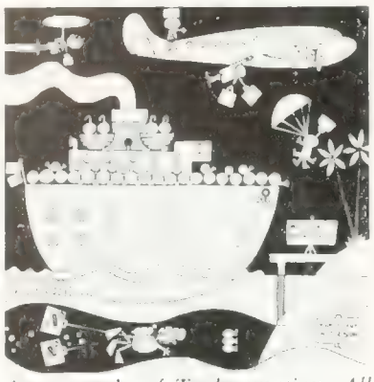
Polaroid Filter Interposed

When the appropriate materials have been affixed to the back of the transparency wherever motion is desired, a Polaroid filter is interposed between the light source and the transparency in such a way that all light reaching the treated areas of the transparency is polarized light.

It is the change in the angle of transmission of this light through the transparency that in turn produces the perception of motion. The Polaroid filter in most applications is a revolving wheel placed between the transparency and the light source.

Here are some typical Technamation applications:

A display of the Rolls Royce Dart engine in color has been animated so that all of the gears and shifts rotate, and air and gas actually flow through each of the turbine stages, terminating in the explosive gas exhaust. Because of the precise control over the motion effects, each element of the fully articulated display moves at a different speed and in a different direction.



An example *of Technamation. All picture elements are in action.*

Water Filtration Is Shown

Cities Service Oil Company showed visitors to its Toronto refinery the elaborate precautions taken by the company to see that water used in the refinery is returned to the city water system in a form purer than the normal city water supply.

This is accomplished by a ten by five foot display in the lobby of the building in which the flow of water through the purification system is animated in detail. Not only is the linear flow of the water shown, but this exhibit also illustrates the capability of the animation technique to achieve such effects as boiling, steam flashing, aeration and filtration.

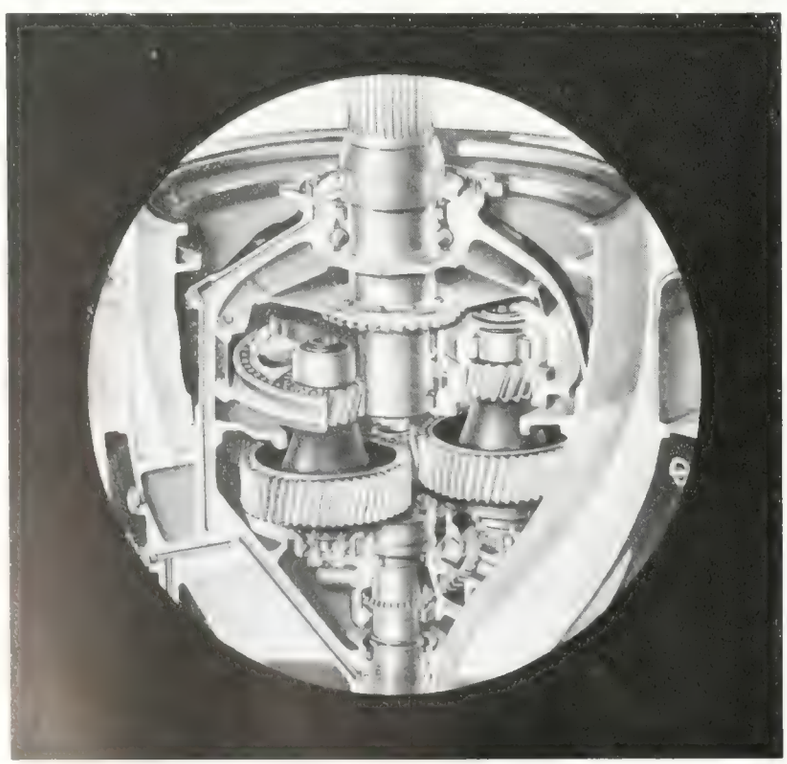
Used for TV Commercials

In a Goodyear television commercial, Technamation is being used to show a spike piercing a tire, the air rushing out—and the tire collapsing. (Couldn't be a Goodyear, must be Brand X) It was possible to accomplish this animation at a far lower budget than conventional animation would have required — and to achieve three dimensional animation effects that would have been difficult to achieve by conventional techniques.

The new motion technique has been developed over the last two years and was based on research started by the Armed Forces in the search for better technical training devices, especially in connection with jet, missile and space programs. Technamation is a product of Technical Animations, Inc., Port Washington, N. Y.

EDITOR'S NOTE: We are informed that the American Optical Co., Instrument Division, Buffalo 15, New York, makes Technamation materials available in three kits of varied prices and also supplies the motorized, polarized disc used in this economical technique.

Below: *all elements in this Rolls Royce Dart engine can also move . . .*



SPONSOR CASE HISTORIES

Lucite Sales Tool

SPONSOR: E. I. du Pont de Nemours & Company.

TITLE: *Never Start Anything You Can't Refinish,* 20 min., color, produced by Robert Klaeger Productions, Inc.

☆ Two years ago, DuPont's Finishes Division launched a new product—"Lucite" acrylic lacquer—with a new film called *Finish With a Future.* Beautifully designed, the picture was far from the type of pedestrian subject that might ordinarily be aimed at body shop proprietors and automobile painters.

Finish With a Future proved to be such a success that DuPont is returning to automobile refinisher winter gatherings this year with an even more elaborate production sparked by a Broadway cast and with an amusing script by Burton J. Rowles.

Never Start Anything You Can't Refinish works the various steps in the Lucite refinishing process around the misadventures of two body repair shop owners, a squirrel, a private eye and a veterinarian-sleuth.

Girl Scout Roundup

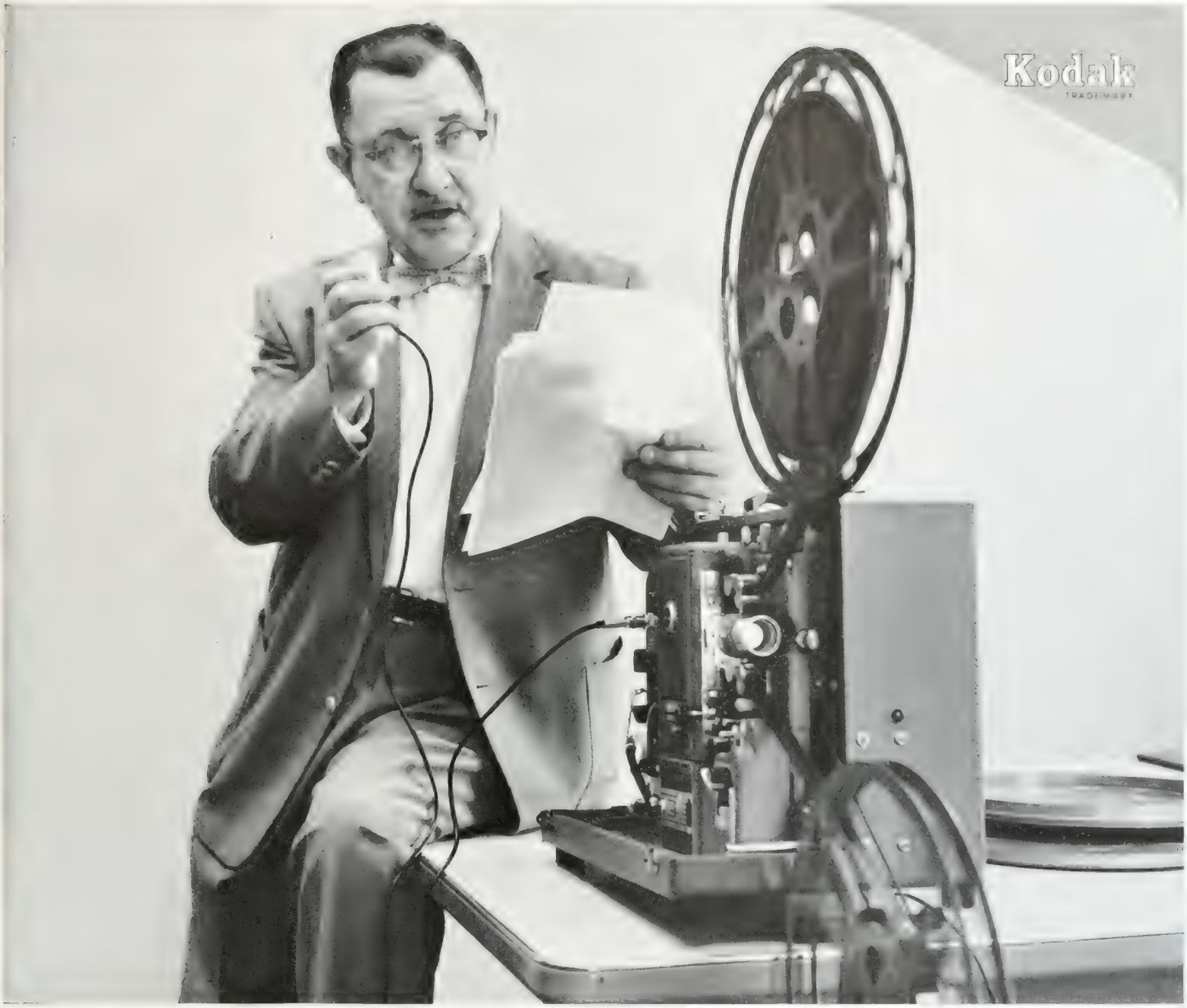
SPONSOR: Girl Scouts of the U.S.A.

TITLE: *A Mile High—A World Wide,* 20 min., color, produced by the Girl Scouts Film Unit.

☆ Last July, ten thousand teen-age girls gathered on two ranches near Colorado Springs to celebrate the 1959 Senior Girl Scout Roundup. Every state and territory was represented as well as 26 other lands.

A Mile High—A World Wide documents the Roundup, and will be used as a public relations, recruiting and fund-raising vehicle for the Girl Scouts. Filmed against a backdrop of the Rocky Mountains and nearby Pike's Peak, the picture shows how the Roundup provided opportunities for girls to meet and know other teen-agers from all parts of the country and other lands who have different views, backgrounds and expectations from their own.

A Mile High—A World Wide is available from the Girl Scouts Audio-Visual Aids Service, 830 Third Avenue, New York, or offices of Association Films, Inc. Purchase price is $120; rental $4.25; or TV rental (14-min. version) $5.



"To inspire more and better suggestions, we use sound movies we make ourselves..." *says Fred Denz, Manager, Suggestion Plan, Remington Rand Division of Sperry-Rand Corporation*

"We film many new efficiency-producing methods submitted as suggestions from our various plants and offices. We show these suggestions in use and add our own sound to the film—narration as well as sound effects. The most efficient way I know to do this is with this unusual Kodak Pageant Projector. It records sound on film, lets us change or correct the narration if we want to. (It also shows good, bright movies anywhere, and hasn't needed repair in three years of hard use.)

"We show our finished movies to management, supervisors, employees. And when they *see* how easy some valuable suggestions look, they're inspired. New, efficiency-improving suggestions roll in. And at a very low cost."

The projector Fred Denz talks about is the Kodak Pageant 16mm Sound Projector, Magnetic-Optical. With it you can add sound to or update any 16mm movie. You can change sound any time . . . to fit different audiences for sales movies, for example. You can even add foreign language narration to a film with no costly problems.

Mail this coupon today for detailed information about this Kodak Pageant Projector.

12—47

EASTMAN KODAK COMPANY
Dept. 8-V, Rochester 4, N. Y.

Please send me the literature checked below. I understand no obligation is involved.

☐ V3-44 booklet describing Kodak Pageant 16mm Sound Projector, Magnetic-Optical

☐ Reprint of "Make Your Own Movies," describing the Fred Denz procedure

NAME _____

TITLE _____

STREET _____

CITY _____ ZONE _____ STATE _____

Kodak Pageant Projector 〉 **EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.**

"Pattern for Instruction" a Basic Film for Job Training

☆ A basic approach to job instruction training techniques, designed to help both new and experienced supervisors in industry, is the essence of *Pattern for Instruction*, new 21-minute sound motion picture recently released by Roundtable Productions.

The film's opening sequence shows a group of new supervisors passing a football during their lunch period. One of the men attempts to show another how to pass the ball. His instruction techniques are not very good and he doesn't get very far. Another supervisor suggests that he use the four-step method of instruction. The company's training director points out that this isn't such a far-fetched idea—that the greatest football coaches have always been accepted as successful trainers.

When the group returns to a company training session the instructor demonstrates how coaches actually do use the 4-step method. Illustrating his points with football training scenes, he outlines the four-step method of instruction: Prepare, Present, Try-Out Performance and Follow-Up.

As a review of the Job Instruction Training program or for broader indoctrination of training methods, *Pattern for Instruction* is billed as avoiding the pure "academic" approach. Its concept of classifying viewers as "coaches" and their employees as the "team" is said to help develop an intellectual understanding of the training process and to encourage better use of the four-step method.

Technical Advisor on the film was Milton Gordon, Ph.D., an authority on supervisory training programs. The 21-minute film is available for outright print sale at $140.00 (black & white) or on a $25 weekly rental basis from Roundtable Productions, 8737 Wilshire Blvd., Beverly Hills, California.

* * *

Pacific Productions at Work on Ship Propulsion Pictures

☆ Two Navy training films on methods of measuring ships' propeller pitch are being produced by Pacific Productions, Inc. of San Francisco. The two films, titled *The Gage Method* and *The Pitchometer Method* are to be lensed at the Philadelphia Naval Shipyard and at Mare Island Naval Shipyard, Vallejo, California respectively.

FOCUS ON FREIGHT SALES FOR A NEW RAILROAD PICTURE



The script writer (*ctr.*) *outlines his ideas for the Santa Fe's new film, "All the Way" and through this familiar technique develops the story of the railroad's advantages for shippers and employees.*

PEERLESS 25 Years of Service to FILM

Scratches on Film Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately scratches can almost always be removed — without loss of light, density, color quality, or sharpness. *Write for brochure*

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

Santa Fe's "All the Way" a Film Bid for More Freight

☆ In recent years, a determined and progressive Santa Fe railway system has acquired the new equipment and extensive new facilities needed to win and hold an increasing share of the nation's freight business. Combined with faster, dependable service along its lines, the Santa Fe has the "iron horses" which shippers are looking for. To bring its winning combination into focus is the job of a new S F color motion picture, *All the Way*.

No glamour-puss this, but an informative 32-minute visual review of what's new along the right-of-way and why Santa Fe sales people think that's important to shippers, present and potential. Crews from Chicago's Telefilm Productions spent three months shooting at various locations along 13,000 miles of Santa Fe track.

Viewers get an "inside look and listen" at railroad shops, yards and freight houses, learn about "red-ball freight," diversion and reconsignment" and "retarder yards." But the objective *isn't* "documentary"; it is *revenue-producing* as mapped out by the S F sales people who huddled with staffers of the Film and Photographic Bureau (a section of Public Relations).

Sales offices and public relations representatives of the Santa Fe are already arranging showings before traffic clubs, customers, etc.

* * *

Linde's Welded Rail Story Available for Railroad People

☆ *Clear Board for Ribbonrail*, a film designed to explain the welded rail story, has just been released by the Oxweld Railroad Department of Linde Co., a division of Union Carbide Corp.

The film shows the welding, transporting and laying of Linde's "Ribbonrail," and points out the advantages in longer rail life, and economy in maintenance and installation.

A highlight of the film is the installation of a high speed welded rocket test track at Edwards Air Force Base, California, which was aligned to a plus-or-minus tolerance of .036 inch.

Any railroad personnel may borrow the 24-minute, 16mm, color-sound film by writing W. J. Corriveau, Oxweld Railroad Department, Linde Co., 230 N. Michigan Ave., Chicago 1, Ill. Demand is high and an alternate date should be indicated, the firm noted.

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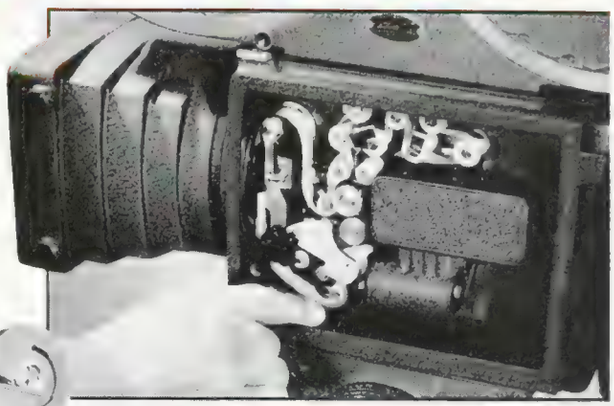
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Market Service Man's Role Shown in New Maine Film

☆ The career story of the agricultural marketing specialist is told in a new State of Maine Department of Agriculture motion picture, *Market Man*. The 13½-minute color film was premiered in early December at Columbia, S. C., during the convention of the South Carolina Fruit and Vegetable Association.

Walter S. Kane of Augusta, a marketing specialist for the state agency, introduced the film, part of which was filmed at the Columbia terminal market last spring. Kane and three other Maine marketing specialists appear in the film, which describes the new career of market service man in the food trades.

One of the pioneering projects utilizing such personnel was initiated by the Maine and U.S. Departments of Agriculture in that state in 1947. The state now has 17 market service people, most of them working to improve storage handling and display of Maine potatoes in terminal markets, chain warehouses and stores of the Eastern United States.

Market Man was supervised and produced under the direction of H. G. Hawes, publicity director for the Maine department. It will be widely distributed, as are other Maine films, to television stations, food trade and farm groups.

* * *

Tapco Facilities and Talents Explained in Company Film

☆ A film to sell its scientific facilities and know-how has been sponsored by the Tapco Division of Thompson - Ramo - Wooldridge Corp., Cleveland.

The 20-minute film, aimed at defense, military and space program procurement agencies, demonstrates Tapco's services, which range from developing technology for the missile programs to manufacturing of components. It is titled *Tapco Capabilities*.

The 16mm, color motion picture, produced by Raphael G. Wolff Studios, Inc., Hollywood, is available from Tapco.

* * *

Kitchen Blender Topic of Film

☆ *Mealtime Magician*, a 14½-minute movie explaining handy and tasty food preparation with a kitchen blender is available for free use of domestic science classes and women's clubs. Television prints are also available, from branch offices of Ideal Pictures, Inc.



Bob Forte directs filming of pro football action at County Stadium.

Miller Film Promotes Milwaukee as Sport Center

☆ The film-conscious Miller Brewing Company of Milwaukee, with more than 1,300 prints of more than 100 titles in its sports film library, is "in production" on another 28½-minute color motion picture.

The latest addition to the Miller program is a film promoting Milwaukee as one of America's principal sports centers. It is being produced in cooperation with the Milwaukee Association of Commerce. Shooting began this fall at Green Bay Packer professional football games in County Stadium and scenes from earlier footage of Milwaukee Braves' baseball during the past season and of the Miller Open golf matches are already available from other films being produced by the company.

Other sports activities to be covered in the film are auto racing at State Fair Park, bowling, polo matches at Uihlein field, the Journal track games, basketball, ice shows and the Sentinel Sports Show.

Charles C. Davis, Jr., Miller's director of marketing, estimates that more than 25 million persons will view the company's present films in 1959.



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* * *

AMA Sponsors Medic Picture On Rehabilitation of Patients

☆ A motion picture to demonstrate to doctors the newly-found opportunities to rehabilitate hapless, hospitalized patients into useful, contented citizens has been completed by the American Medical Association.

Titled *Rehabilitation — Adds Life to Years*, the 30-minute film was made with actual patients and professional actor Tyler McVey as a doctor. Script was written by staff writer Robert C. Bruce and was directed by Reid Ray. Dr. Ralph E. DeForest, secretary of the A.M.A. council on rehabilitation, was technical supervisor.

Locations for interior shots included several hospitals, three specialized schools, a workshop and studio. About one-fourth of the film is lip sync dialog, with the remainder handled as off-stage narration.

* * *

Driver Training Film Series Completed by Indiana Univ.

☆ The three E's of driving safety—engineering, enforcement and education—are highlighted in a new driver education series by Net Film Service, Indiana University.

The series, comprised of 29 films each 30 minutes long, is based on the driver education program of Cincinnati public schools and is suitable for either classroom or adult audiences.

Preview and information on the films, which sell for $125 each, are available from Net Film Service, Indiana Univ., Bloomington, Ind.



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Gaumont-Kalee pulse operated cameras, incorporated in the B.B.C's Cable-film equipment, enabled pictures of two recent historic events to be transmitted to the U.S.A. by the new Trans-Atlantic cable: H.M. Queen Elizabeth II leaving London Airport for Canada, and President Eisenhower meeting the British Premier at London Airport.

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High up *for corn harvest sequence in Stokely's frozen food film.*

Factual Story of Frozen Foods Told in New Stokely Film

☆ The travels of corn, peas and oranges from green fields and sunny groves to the freezer is pictured in *Frozen Food Progress*, a new 16mm motion picture sponsored by Stokely-Van Camp, Inc.

The 30-minute sound and color film explains modern techniques of handling these foods from farming and harvesting to careful processing to preserve flavor and nutrition in frozen foods.

Although basically slanted for wholesale and retail food buyers, along with brokers and sales groups, the film was designed to appeal to a large and diversified audience, the company says.

The script for the film was written by W. H. West, advertising manager of the company's frozen food division, who also served as director. Palmer Films, Inc., San Francisco, produced the motion picture, provided camera crews and equipment.

All persons appearing in the film are company personnel and the picture was made on company facilities, ranging from the food division office in Oakland, California, and the freezing plant in Minnesota to outdoor operations in Florida, Washington, Indiana and California. Crews traveled more than 12,000 miles by air.

Requests for showing the film should be directed to Frozen Food Division, Stokely-Van Camp, Inc., 5625 E. 14th St., Oakland, California.

One by one? *This Stokely pea grader gets featured role . . .*



The Wide World of Sponsored Pictures

A Brief Look at Current Sales, Training, Promotional Films

☆ A new motion picture that shows a simplified system for measuring, computing and presenting approach visibility information to pilots has been sponsored by the U.S. Air Force Cambridge Research Center.

The 30-minute color film, titled *ALCH-RVR*, is a Dekko-Rockwell production, filmed by Dekko Film Productions, Inc. of Boston. Literally translated, the title reads "Approach Light Contact Height and Runway Visible Range."

This new aid to bad weather flying is the culmination of studies by the Air Force Cambridge Research Center, the U.S. Weather Bureau and other participating agencies. "ALCH" is a measure of slant visibility in terms of altitude. "RVR" replaces the conventional runway visibility estimate with a calculated range. The equipment involved is relatively easy to maintain and operate.

The film was shot at Logan International and Newark Airports. American Airlines cooperated by donating the services of pilots and equipment. Noteworthy scenes include a bad weather flight from Logan International to Newark Airport and a subsequent landing under "O" visibility conditions; the transition of an actual plane, through the clouds, into a shot of a model plane on the runway is another effective sequence.

The Federal Aviation Agency in Washington, D.C. will distribute the film to pilot training groups of all types.

* * *

New Film Promotes Use of Huckbolts on Assembly Line

☆ Video Films, Detroit, Michigan has just completed a 13-minute color film, *New Fastening Methods*, which promotes the use of Huck Fasteners as cost-cutters for the modern assembly line. Unusual cross sectional closeups in the film explain the principles and advantages of Huckbolt fasteners.

A variation of the "time lapse" technique helps demonstrate how the Huckbolt collar is swaged into locking grooves of the Huckbolt pin. The magnification in these scenes is of such a degree that flow lines of the collar metal are clearly visible. Such photography, according to Huck sales manager George Q. Mathews, is more useful and more believable than animation.

The use of Huckbolt fasteners is shown in a wide range of products, including railroad cars, truck trailers, steel and aluminum buildings, submarines, aircraft and missiles. *New Fastening Methods* is the second film produced for Huck by Video Films.

* * *

Film on Title Techniques Is Made by Colburn Laboratory

☆ A new 16mm color film showing ideas and techniques for business and industrial motion picture title-making has been produced by the Geo. W. Colburn Laboratory, Inc., Chicago.

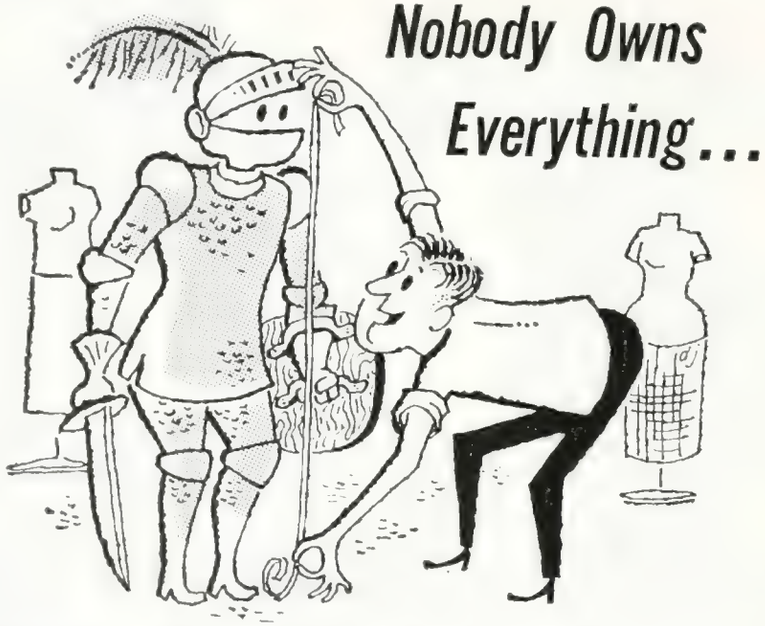
Title-Tales combines dozens of interesting title ideas into 10 minutes of instructive film fare. The picture is available on free loan (letterhead request) to film producers, ad and sales executives. Address: Producer Services Dept., Geo. W. Colburn Laboratory, 164 N. Wacker Drive, Chicago 6.

* * *

Synagogue Film Is Released

☆ *The Work of My Hands*, a film on social action by synagogues, has been released by the Commission on Social Actior of Reform Judaism.

The 15-minute film provides basis for discussion of fair housing, business ethics, nuclear disarmament and racial justice. It is designed to be shown to groups studying social problems.



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VISQUEEN'S FARM FILM:

(CONTINUED FROM PAGE 47)

prints and sufficient prints to supply Visking's sales force and distributors. This amount also covers transportation costs to enable production crews to film sites both in the United States and Canada.

The picture has been shown throughout this country and in Canada to Granges, 4-H Clubs, Future Farmers of America chapters, teachers, county agents, schools, and farm expositions.

Aids Salesmen, Distributors

It has also proved invaluable, Heinemann says in educating salesmen and distributors in the various phases of Visqueen's farm applications. The film has been run in a series of excerpts as a public service television feature. It is distributed directly by Visking and through Modern Talking Picture Service.

Visking is no newcomer to industrial motion pictures. In fact, Heinemann points out, the company's success with a previous film, detailing uses of Visqueen film in construction, prompted the making of this picture. "Interest generated so far in *Production Protection* indicates that this picture will surpass its predecessors in stimulating sales," Heinemann states.

Visking has found that a motion picture primarily produced to teach farmers is the most effective way to reach farmers. The company, in short, considers the motion picture one of its most effective tools in penetrating a brand new market in depth.

* * *

Worker Accuracy in Nuclear Subs Goal of Navy Picture

☆ The importance of cleanliness and accuracy in building a nuclear submarine is driven home to workers in a new motion picture sponsored by the U.S. Navy in co-operation with Westinghouse Electric Corporation.

The 23-minute, 16mm color film shows employees of prime and sub-contractors how seemingly obscure oversights and minor carelessness can result in major malfunctions. The film, featuring Admiral Hyman Rickover, was produced by Raphael G. Wolff Studios, Inc., Hollywood. *Integrity Plus* is distributed by the Navy, the Atomic Energy Commission and Westinghouse.

* * *

Canadian National Railways Shows Opening of Frontiers

☆ *Railroad Builders of The North,* a new 26-minute motion picture produced for the Canadian National Railways by Crawley Films Limited, shows the construction of five new railway lines into northern British Columbia, Manitoba, Ontario, Quebec and New Brunswick to provide frontier areas with reliable, low-cost volume transportation.

Four of the railroads were built primarily to serve new mining areas, but each also makes it possible for other developments—agriculture, pulp and paper, and lumber. The fifth railroad serves the great aluminum development at Kitimat.

It was less than 100 years ago that the building of a transcontinental railroad made possible a united Canada. Now, the film points out, these new railroads in the north are opening up the country in another direction—providing the true development force of Canada's last frontier.

The film pictures some of the handicaps — muskeg, rock, freezing weather and heavy snow, turbulent water, dense forests—that CNR construction crews had to overcome to complete these "five fingers of steel" using modern machinery and methods.

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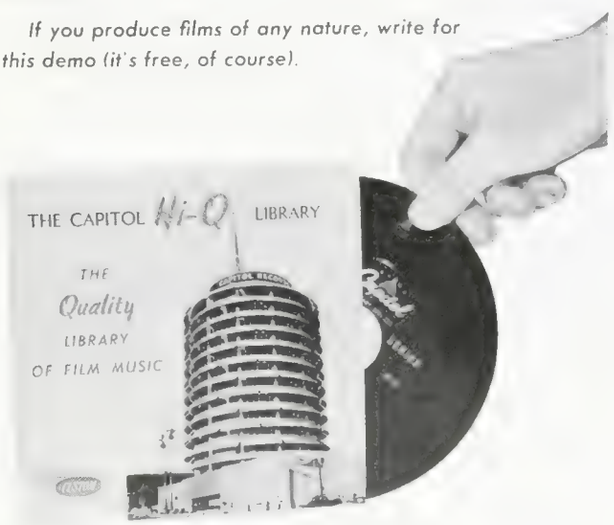
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THE BUSINESS SCREEN EXECUTIVE

Staff Appointments of the Producers and Manufacturers



James MacRae: *to Wilding*

Wilding Names J. MacRae To Creative Marketing Post

☆ James MacRae has been appointed director of creative marketing for Wilding, Inc., H. Williams Hanmer, president, announced.

MacRae will maintain headquarters in Chicago and his duties will involve the New York, Detroit and Cleveland divisions, and branch offices in Cincinnati, Minneapolis-St. Paul and Hollywood.

Prior to joining Wilding, MacRae was vice president of Grant Advertising Co. and a market analyst for Bell & Howell.

Born in Shanghai, he lived in China for 18 years and attended high school at the Shanghai-American School in Shanghai. In this country he attended the Virginia Military Institute and was commissioned an officer in the Army.

* * *

Capello to Rossmore Prod.

☆ Art Capello has joined Rossmore Productions and Selling Methods, Inc. as art director-producer.

Mr. Capello was formerly with Lennen & Newell and Geyer advertising agencies in New York.

* * *

Don Sweet to Hartley Prods.

☆ Donald A. Sweet has joined Hartley Productions, Inc., New York, as sales representative. He was formerly with Roger Wade Productions, Inc. and the G. M. Basford Company.

* * *

Roberts to Lawrence Staff

☆ Cliff Roberts has been named designer and director for Robert Lawrence Productions, New York.

Roberts has won five awards for his designing of TV commercials and industrial films since 1956.

Keith Aldrich to Sutherland Staff as Ad and Promotion Mgr.

☆ Keith Aldrich has joined John Sutherland Productions, Inc. as advertising and sales promotion manager. He will work from the New York branch of the company at 136 East 55th Street.

Aldrich comes to the Sutherland organization from Progressive Architecture Magazine where he held the post of research and sales promotion manager. Prior to that he worked as copy and publicity writer with Gore Smith Greenland, Inc., New York advertising agency, where his accounts ranged from automobiles to wine.

Aldrich's new assignment represents a marriage for him of recent experience and basic interests. He received an M.A. degree in theatre arts, with emphasis on writing for stage and screen, from the University of California at Los Angeles. He was an actor in such films as the *Bridges of Toko-Ri*.



Keith Aldrich: *at Sutherland*

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Frank Beckwith: *to Audio*

Frank Beckwith to Audio, N.Y. as a Producer-Director

☆ Frank Beckwith has joined Audio Productions, Inc. as a producer-director.

In addition to extensive experience in the business film field, Mr. Beckwith was Chief of Production for the Office of War Information during World War II.

At Warner Brothers before the war, he was general manager and acting coach of that firm's starlets, including such later Oscar-winners as Jane Wyman and Susan Hayward. Among his recent credits is an original television play, *Drive to Kill*, broadcast by CBS-TV on December 20th.

* * *

Wayne Langston Now a Writer of Fred Niles Communications

☆ Wayne Langston, a commercial film writer for 18 years, has joined the staff of Fred Niles Communications Center, the firm announced.

Langston came to the Niles firm from George Ryan Films, Inc., Minneapolis, where he served for four years as vice president and general manager. Earlier he was a writer-director for Sarra, Inc. and was a member of the staff of Burton Holmes Films, Inc.

A native Chicagoan, Langston attended Austin High School and Northwestern University.

* * *

Bastiansen Is New Creative Director at Animation, Inc.

☆ Animation, Inc., announced the appointment of Pete Bastiansen as creative director of the story department.

Bastiansen formerly was with Campbell-Mithun Agency in Minneapolis, where he worked on storyboards for such firms as Northern States Power, Hamm's Beer and the Kroger Co.

Underell Is New President of Bell & Howell of Canada

☆ Bell & Howell Canada Ltd. announced election of J. W. J. Underell as president.

Underell, who retains his position as general manager and director, was born in Great Britain. He served with the Royal Air Force during World War II and came to Canada in 1946.

He succeeds E. L. Schimmel, who will continue as vice president of Bell & Howell Co., Chicago.

The Canadian firm, which has 135 employees, produces 8mm and 16mm movie cameras and projectors, 35mm slide projectors, audio-visual equipment and tape recorders.

* * *

O. E. Cain, Film, TV Producer Named S.O.S. Special Repr.

☆ Oliver E. Cain has been appointed special representative at S.O.S. Cinema Supply Corp. He has just returned from Caracas, Venezuela, where he was active in the film and television industries. The Venezuelan television news program, *El Observador*, was awarded the Venezuelan equivalent of an "Emmy" as the country's best news program while he was executive producer. Creole Petroleum Corp. was the sponsor.

During Cain's career he has served as managing director of Tiuna Films and as president of



Oliver Cain . . . *Joins S.O.S.*

Telefilms C.A., both of Caracas. During the past ten years he has produced independently various industrial shorts, public relations films and television commercials.

* * *

Fidelity Film Productions Opens New Texas Studio

☆ Fidelity Film Productions, an organization to produce sales, educational, industrial, promotional, training and television films, has been formed in Dallas.

Executive producer of the firm is John Kirk, a former television executive and film producer.

Other key personnel of the firm include William Roper, director of photography, Samuel Blackwell, associate director of photography and Herbert Muller, sound engineer.

* * *

Viewlex Appoints Fran Welsh as Midwest Sales Manager

☆ President Ben Perez of the Viewlex Company, Inc., has announced the appointment of Fran Welsh as the midwestern regional sales manager for the Long Island City company's line of audio-visual equipment. Mr. Welsh will assist Viewlex dealers in a 13-state area, working from his home base at 271 Green Street, Park Forest, Illinois.

* * *

Fred Powney to Direct Sales of McGraw-Hill Text-Films

☆ Fred Powney has become sales manager of the McGraw-Hill Book Company's Text Film Department, supervising the work of Text-Film salesmen and dealers. Albert J. Rosenberg, general manager, announced the appointment.

Godfrey Elliott, director of sales and promotion for Text-Films has been named an executive assistant for the McGraw-Hill Book Company, charged with the responsibility for the development of new programs in instructional materials and devices.

* * *

Production Review Coming!

☆ The 10th Annual Production Review issue of BUSINESS SCREEN will be published in Mid-February, 1960. Watch for it!

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•

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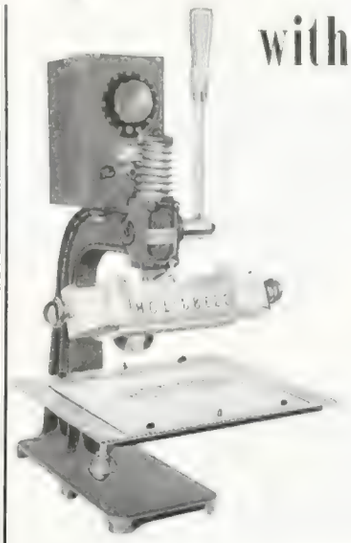
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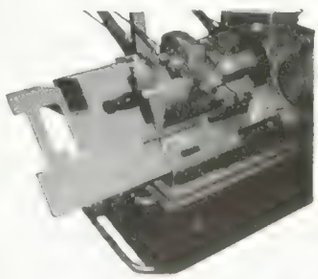
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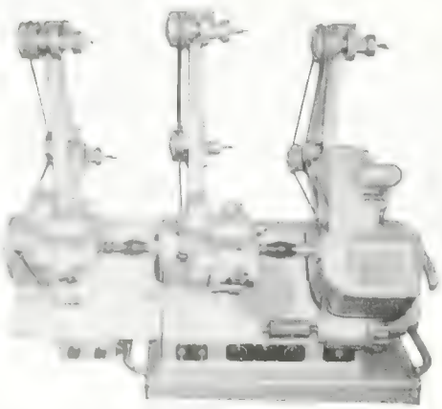
A. Remove the take-up arm from the separate sound side of your Moviola.

B. Add the extension plate, no drilling or tapping in your cabinet.

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New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Smaller Filmstrip Projector, Weighing 5 lbs., Is Announced

☆ A new "miniaturized" 35mm filmstrip projector for use with small audience groups is announced by Standard Projector & Equipment Co., Chicago. The new Model 333 is 5" wide, 7½" long and 6½" high with a total weight of 5 pounds.

Lightweight motor with a 4½" Torrington fan cools the lamp, lenses and film. Simpson lens is standard; light source is a 150-watt C-A-R lamp with internal proximity reflector. Film track is of polished stainless steel; body of aluminum. The Standard Model 333 is priced at three units for $100; less than three units are priced at $39.95. A carrying case is optional at $8.00 extra. Write Standard Projector & Equipment Co., Inc., 7106 Touhy Ave., Chicago 48 for details, mentioning BUSINESS SCREEN as the source.

* * *

1500 Series Optical Printer Shown by Animation Equipment

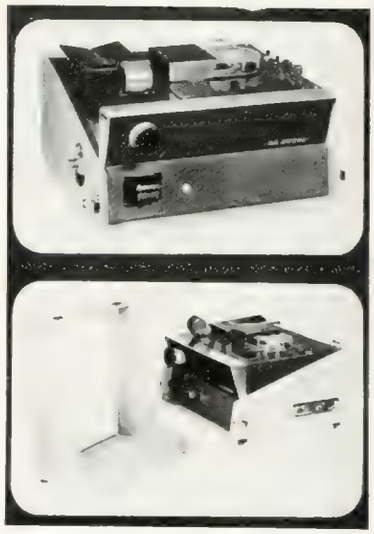
☆ A new optical printer (1500 Series) has been designed by Animation Equipment Corp., New York, for optical step printing and special effects work. It is priced at $12,500.

The Oxberry 1500 unit will handle frame-to-frame and continuous step projection printing; freeze-frame work; in color and black and white. Zoom range is from 5 diameters reduction to 4 diameters enlargement. Both camera and projector will receive 35-mm and 16mm components without loss of optical centers when changing film size. Electro-mechanical drive has push-button controls.

Standard model printer for 35-mm includes the following: camera with manual dissolve and fade; 35-mm shuttle and sprocket assemblies; automatic take-up; 400 ft. magazine; counters; viewing device (superimposed type); precision compound lens mount; 100mm f/4.5 Ektar lens; two-speed stop-motion motor, continuous, forward and reverse.

Write Animation Equipment Corp., 38 Hudson St., New Rochelle, N.Y. for details, mentioning BUSINESS SCREEN.

MENTION BUSINESS SCREEN IN WRITING TO THE MANUFACTURER



Two views of LaBelle Tutor

New Audio-Visual Product Is LaBelle Industries' "Tutor"

☆ The LaBelle Tutor, a new audio-visual unit, has been introduced by LaBelle Industries, Inc., Oconomowoc, Wisconsin.

Available for either cartridge or reel type tapes, the unit is particularly suited for desk-top presentations with a built-in sound system and small portable screen, the company noted. For large group presentation, it can be used with a remote speaker.

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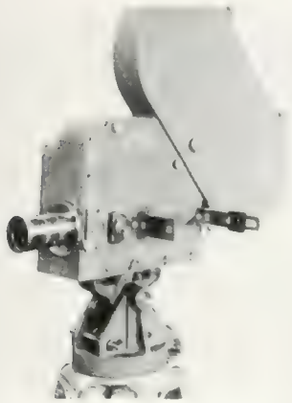
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Waddell High-Speed Camera to Be Distributed by Ceco

☆ Exclusive distribution of Waddell High-Speed Motion Picture Cameras will be handled by the Camera Equipment Co., Inc. Announcement of the exclusive arrangement was made by Arthur Dorman for Ceco.

Designed by John H. Waddell, the camera has a speed range of from 3 to 10,000 pictures per second, depending on the camera model and motor combination. Using the normal 400-foot magazine, it is driven by either a permanent Magnet 26 volt DC or a 115 volt AC-DC motor, depending on the model.



Versatile Waddell High-Speed Camera, Now Marketed by Ceco.

Exclusive camera features include: electronic flash synchronization and exposure playback for oscillograph recorders; variable height fixed aperture plate; two built-in NE2H timing lights; manual of remote camera operation; film cut-off switch which operates an independent 20 amp load relay; boresight focusing; all components designed to withstand high "G." Together with its portable power supply and carrying case, the Waddell camera weighs only 35 lbs.

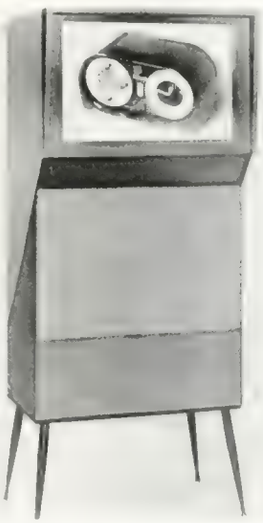
For further details write Arthur Dorman, Camera Equipment Co., 315 W. 43rd St., New York 36.

* * *

Slide Projector Display Unit Is Announced by Spindler

☆ A new display cabinet for slide projection work has been announced by Spindler & Sauppe, Los Angeles.

The Selectrovision Model 440, which measures some 28″ wide, 24″ deep and 56″ high, is particularly suited for sales work, the company said. Provision is made for sound with twin high fidelity speakers.



This "Selectrovision" *continuous automatic projection "theatre" is currently being offered by Spindler & Sauppe, Los Angeles.*

* * *

Synchronous Motor for 35mm Projectors Offered by Cinekad

☆ Cinekad Engineering Co., New York, has announced a new synchronous motor drive for all portable 35mm motion picture projectors, including the Holmes, Simplex and DeVry models. New drive can be instantly attached to projector and is as easily detachable. Key feature is the timing rubber belt which connects motor with projector, permits smooth, quiet and steady operation.

For details and prices write Cinekad, 763 10th Ave., New York 19, N.Y., mentioning this item in BUSINESS SCREEN.



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PENNYFEATHER'S SMALL WORLD:

(CONTINUED FROM PAGE FORTY-ONE)

and thus to go far deeper into their meaning than the film does.

By means of the take-home piece and the tape recordings, the principles of perception are both studied fundamentally and applied directly to the subject himself. The tapes are 30-second recordings of sound effects which the subject is asked to identify. Experiments with the tapes have shown that people almost invariably "read into" the sounds meanings that relate to their own backgrounds.

For example, a ping-pong game was heard by a construction engineer as a kind of work on a building, while a mechanical engineer "identified" the sound as coming from a particular type of machine.

If all this seems far removed from usual objectives of business film making, it is perhaps just as it should be, according to C. E. Smith.



Above: *filming the "express man" scene for "The Small World of John J. Pennyfeather."*

Far too often in the past, he believes, highly entertaining and aesthetically satisfying motion pictures have proved strangely unmoving when examined in the context of stated objectives.

"This is not a 'how to do it' film," concludes Smith. "It doesn't preach. As a matter of fact, if all it does is portray 44 minutes out of the lives of some ordinary people and tell what goes on in these people's lives so that our men can truly understand them—then we will be well satisfied."

Present indications are that *The Small World of John J. Pennyfeather* will do vastly more than that.

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The Sponsored Film Goes to the Cinema

Report from Modern Tells Opportunity for Theatre Showings

One of New York's most experienced audio-visual men recently spoke about a growing trend of film distribution that is little understood, considerably neglected, yet as rewarding in spectators per dollar as almost any medium available.

"I don't understand why so many sponsors fail to use theatrical distribution. It is the biggest bargain in the business film field. It is not hard to get. And the results are phenomenal."

With a growing number of perceptive sponsors finding these advantages attractive, Modern Talking Picture Service has just put out an interesting booklet which describes what theatrical distribution is, how it works, and what it costs.

Must Have Audience Appeal

The booklet, *Business Films at the Movies*, first explains what theatrical distribution is *not*. It is not theatre screen advertising, for which theatres are paid. Business films of from 10-minutes (the usual) to 30-minutes (exceptional) are shown by theatres for their entertainment value as short subjects, and the theatre is not paid to show these films. Yet, sponsored films have, at one time or another, played in practically all the first-run theatres of the United States.

Not the least advantage of theatrical distribution is economy. An analysis of over 125,000 theatre bookings by Modern shows that each booking yields an average of 5.5 showings, which means a cost per viewer of ¾c or less. This is *mass* exposure, under the best viewing conditions, at a fraction of a penny per viewer.

And these cost figures are not like the blue-sky estimates of television audiences. Reports on theatre bookings include names of theatres, cities, dates of showings, number of showings, exact totals of each audience viewing and total cumulative audience.

There Are 16,500 Theatres

Here are some statistics on theatres, according to the Modern booklet: 10,000 cities and towns have theatres; there are 16,500 theatres — 8,500 "4-wall" and 8,000 drive-ins; total seating capacity is 24,450,000; 40,000,000 to 60,000,000 people go to movies every week (more in summer than in winter); audiences are almost equally divided between men and women; and over half the audiences are adults.

Theatres, naturally are choosy about what subjects they will accept. Prints must be 35mm, of course; preferred length is ten minutes; and quality must be on a par with the average Hollywood short subject.

Cost a Fraction of a Cent

As an example of what theatrical distribution can accomplish, consider Weyerhaeuser Company's *Timber*. This film has had 11,743 bookings arranged by Modern; received 60,598 showings. Distribution costs were $7.50 a booking, which reduces down to only $1.44 per showing, or about 6/10 of a cent per viewer.

Anheuser-Busch's 13-minute film, *Big Scot*, has had 13,742 bookings; 68,591 showings; and a total of 14,105,192 viewers. Cost: less than a penny a head.

More than ever before, the motion picture theatre presents an exceptional opportunity to sponsors who are aware of its possibilities and who know how to get their films shown on the giant screen.



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Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Appel Visual Service, Inc., 927 Penn Avenue, Pittsburgh 22.

Oscar H. Hirt, Inc., 11 N. 11th St., Philadelphia 7, Pa. WAlnut 2-5663.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Povdras St., New Orleans 12. Phone: RA 9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massilon.

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The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. A-V Center, 849 N. Highland Ave., Los Angeles 28. HO. 4-1148.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

Davis Audio Visual Company, 2023 E. Colfax Ave., Denver 6, Colorado.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

Eastern Effects Installs New Zoom Bench in N. Y.

☆ Eastern Effects, Inc. has installed a new zoom bench which has been designed and built in the company's machine shops during the past year. The new machine promises to cut hours from special effects production time. Among its outstanding features is its ability to reduce or enlarge a frame 20 diameters while maintaining automatic self-focus and aperture. The former limits in size were 5 diameters.

In practical terms this great enlargement and reduction range eliminates the need for duplicates previously used to reach sizes over 5 diameters. Another innovation is the even distribution of the light source in the field. Patent protection for this process is now being sought by Eastern Effects.

The ability to spin a scene 360° and at the same time run live footage without the use of prisms is another feature of the bench. Alignment of these spinning scenes on center is perfect with no negligible tolerances.

Technical papers are now in preparation and will be released shortly. Various precision components of the zoom bench were furnished by S.O.S. Cinema Supply Corp.

* * *

One Day Film Processing Announced by Fischer Lab

☆ Fischer Photographic Laboratory, Inc., Oak Park, Illinois, has initiated one-day processing for 16mm film with completion of new company quarters.

The new daily schedule includes processing of 16mm B & W films —negative, positive sound track and reversal.

The firm notes that its location, between O'Hare and Midway Airports, makes is possible for rush jobs to be picked up at the landing fields and be processed, printed and returned to the airport in a matter of a few hours.

* * *

Promote Two at Bell & Howell

☆ Robert L. Chyrchel, formerly vice president of manufacturing of Bell & Howell Co., has been appointed staff vice president in charge of manufacturing planning and development for all divisions and subsidiaries, the company announced. Everett F. Wagner, formerly an assistant vice president, was named vice president in charge of photo products' manufacturing.



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complex facts made clear in

A Report from Milprint

New Trends in Laminated Packaging Shown in 17-Minute Color Picture

☆ Milprint, Inc. has just completed its first motion picture on the important and highly complex subject of film and foil laminations and polyethylene extrusions. The film, produced in the Milwaukee converter's home plant by Fenton McHugh Productions of Chicago, was shown for the first time at a preview for Editors in The Essex House in New York on November 18, in conjunction with the Package Machinery Manufacturers Institute annual packaging show.

The purpose of this quick-paced, 17-minute color picture is to make available to packaging users a simple, yet thorough and palatable, explanation of modern trends in laminated packaging. Besides revealing solutions to a specific packaging problem, the film also shows the purpose behind different laminations and views the precision workings of a lamination and a poly extruding machine in action. In this way it attempts to explain the "whys and hows" of the hottest topic in the packaging industry.

"To keep pace with its competitors, every company that wraps its product in a package needs a better understanding of laminations and extrusions—their technical tricks and the gratifying results they can create," said Mr. Walter Hullinger, vice-president and director of marketing for Milprint.

"To the rock 'n roll set, 'that's the way the cookie crumbles' has its own patented meaning, but when the phrase is directed to the product engineer, chances are the interpretation concerns the need for, or lack of, a new film or foil lamination to protect those cookies.

"Manufacturers and producers of food and non-food products alike are daily finding additional substance in the brutal truth that an ill-packaged product does not survive long on the retail shelves. As if losing customers were not enough, the poorly packaged commodity also costs its producer money in spoilage and handling problems. Nowadays, the housewife insists that when she unwraps a product, it be as high in quality as the day it was produced.

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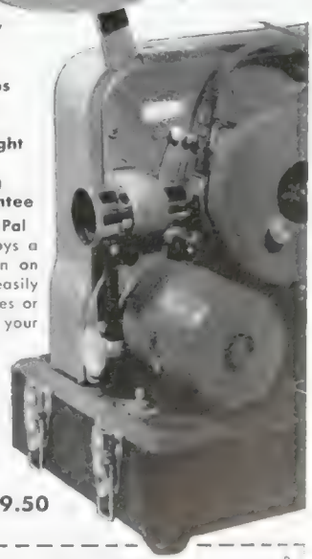
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BUSINESS SCREEN MAGAZINE
7064 Sheridan Road • Chicago 26

THE "UNSEEN JOURNEY" OF OIL:

(CONTINUED FROM PAGE FORTY-ONE)

everyone was sure they would run away too swiftly to be photographed when released. The helicopter, however, hovered just out of sight behind a huge dune in the only direction that the coyotes could run. As soon as the animals escaped over the hill the helicopter dove towards them and herded them back to the waiting camera crew.

Gulf and MPO have made a dramatic device out of the unseen nature of oil and have tried to make the audience follow the *Unseen Journey* as it flows beneath the land. In addition, they have personalized and humanized this material in an interesting way.

Murray Lerner felt that no narration, no description could adequately portray the vital gusto, the dedication and seeming casualness, in short—the real guts of the pipeliners and their marine counterparts. For the oil transportation business, he believes, still retains something unique in American business, a separate race unto themselves of old style individualists.



Mississippi riverboat pilot *descends from a super-tanker in scene from "Unseen Journey."*

Lerner decided that the only way to convey this would be to tape-record them, and let their words speak for themselves. But what started out to be a relatively simple job of controlled eavesdropping turned into a very difficult project requiring more trickery and stealthier approaches than required for capturing rattlesnakes.

In Iraan, Texas, a head pumper who had been most courteous to the film crew was startled to be told, "I hear this canyon country is the most Godforsaken, ugliest and worthless country in America." It made him forget himself and launch into a pithy and direct description of why he loved the canyon country as he did.

What the pumper said can be heard in early parts of the film and his words express very well the dry thoughtful quality unique to West Texas and the feelings of a man who walks his rounds up, down and around the lonely canyons.

Unseen Journey has captured the singular and local flavor of the different kinds of people involved in oil transportation—the pumper, the offshore oil worker, the Mississippi river pilot of a tanker. By letting these people speak for themselves the spectator can see the people that are never seen by the casual observer. He can hear their own feelings about the business, their ways of working, their memories of exciting times, and their thoughts about what kind of man it takes to say, "You get the oil, Buddy, and we'll move it."

HAMILTON'S TIMELY PREMIERE:

(CONTINUED FROM PAGE FORTY-FIVE)

potential present as in a big standard 1½ volt flashlight battery. It was a reject, too, we were told. Hamilton's careful inspection discards any energizer not up to 100% efficiency.)

The energizer and tiny coils on the balance wheel cause the balance wheel to oscillate, and the oscillation runs the watch—for a year or more without replacing the energizer. Accuracy is claimed to be 99.995%. And having one third fewer parts the electric watch is light in weight, simple and efficient.

MPO producer Victor Solow has used a broad historical concept and employed a great many new and imaginative lighting techniques to photograph the small watches, movements and art work featured in the film.

However, the importance of *The Ages of Time* springs as much from the revelation of the various philosophies of time accepted throughout the ages as from the mechanical advances that emerged to fill specific needs.

Besides producer Solow other credits include writers Thomas McGrath and Lloyd Ritter, directors Lloyd Ritter and Lewis Jacobs, and music by Robert Abramson.

The Ages of Time is being distributed by Association Films, Inc.

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PHILIP K. SCHEUER, LOS ANGELES TIMES.

quote

SOME IMPRESSIVE WORDS WORTH REPEATING FROM THE CRITICS:

" 'RHAPSODY OF STEEL', MADE BY U.S. STEEL, BEAUTIFULLY CONCEIVED AND EXECUTED... BETTER THAN MANY FEATURE PICTURES!"

HEDDA HOPPER, LOS ANGELES TIMES.

" 'Rhapsody of Steel', a 23-minute animated cartoon that cost $300,000, is one of those rare industrial films with enough specific quality and general interest to play the commercial circuits. In the next few months it will be shown as an added attraction in several thousand U.S. movie houses. Made by former Disney Staffer John Sutherland, 'Rhapsody' sets out to tell a sort of child's history of steel from the first meteor that ever hit the earth to the first manned rocket that leaves it, and most of the time Movie-maker Sutherland proves a slick entertainer and a painless pedagogue the picture's pace is brisk, its tricks of animation are better than cute, and the plug when the sponsor slips it in on the final frame, is modestly understated: 'A presentation of U.S. Steel'."

TIME MAGAZINE

"ON THE MOTION PICTURE ENTERTAINMENT LEVEL, 'RHAPSODY OF STEEL' SHOULD PROVE TO BE A PRIZE WINNER... SUPERBLY MADE... IT IS A GEM."

SAM LESSNER, CHICAGO DAILY NEWS

"Documentary, institutional -- call it what you will, 'Rhapsody of Steel' is a small masterpiece, the best thing of its kind since 'Fantasia'. In its brief span (it runs only 23 minutes) this short subject traces the evolution of steel from an iron bearing meteorite to a metal of literally a thousand uses, and tells its story with beauty, humor, and excitement. John Sutherland, its producer, has had to perform a wonderful job of integration. Everything fits, everything is exactly right."

DEEMS TAYLOR, DISTINGUISHED COMPOSER AND CRITIC

" 'Rhapsody of Steel', written and produced by John Sutherland, is a tasteful animated short subject. It depicts with imagination and wit the rise of the steel industry. Aided by Dimitri Tiomkin's ambitious musical score, bright color and the sparse commentary spoken by Gary Merrill, this soft-sell industrial film proves both entertaining and informative, ... showing a working man's daily progress through a steel-made world."

EUGENE ARCHER, NEW YORK TIMES

"Easily ranks with the best educational films ever made . . . the story, written and produced by John Sutherland, is told with simplicity and enthralling interest . . . The animation is fast-paced and beautiful . . . In every department, this is a distinguished picture. Many will wish to see it more than once."

JACK MOFFITT, HOLLYWOOD REPORTER

"Brilliant animation and Dimitri Tiomkin's musical score . . . mark this rare, worthy and very entertaining and enlightening cartoon."

W. WARD MARSH, CLEVELAND PLAIN DEALER

. . . "U.S. Steel can be proud of its 23 minute featurette, 'Rhapsody of Steel'."

HAROLD V. COHEN, PITTSBURGH POST-GAZETTE

"It is unique in this strange movie business that a commercial firm can produce a commercial film that is so interesting it will play regular theatres . . . such has been accomplished by U.S. Steel. 'Rhapsody of Steel'. . . is an education and it is so attractively presented . . . a bow in all departments."

JIMMY STARR, MOTION PICTURE EDITOR, LOS ANGELES HERALD EXPRES

" 'Rhapsody of Steel', is a noteworthy film, an animated cartoon history of man's use of steel with a background score by Dimitri Tiomkin, played by the Pittsburgh Symphony Orchestra. Although meant to be educational, it manages to blend information with humor in a very pleasing fashion. In general, this is a model of educational-institutional film making and deserves such public showing."

PAUL V. BECKLEY, NEW YORK HERALD TRIBUNE

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"Rhapsody of Steel" was written and produced for United States Steel to deliver SALES PROMOTION, ADVERTISING, MARKET DEVELOPMENT and PUBLIC RELATIONS values to millions of people in thousands of motion picture theatres.

Foreword to the Annual Production Review

The World's Most Useful Films Are Made by These Listed Companies

In This 10th Annual Production Review issue, the largest of them all, the Editors of Business Screen are privileged to bring you the most complete compilation of essential data about leading producers of motion pictures, slidefilms and other audio and visual media for business, industrial, government and educational use in the history of this specialized communication field.

354 companies in the United States, Canada and lands abroad have laid the facts about their recent experience, facilities, services and staffs squarely on the line for the guidance and protection of the buyer of these useful tools. Through the most diligent surveys and followup of every available producer "name" in the country, every company known to our researchers was invited to submit relevant data, subject only to providing minimum references on recent 1959 production activity. The total representation of companies in the United States alone increased from 260 in the previous year's edition to 307 unqualified listings in 1960.

A Dedication to Film Audiences

The essence of this Film Buyer's Guide will be found on the 70 pages beginning with page 99 in this issue and continuing through hundreds of well-filled columns of detailed listing data. But *the heart-beat of the industry* lies in the creative work done by these companies, *in the films they have produced this past year* for thousands of companies, government services, trade and labor groups, etc. And so we dedicate this 10th Annual Production Review to film audiences everywhere, viewing around the clock these sight sound images which bring them vital facts and useful information, training in skills and help in improving their lives, understanding for a complex world and preparation for the tremendous future years ahead . . .

These are the films . . . 1,736 of them given in reference by 307 companies in the United States, plus 683 sound slidefilms and myriads of other visual programs and presentations besides! These motion pictures do not include additional thousands of television commercials also listed by those who perform this work or other television films identified as such. These 1,736 motion pictures we have listed are *working tools*, created by experienced specialists from coast-to-coast, from Seattle to San Diego in the West, in the Southwest, in the Mountain and Plains states, in the heartland of America and in the bustling trade marts of the East and the burgeoning Southeast. These are the "special" films of America, *created for important purposes*. The producers of these motion pictures and slide-films worked side-by-side with their counterparts within industry itself, helping where help was needed but most often supplying their own skills and genius in complete film production from "ideas to the screen."

Thousands of Prints Are Required

How many tens of thousands of prints were required to serve all of the nation's television stations who regularly seek the best of these films, thousands of theaters and hundreds of thousands of self-equipped groups and institutions owning 16mm sound projectors? *This is the measure of value which can be clearly applied to the industry represented in this 10th Annual Production Review.* It is expressed in such films as *Rhapsody of Steel, More Than Words, Wonderful World, 1104 Sutton Road, Pattern of a Profession*, and hundreds of other titles of similiar renown and usefulness which millions of Americans are seeing. These are the films which were created by companies listed in this 10th Review!

In this smaller jet-age world, *ideas and understanding* hold man's real chance for survival and these films alone speak the one *truly universal language* the Diety has given mankind. And so we speak for hundreds of these translated films, many of them in vital fields of medicine and technical knowledge, which have helped our neighbors throughout the world, easily converted to every tongue or dialect on the face of the globe. The good ship SS. HOPE sails to Indonesia with such films this year. The international efforts of the American Medical Association have brought vital new discoveries in that profession to lands of every continent . . . and similar films of our neighbors are coming to the U.S. in greater numbers as a fair and friendly exchange—*people to people!*

The Future Holds Many Challenges

But much remains undone; the great ideas for which all mankind was given this tremendous medium are still ahead of us with new worlds of understanding and new ways of achieving it still to be discovered and placed, large and lighted, upon screens which are *everywhere*. Where are the films of our great men to guide future generations long after their time on earth? Where are the science films that equal the efforts of smaller, less blessed countries abroad? Where are the films that will help us interpret the needs and the answers for our growing aged population here at home? Where are the films to motivate our young people to a zest for adventure in of the fields where they are needed . . . the technologies, science, the trades and the professions? The

(CONCLUDED ON THE FOLLOWING PAGE)





THIS MONTH'S COVER: pictures Egyptian Scribes of the 18th Dynasty (above) and (below it) a copper engraving of the Magic Lantern Man, presenting his peepshow in a Venetian public square of the Middle Ages. The subjects are from the famed Bettman Archives, beginning a series on "Communication Through the Ages."

Foreword to the Review:

(CONTINUED FROM THE PRECEDING PAGE)

road to understanding, the need for motivation leads on a never-ending quest to the future!

These pages of the 10th Annual Production Review speak for all those whose listed films (and thousands of others unlisted but made by these same companies) are now serving audiences throughout the world and here at home. But they also speak for the minds and skills within these listed companies *who have placed themselves on the record* and invited you, the prospective buyer and present user of such services, to view their wares and to visit their complete and modern facilities.

Salute to Pioneers and to Youth!

We, the Editors of BUSINESS SCREEN, begin this challenging new decade with this largest of the Annual Review issues, in grateful acknowledgment to the men and women who serve with us in a great endeavor. We salute film-making pioneers with as many as four decades of leadership to their everlasting credit and we salute the young men and women of the industry's present and future . . . *they are all here in these pages!* And finally we look to our readers, the thousands of film buyers in industry, government and elsewhere whose faith in the film medium is vindicated through every hour of the day and night when screens are lighted with their useful offerings as countless millions watch and learn. —OHC



BUSINESS SCREEN

THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY—EDUCATION AND TELEVISION

Number 1 • Volume 21 • 1960

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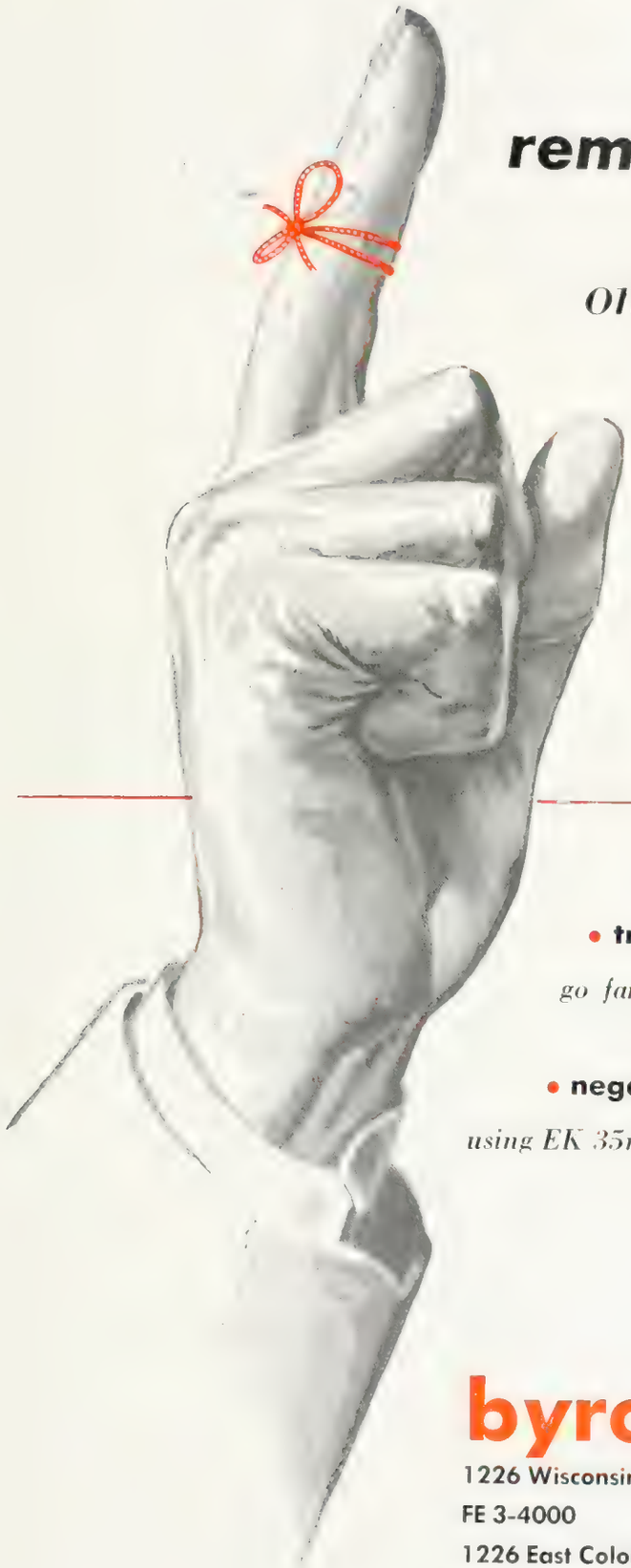
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PASSPORTS FOR IDEAS . . .

Here's Some Useful Details on How Your Government Aids in the Movement Abroad of American Audio-Visual Media

by Wilbert H. Pearson*



EVERY MOTION PICTURE and filmstrip that goes abroad supplies a part of that picture in the mind which to foreign audiences means the United States. The thousands of valuable educational, scientific and cultural motion pictures and filmstrips produced in this country constitute a particularly important resource for American public information abroad.

Producers and distributors who have encountered difficulties in exporting educational audio-visual materials may wish to be reminded of some of the services and facilities available to help such films go abroad.

USIA Aids Eligible Media

☆ The U. S. Information Agency assists the movement abroad of eligible American visual and auditory materials, including motion pictures, filmstrips, kinescopes, recordings, slides, models, maps and charts, by certification of their international educational character. Some 30 governments recognize the certificates or find them helpful in determining the educational character of audio-visual materials, and are thus enabled to accord to materials covered by certificates certain privileges, including freedom from customs duties, sales taxes, and freedom from quantitative restrictions.

Of course, the certificates are not required for foreign distribution of educational audio-visual materials, and are issued solely to assist the circulation of materials qualified.

International standards for determining the eligibility of visual and auditory materials for certification are set forth in the Agreement for Facilitating the International Circulation of Visual and Auditory Materials of an Educational, Scientific and Cultural Character, which came into effect in August, 1954 among the ratifying countries. The United States is among the twenty-one countries which have signed the Agreement, but not among the twelve which thus far have ratified it.

*Mr. Pearson is Chief of the Attestation and Review Staff in the United States Information Agency.

Character of Media Defined

Article I of the Agreement states that visual and auditory materials shall be deemed to be of an educational, scientific and cultural character:

(a) when their primary purpose or effect is to instruct or inform through the development of a subject or aspect of a subject, or when their content is such as to maintain, increase or diffuse knowledge, and augment international understanding and good will;

(b) when the materials are representative, authentic and accurate; and

(c) when the technical quality is such that it does not interfere with the use made of the material.

That statement embodies the principles upon which the U. S. Information Agency proceeds to assist the circulation abroad of American materials of an international educational character. The specific criteria which it uses are set forth in "Code of Policies and Administrative Procedure" *The Federal Register*, December 24, 1953.

Under these criteria the Agency may not attest material if its primary purpose or effect is to entertain; to inform concerning current events (spot news); by special pleading to influence opinion, conviction or policy (religious, economic or political propaganda); to inculcate any dogma; to constitute a ritual or denominational service; to stimulate use of a pat-

(CONTINUED ON PAGE EIGHT)



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Even in full daylight, the 750-watt lamp projects a full, radiant image on the large 16-inch screen. Magnetic 6 x 9-inch speaker gives clean, hi-fidelity tone at any volume from a whisper to top convention-hall sound. Bleached-mahogany finish cabinet of solid plastic Fiberesin will not scratch, burn or water-mark.

PICTUR VISION®

PICTURE RECORDING COMPANY
Oconomowoc, Wisconsin

PASSPORTS FOR IDEAS . . .

(CONTINUED FROM PAGE 6)

ented process or product; to advertise a particular organization or individual or to raise funds.

14,000 Certificates Issued

Thus far some 14,000 certificates covering about 50,000-60,000 titles in all classes of materials have been issued under the attestation program, which was begun in 1942 under the administration of the Department of State, in accordance with a policy to facilitate by every appropriate means the circulation abroad of qualified American visual and auditory materials.

* * *

☆ The Agency also publishes a catalogue, *United States Educational Scientific and Cultural Motion Pictures* and *Filmstrips Suitable and Available for Use Abroad*, which, through the cooperation of some 600 producers of such materials and an Advisory Board of American audio-visual specialists informs the potential film user abroad of the existence and availability of a very large number of American films and filmstrips.

Thus far, the project has resulted in the listing of approximately 14,000 films and filmstrips including those catalogued in the *Science Section, 1956, Education Section, 1958* ("Education and Productivity"), and a tentative identification of 2,500 entries for the forthcoming *Cultural Section, 1960* and *Science Supplement*. The catalogue is distributed abroad to ministers of education, audio-visual centers, and leading educational, scientific and cultural institutions and organizations interested in obtaining such materials.

UNESCO Coupons Are Used

Producers and distributors interested in improving the circulation abroad of American visual and auditory materials are making increasing use of UNESCO Coupons, which enable institutions and individuals in soft currency countries to buy films, filmstrips and projection equipment from hard currency countries. More than a score of countries are now participating in this plan, under which a total of some $25,000,000 worth of coupons has been issued.

* * *

When the Film Comes Home

☆ If motion pictures, filmstrips or recordings valued not to exceed $250 are sent abroad on temporary export, their return through American customs by mail may be facilitated by filling out Customs Form 3311 before shipment and following these four steps:

(1) Obtain Customs Form 3311 from the U. S. Customs Office in your area before you ship the film.

(2) Fill out and execute the form, making the following statement in the remarks section: "It is requested that all other forms required by section 10.1 of the regulations be waived. These films contain no obscene or immoral matter, nor any matter advocating or urging treason or insurrection against the United States or forcible resistance to any law of the United States, nor any threat to take the life of or inflict bodily harm upon any person in the United States."

(3) Affix the form to the outside of the film can or container in an envelope marked "Documents for U. S. Customs." Tell the consignee to see to it that the form is still on the can when the film is returned.

The Customs Officer at the port of entry will remove the form when the film is returned, and find on it all the information he needs to enable him to admit the film duty free.

Where to Get More Facts

More detailed information on the attestation and catalogue program, as well as reports relating to American participation in international film festivals and exhibitions may be obtained by writing U. S. Information Agency, 1776 Pennsylvania Avenue, N. W., Washington 25, D. C. (IMS R).

* * *

Stockholm Hosts Int'l Labor Film Festival on May 22-29

☆ The Third International Labor Film Festival will be held in Stockholm from May 22 to 29.

The festival will include showings of 35mm, 16mm and wide screen films as well as lectures and public meetings.

Eligible for primary selection are long, short, and medium length films produced since June 1957. They must have social and human interest, deal with popular education and serve the cause of understanding among peoples and races. A special category is reserved for films produced for television use.

TECHNICAL • TRAINING • FARM • EDUCATIONAL • MEDICAL . . . and

Public relations is an inside job—sort of like neighborhood relations which, as a good housewife will tell you, begins with good housekeeping. You couldn't make a neighborhood relations motion picture for some families. You shouldn't make a public relations motion picture for some companies. The old adage about not hiding your light under a bushel is another way of saying: Don't remove the bushel unless you have the light.

Public Relations Pictures by Audio...



Among our clients

Atomic Energy Commission
American Bosch Arma Corp.
American Machine & Foundry Co.
American Telephone & Telegraph Co.
Babcock & Wilcox Co.
E. I. duPont de Nemours & Co., Inc.
Ethyl Corporation
The Gillette Company
McGraw-Hill Book Co.
National Board of Fire Underwriters
National Cancer Institute
National Cotton Council
Port of New York Authority
Schering Corp.
E. R. Squibb & Sons Div.
The Texas Company
Union Carbide Corp.
U. S. Navy
Western Electric Co.
Westinghouse Electric Corp.

—and many, many others

nd
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ooklet...



Audio Productions, Inc

FILM CENTER BUILDING · 630 NINTH AVENUE · NEW YORK 36, N.

TELEPHONE Plaza 7-0760

Frank K. Speidell, President · **Herman Roessle,** Vice President · **P. J. Mooney,** Secretary & Treasurer

Vice-President, Sales: T. H. Westermann

Producer-Directors: Frank Beckwith, L. S. Bennetts, Alexander Gansell, H. E. Mandell, Harold R. Lipman, Erwin Scharf

A Producer is known by the clients he keeps

UNITED AIR LINES	1947
YOSEMITE PARK & CURRY CO.	1949
GENERAL PETROLEUM CORP.	1951
N. W. AYER & SON	1951
INTERNATIONAL HARVESTER CO.	1952
SOCONY MOBIL OIL CO.	1953
UNION PACIFIC RAILROAD	1954
HAWAIIAN AIRLINES	1955
DOUGLAS AIRCRAFT CO.	1956
MONSANTO CHEMICAL CO.	1956
SOUTHERN CALIFORNIA EDISON CO.	1958
BURKE DOWLING ADAMS, INC.	1959
DELTA AIR LINES	1959

The above list of currently active Cate & McGlone clients, together with the year in which our relationship began, is an impressive testimony of the quality of service which this firm has rendered through the years.

CATE and McGLONE

1521 CROSS ROADS OF THE WORLD, HOLLYWOOD, CALIFORNIA

RIGHT off the NEWSREEL

Close-Ups and Long Shots on Events of the Month

Leo Beebe Heads PR' Govt. Affairs for Ford International

☆ Leo C. Beebe, with the Ford Motor Company since 1945, has been appointed public and governmental affairs manager of Ford International. He will be in charge of the public relations, governmental affairs and advertising and sales promotion departments.

Mr. Beebe has long been prominent in audio-visual affairs at Ford, and is a former member and past president of the Industrial Audio-Visual Association.

* * *

World Photographic Show Slated for Paris in April

☆ The Syndicat General des Industries Photographiques et Cinematographiques Substandard, the French photographic manufacturers' association, has announced that the third International Photographic Exposition will be held in Paris between April 15-30, 1960. (Final dates to be announced.)

The National Association of Photographic Manufacturers, Inc., representing the industry in the U.S., has indicated that a large attendance is expected particularly because of the substantial relaxation or elimination of import restrictions on American photographic goods in France and other countries.

The exposition will be held in the new Palais des Expositions, Rond Point de la Defense, the French association said.

* * *

"Gold Mercury" Award for Industrial Films at Venice

☆ All films presented at the 11th International Exhibition for Scientific Cultural Educational and Recreative Documentary Films in Venice July 20-31 may compete for the "Gold Mercury" prize awarded by the Venice (Italy) Chamber of Commerce.

The "Gold Mercury" was established in 1958 to stimulate and promote the production of films dealing with problems pertaining to industrial and commercial life. The subjects may be technological, public relations, or world economic problems.

The exhibition will be held at the Cinema Palace, Lido of Venice. To compete for the "Gold Mercury," film contestants must state that they are doing so.

Designer in 20th Century Is Aspen Conference Theme

☆ "The Corporation and the Designer" will be the theme of the International Design Conference in Aspen, June 19-25.

Chairman George Culler, San Francisco Museum of Art, said that the program "will inquire into the opportunities and the limits of actions for innovators in our 20th Century technological society."

Speakers for the 10th anniversary conference, who will be announced later by Culler, will include senior executives of leading international corporations and leaders in science, sociology, and design.

Further information about the 1960 conference can be obtained from the Executive Secretary, International Design Conference, 6 East Lake Street, Chicago 11, Ill.

* * *

Victor T. Carbone Named V.P. and Manager at Mitchell

☆ Victor T. Carbone has been appointed vice-president and manager of Mitchell Camera Corp., Glendale, Calif.

John D. McCall, executive vice-president of Mitchell, said Carbone's responsibilities also will cover Astromics, a technical product division.

Carbone formerly was general manager, West Coast Division of Fairchild Controls, Inc., and director of operations for the Subsystems Division of Servomechanisms.

* * *

Sales Training Group Opens National Office in Chicago

☆ The National Society of Sales Training Executives has announced opening of its national headquarters at 410 South Michigan Ave., Chicago. Henry L. Porter has been appointed first executive secretary to head the new staff.

The new headquarters will serve the society's 150 members who represent major United States companies with combined sales exceeding $3 billion.

The society was formed 20 years ago to promote and exchange ideas and experiences on the problems and practices of sales training. The group studies ways of increasing productivity in personal selling to establish a better understanding of the value of sales training.

AWARD COMPETITIONS FOR BUSINESS FILMS

National and International Events
Judging and Reviewing Visual Media

AMERICAN FILM FESTIVAL

Sponsored by the Educational
Film Library Association

April 20-23, 1960

☆ The 1960 American Film Festival, sponsored by the Educational Film Library Association, representing school, university and public library, and film libraries throughout the U.S. will be held on April 20-23 at the Hotel Barbizon Plaza, New York City.

CATAGORIES: 32 major areas of education and information, art and culture, religion and ethics, business and industry, and health and medicine will be offered for final judging by screening groups during the Festival. Selections will have been made by pre-screening juries for final entries.

AWARDS: Blue Ribbon (certificate) Awards to be presented at banquet, Friday, April 23. Entries closed on January 20, 1960.

18TH ANNUAL
SAFETY FILM CONTEST

Sponsored by The National Committee
on Films For Safety

(Entries Close February, 1961)

ELIGIBLE FILMS: All motion pictures and sound slidefilms produced or released during 1960 whose primary objectives are safety or which have important accident prevention sequences.

CATEGORIES: Motion pictures, theatrical and non-theatrical (16mm) in each of four fields: 1. Occupational. 2. Home. 3. Traffic and transportation. 4. General. Sound slidefilms are judged separately.

AWARDS: Bronze Plaques will be awarded to top winners in each of the four fields and to top sound slidefilms. Award of Merit Certificates will be given to other films for special reasons of subject treatment, production excellence and or unusual contribution to safety. At the discretion of the judges, awards may be given separately for "Instruction-teaching" and for "Inspirational" purpose films.

PRESENTATION: Films winning the Bronze Plaque will be shown in October during the National Safety Congress and Exposition in Chicago, Ill. Plaques will be presented at that time to representatives of sponsors of these films by the Committee's chairman. Certificate of Merit winners will receive their awards immediately after the final judging which is in April. All winners will be notified immediately after the final judging.

SPECIAL AWARD: The David S. Beyer Award, sponsored by the Liberty Mutual Insurance Company, is awarded annually in special recognition of the best theatrical production on highway traffic safety.

INFORMATION ON AWARDS PROGRAM: Write to William Englander, Secretary, National Committee on Films for Safety, 425 North Michigan Avenue, Chicago 11, Illinois.

EIGHTH ANNUAL AWARDS
COMPETITION OF THE NATIONAL
VISUAL PRESENTATION
ASSOCIATION

☆ Sponsored by the National Visual Presentation Association, Inc., the Eighth Annual NVPA Awards for the "Best Visuals of 1960" will be judged on entries received prior to February 1, 1961. The deadline for awards entries for the "Best Visuals of 1959" was February 1, 1960. The 1959 competition was conducted on the following basis:

SCOPE: Two days of talks and seminars on the use, planning and production of visuals in the many categories listed below. Many of the awards winners will be used during these discussions to illustrate outstanding use of visuals for presentation.

CLASSIFICATIONS: (1) Motion Pictures; (2) Slide Films, Transparencies and Slides (excluding motion pictures); (3) Graphics . . . including flip charts, brochures, flannel boards, binders, etc.

CATEGORIES: In the 1959 Awards Competition, the number of categories was increased to include: (1) Audiovisual Selling Tools . . . used by salesmen in a presentation to a customer or prospect to sell a product or service. (2) Public Relations . . . used to inform or influence a public audience; (3) Educational . . . designed for use in schools; (4) Employee Relations . . . designed to inform or influence employees of a company; (5) Employee training; (6) Sales Training; and (7) Point of Sales.

AWARDS: First and second place winners in each category and classification. The awards are made at the Day of Visual Seminar and publicly announced and presented at a special luncheon on May 10th held jointly with the Sales Executive Club of New York.

FOR INFORMATION: Write to M. E. Schack, National Visual Presentation Association, 19 West 44th Street, New York 36, N. Y. or Dr. Harold Joseph Highland, Graphic Communications Center, 562 Croydon Road, Elmont, N. Y.

FREEDOMS FOUNDATION AWARDS

Sponsored by the Freedoms Foundation
Valley Forge, Pennsylvania

Closing Date for Entries: November, 1960

CATEGORIES: Consideration is given to all films produced or released during 1960, which are aimed at building a better understanding of the American Way of Life.

AWARDS: A distinguished jury of State Supreme Court jurists and other eminent citizens selects one film for the top award and approximately 10 others for the George Washington Honor Medal recognition. Awards will be announced at Valley Forge on February 22, 1961.

TO NOMINATE: Nomination forms are available from Freedoms Foundation, Inc., at Valley Forge, Pennsylvania, attn: Dr. Kenneth Wells or W. C. (Tom) Sawyer.

THE TWELFTH ANNUAL
SCHOLASTIC TEACHER
FILM AND FILMSTRIP AWARDS

Sponsored by Scholastic Teacher Magazine
(Program and award dates to be announced)

Entry Deadline: September 1, 1960

BOARD OF JUDGES: Judges are drawn from a panel of 75 outstanding audio-visual education experts—teachers, city and state supervisors, and college teachers. They are nominated by judges on the panel and by Editors of Scholastic Teacher. For impartiality, their names are kept secret. *Chairman*: Mrs. Vera Falconer, Scholastic Teacher Film and Filmstrip Editor. 66 West 87th Street, New York, N.Y.

ELIGIBLE FILMS AND FILMSTRIPS: All films and filmstrips produced for school use (other than college) between September 1, 1959 and September 1, 1960.

AWARD AND CATEGORIES: Certificates are awarded as follows: 10 for sponsored films for grades kindergarten through 12th; 7 for films for grades 3 to 7; 7 for films for grades 7 through 12; 7 for filmstrips for grades 3 to 7; 7 for filmstrips for grades 7 through 12. Films and filmstrips must be suitable for school use and fit into school curriculums for grades 3 through 12. Films produced originally for television have received awards in recent years.

ENTRY INFORMATION: Write Mrs. Vera Falconer, Scholastic Teacher Film and Filmstrip Editor, 66 W. 87th St., New York, N.Y.

EIGHTH ANNUAL
COLUMBUS FILM FESTIVAL

Sponsored by
The Film Council of Greater Columbus

Wednesday and Thursday
May 4th and 5th, 1960
The Fort Hayes Hotel
Entries Closed: March, 1960

FESTIVAL CATEGORIES

Business & Industry: Job Training, Sales Promotion and Training, Industrial Relations, Public Relations and Industrial Safety.

Travel: American and Foreign.

Informational-Educational: Children's Films —Primary, Intermediate, Junior High, Senior High, Geography and History; Science; Miscellaneous; Films for Television; Conservation, Gardening, Home Improvement and Agriculture.

Special Fields: (a) Health, Mental Health; (b) Religion; (c) Culture Arts: Fine Arts and Music Theatre Arts; (d) Feature Length Films.

ENTRY: Film producers and sponsors were invited to enter any films they have produced during 1958, 1959 and 1960, provided the films have not been entered previously in the Columbus Film Festival. Entries must be accompanied by 3x5 cards (for preview committee

(CONTINUED ON FOLLOWING PAGE 12)

AWARD COMPETITIONS FOR BUSINESS FILMS

(CONTINUED FROM PRECEDING PAGE 11)
noting: category entered; color or black and white; running time; brief summary of film's content; type of audience it was made for. Films will be judged by professionals in the various fields. Entry fee per film is $4 for films up to 1500 ft.; $5 for films 1600 ft. or over. Entrant also pays roundtrip postage on films. Companies are invited to send literature for lobby display and poster art.

SCREENING SCHEDULE: Wednesday, May 4: Two screening sessions will be held in the Patio Room of the Fort Hayes Hotel. Afternoon Screening: 1 to 5 P.M. (Business and Education category). Evening screening: 7 to 11 P.M. (Travel, Health and Special Fields category). A refreshment break at 9 P.M.

AWARDS: This will be the second year of the Chris Statuette Award. This top award will be presented to the outstanding film in each category. Films receiving the Chris Statuette must be voted best in photography, story value and technical aspects of production. When a producer receives notification of the statuette award he will also be asked to submit a 200-foot sequence from his award-winning film which will be shown at the festival award banquet, May 5.

CHRIS CERTIFICATE AWARD: This certificate is awarded to the best films in each category excluding, of course, those receiving the statuette awards.

DUPLICATE CERTIFICATES: The Film Festival Committee awards but one certificate to each winning film. (The awards will be made at the Festival Banquet which will take place in the Regeancy Room of the Fort Hayes Hotel the evening of May 5.) In cases where films are commercially sponsored, the certificate is made out *to the sponsor of the film only.* If producer desires a duplicate made out to his company a *six dollar fee is charged.* In business and industry category one certificate is made for both producer and sponsor if desired.

ENTRY INFORMATION: Contact Daniel F. Prugh, Film Council of Greater Columbus, Memorial Hall, 280 E. Broad St., Columbus 15, Ohio.

INDUSTRY FILM PRODUCERS AWARDS

AWARDS ANNUALLY to outstanding technical and documentary motion pictures in the fields of space age communication, electronics, etc.

1959 IFPA AWARDS to be presented on March 26 during Industry Film Producers Association annual meeting at Statler-Hilton in Los Angeles.

N. Y. ART DIRECTORS' AWARDS

AWARDS ANNUALLY to outstanding television film commercials, selected by jury of New York advertising agency art directors, designers and other jurors.

CERTIFICATES OF MERIT awarded to first, second and honorable mention subjects selected by the jury. For details contact Art Directors' Club headquarters, New York City. Dates to be announced for 1961 competition.

National and International Events
Judging and Reviewing Visual Media

CINE

COMMITTEE ON INTERNATIONAL NON-THEATRICAL EVENTS

(Coordinating U.S. Entries in Overseas Film Festivals)

Business and Industry Subcommittee

OFFICE (of the Coordinator): 1201 Sixteenth Street, N.W., Washington 6, D. C.

OFFICERS: Ralph L. Hoy (Aluminum Company of America), *chairman;* James A. Barker (Capital Film Laboratories, Inc.), *vice-chairman;* Stanley McIntosh (Teaching Film Custodians, Inc.), *vice-chairman;* O. H. Coelln, Jr. (Business Screen Magazine), *publicity vice-chairman;* John Flory (Eastman Kodak Company), *finance vice-chairman;* Anna L. Hyer (Department of Audio-Visual Instruction, National Education Association), *coordinator.*

OTHER MEMBERS: Eyre Branch; Edwin Cohen (National Educational Television and Radio Center); Ralph P. Creer (American Medical Association); Robert Disraeli (American Jewish Committee); Emily S. Jones (Educational Film Library Association); The Rev. Donald Kliphardt (National Council of the Churches of Christ in U.S.A.); The Very Rev. Msgr. McCormack (Catholic Audio-Visual Educators); Frank Neusbaum (Pennsylvania State University); Willis H. Pratt, Jr. (American Telephone & Telegraph Company); Reid H. Ray (Reid H. Ray Film Industries, Inc.); Frank S. Rollins, Jr. (E. R. Squibb & Sons); Harold E. Wigren (Houston Public Schools); Don G. Williams (University of Kansas City).

PURPOSE: CINE is a committee of individuals acting in the public interest on behalf of the U.S. non-theatrical film industry to simplify and to improve the selection process for sending motion pictures to foreign film festivals.

1960 ACTIVITIES: CINE has been asked by festival authorities and has agreed to coordinate entries for the following three international film festivals in 1960. (1) Edinburgh International Film Festival, Edinburgh, Scotland, July, 1960. (2) Vancouver International Film Festival, Vancouver, British Columbia, July 11-23, 1960. (3) Venice International Exhibition of Cinematographic Art, Venice, Italy, July 20-31, 1960.

EDINBURGH INTERNATIONAL FILM FESTIVAL

Edinburgh, Scotland
July, 1960

ENTRY INFORMATION: Selection of U.S. films for entry in this festival is being handled by the Committee on International Non-Theatrical Events (CINE), formed for the purpose of coordinating U.S. entries in overseas Film Festivals. For complete entry data and instructions, contact Anna L. Hyer, Coordinator, Committee on International Non-Theatrical Events, 1201 Sixteenth Street, N.W., Washington 6, D.C.

VANCOUVER FILM FESTIVAL

Sponsored by the Vancouver Festival Society

Vancouver, B.C., Canada
July 11-23, 1960

Deadline for Entries: April 20

FESTIVAL CATEGORIES

A. *Feature Length Fictional Films:* Films with a running time of 50 min. or longer, primarily intended for entertainment.

B. *Short Fictional Films:* Films with a running time of less than 50 min.

C. *Documentary Films:* Fine Arts; Science & Agriculture; Industry & Commerce; Travel; Instructional; Health & Welfare; Sociology; Miscellaneous. Running time less than 50 min. (If preferred, feature length documentaries can be entered in the above categories.)

D. *Children's Films:* Feature; Entertainment; Educational.

E. *Amateur Films:* These are defined as films in which those who participate received no salary or commission for making the film. Only 16mm and 35mm will be accepted. Films must have been produced since 1955.

QUALIFICATIONS: Films must have been released since January 1, 1958, except Canadian and American films, which must have been released since January 1, 1959. Foreign language films should have English sub-titles, otherwise they must be accompanied by a synopsis or script in English. But all feature films must have English sub-titles unless special permission is given.

ENTRY: Films for entry will be accepted between January 1, 1960 and April 20, 1960; feature films until June 1. Entrants must pay transportation charges and insurance on films, and must meet all customs requirements. Each film must be clearly identified by title, running time, number of reels, point of origin, aspect ratio. *U.S. entries must be submitted through CINE. (see CINE listing)*

AWARDS: A Festival Certificate will be presented to producers of all films selected for showing at the Festival. Plaques will be presented to the winning entries in categories B, C & D. Special Diplomas will be awarded to the winners in each section of categories: C, D & E. Additional certificates of merit may also be awarded at the discretion of the judges.

ADDITIONAL INFORMATION: For additional information, regulations and entry forms, write to the Vancouver International Film Festival Committee, Hotel Vancouver, Vancouver 1, B.C. Attention: Program & Procurement.

VENICE INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART

Venice, Italy
July 20-31, 1960

CATEGORIES: Four Festivals on Art, Children's, Documentary, and Short Subjects; and Scientific-Didactic Film (Padua University).
(CONTINUED ON FOLLOWING PAGE 14)

WILDING INC
Communications For Business
1345 ARGYLE STREET
CHICAGO 40, ILLINOIS

Mr. Sales Manager
Business and Industry
Everywhere in the
United States

Dear Mr. Sales Manager:

Are you as enthusiastic about the 1960's as we are? Our fire stems from a back-log of orders that promises us the biggest volume of sales in our 45-year history.

We feel this is indicative of great things to come for business and industry everywhere, and we can be of real service to you in helping you get your share.

Our concept of Communications For Business is a fresh, creative approach to your needs, which we implement by visual services and tools that teach, startle, challenge, persuade, and sell.

Proof that we deliver what we promise is the fact that 85 per cent of our business is repeat business.

Won't you join that 15 per cent of new customers, who each year team with us to profit together?

We will be glad to counsel with you on any job, large or small.

Yours truly,

Jack A. Rheinstrom
Vice-President/Sales

If you have any doubts about this, be sure to see THE SIZZLING SIXTIES -- a forecasting motion picture available for sale.

FILM AWARDS

(CONTINUED FROM PRECEDING PAGE 12)

ENTRY INFORMATION: Selection of U.S. films for entry in the Venice Festivals is being handled by the Committee on International Non-Theatrical Events (CINE), formed for the purpose of coordinating U.S. entries in overseas Film Festivals. For complete entry data and instructions, contact Anna L. Hyer Coordinator, Committee on International Non-Theatrical Events, 1201 Sixteenth Street, N.W., Washington 6, D.C.

TWELFTH ANNUAL COMPETITION OF THE CANADIAN FILM AWARDS

Sponsored Jointly by
The Canadian Association for Adult Education,
The Canadian Film Institute,
The Canada Foundation

MANAGEMENT COMMITTEE: Consists of representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada.

Chairman: Charles Topshee.
Manager: Canadian Film Institute, 1762 Carling Avenue, Ottawa 3, Ontario.

CATEGORIES: A new category has been added for this year's competition. Awards will be given for films produced for TV and filmed TV commercials. Other categories are: *Theatrical*, shorts and features; *Non-Theatrical*, arts and experiment, children's, general information, public relations, sales and promotion, training and instruction, travel and recreation. Films released during 1959 are eligible for award. Competition closed February 15, 1960.

AWARDS: *Amateur Trophy* of the Association of Motion Picture Producers and Laboratories of Canada, the *Award for the Canadian Film of the Year*, an *Award of Merit* for each category. No *Honorable Mention* will be offered in this year's competition.

SEVENTH ANNUAL INTERNATIONAL ADVERTISING FILM FESTIVAL

Sponsored Jointly by the
International Screen Advertising Services and the
International Screen Publicity Association
Venice, Italy
June 13-17, 1960

Management Committee: A Joint Executive Committee has full responsibility for all policy matters in relation to the festival. Categories and awards will be planned by these representatives of both sponsoring organizations.

Festival Director: c/o Lionel Gale, General Secretary, International Screen Publicity Assn., 11 Hill Street, London W. 1, England.

ENTRY DATA AND DEADLINES: Write the Festival Director in London. Jay Berry, national sales director, Alexander Films, Colorado Springs, Colo. may be contacted for tour information to the 1960 Festival.

CATEGORIES: Awards will be made in 11 categories of theatre commercials and five categories of television commercials. Special awards will include a "Grand Prix du Cinema" and a "Grand Prix de la Television."

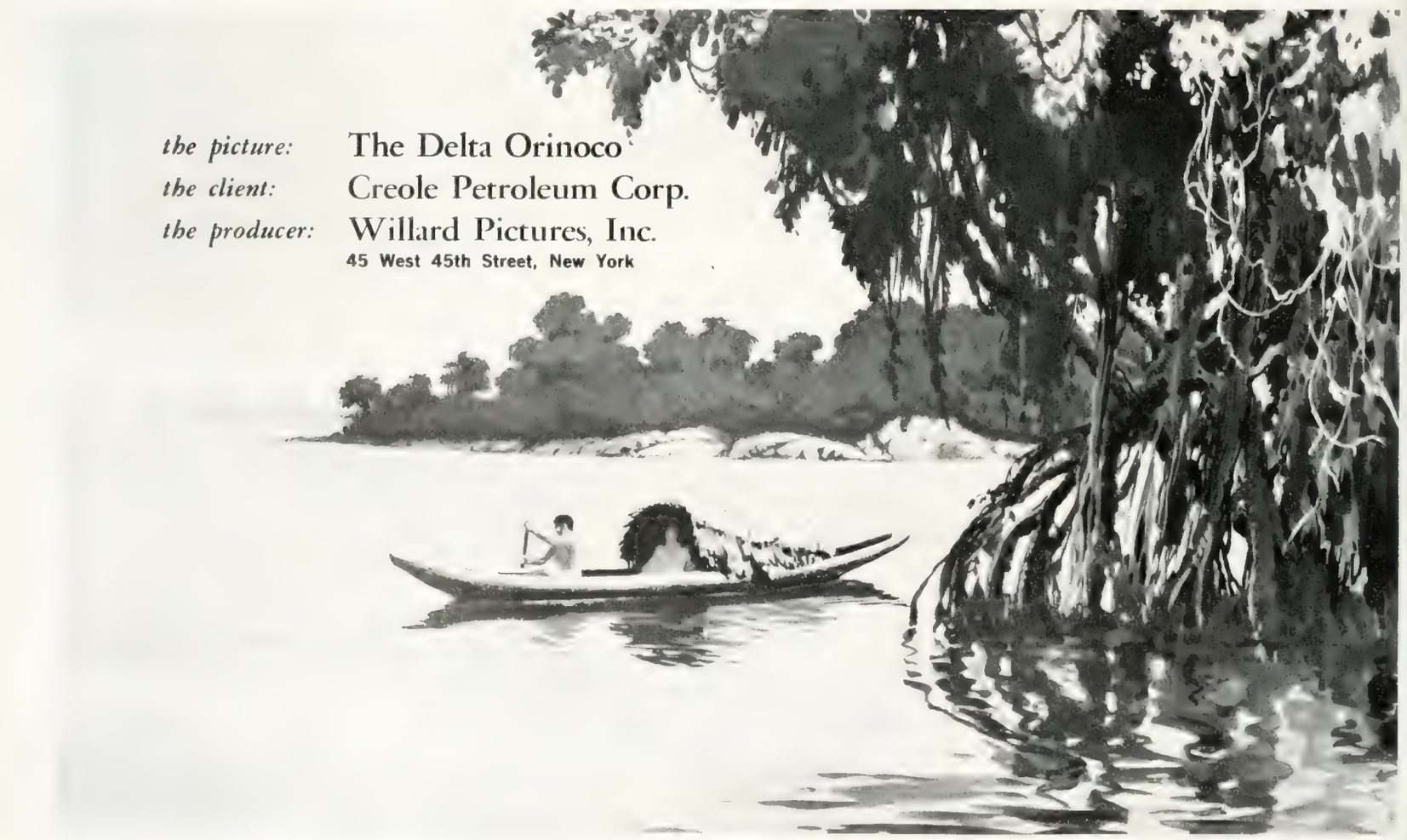
JURY: An International Jury will be selected to judge motion pictures entered. Members of the various international and national advertising associations and federations will compose this judging group.

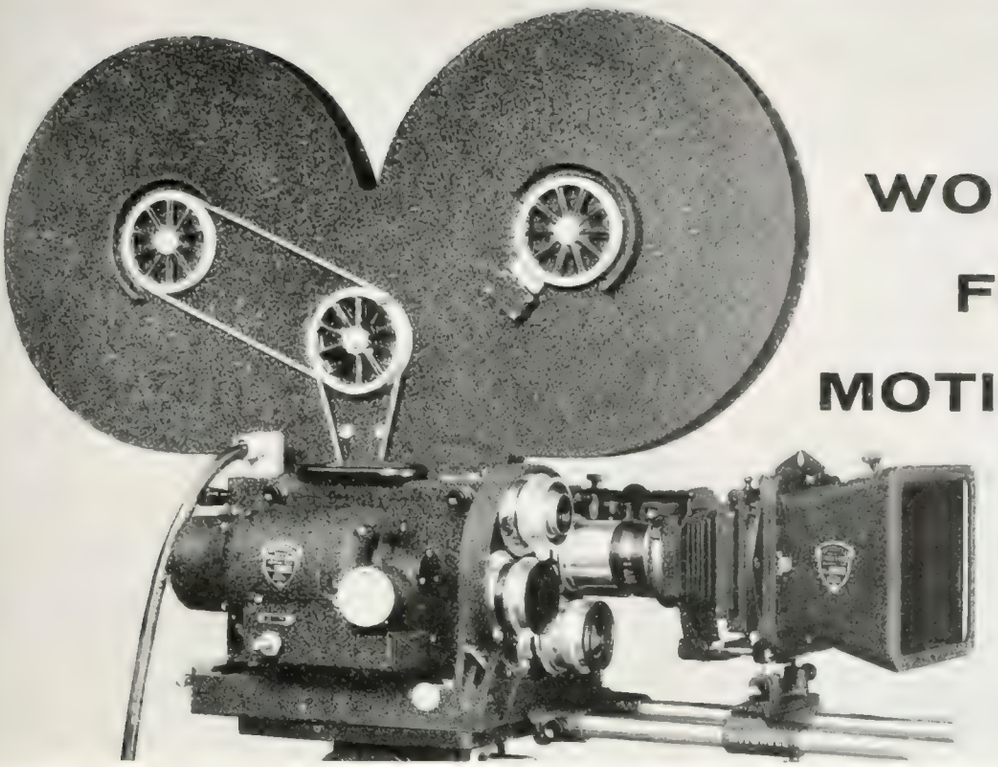
TENTH INTERNATIONAL DISPLAY OF CINEMATOGRAPHY FOR PUBLICITY, INDUSTRY AND TECHNICS USE

Sponsored by the
International Milan Samples Fair, Milan, Italy
September, 1960

CATEGORIES: *Publicity Films;* advertising products, services, etc. *Industrial and Technique Documentary Films;* achievements of industry, manufacturing operations and applications.

ENTRIES: Address requests for information to Dr. M. G. Franci, The Secretary General, Milan Fair, International Display of Cinematography for Publicity, etc., Ente Autonomo Fiere Di Milano—Via Domodossola, Casella Postale 1270, Milano, Italy.





Mitchell camera shown with 1200′ magazine.

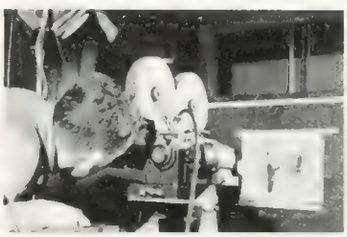
WORLD'S MOST FLEXIBLE MOTION PICTURE CAMERA

MITCHELL

No other motion picture camera is today used for such a broad range of exacting film making as is the Mitchell. The versatile speed of the camera, ranging from 1 to 128 frames per second, plus 14 exclusive features equip the Mitchell for an impressively broad range of cinematography. A single Mitchell can meet the requirements for finest quality TV commercials, feature productions, public relations, sales and training films, progress and report films, plus critical research and development data and record photography.

Mitchell cameras include: 35mm and 16mm cameras; 70mm 2¼ x 2¼ high speed cameras; and 70mm, 65mm and standard aperture cameras.

For information, write on your letterhead—please indicate which model camera your request concerns.



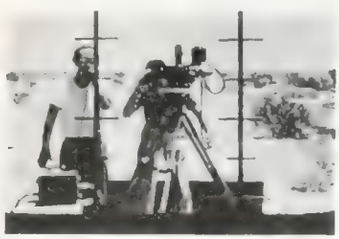
GENERAL ELECTRIC uses Mitchell for wide range of work, including slide films.



BUD WILKINSON PRODUCTIONS shoots its award-winning TV Sports Series with the Mitchell.



KEARNEY & TRECKER films first fully automated tape controlled combination machine tool with the firm's Mitchell camera.



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PROFESSIONAL FILM USER GROUPS

AUDIO-VISUAL SERVICE COMMITTEE OF THE ASSOCIATION OF NATIONAL ADVERTISERS, INC.

OFFICE: 155 East 44th Street, New York 17, N.Y.

OFFICERS: Paul B. West, *president;* Lowell McElroy, *vice-president;* Herbert A. Ahlgren, *administrative secretary, Audio-Visual Service Committee.*

MEMBERSHIP: John K. Ford (General Motors Corporation), *chairman;* Frederick G. Beach (Remington Rand Division, Sperry Rand Corporation); Walter R. Burton (Minneapolis-Honeywell Regulator Company); J. W. Clarke (Ford Motor Company); William J. Connelly (Union Carbide Corporation); George J. Dorman (United States Steel Corporation); George E. Eder (Swift & Company); John Flory (Eastman Kodak Company); William Hazel (Standard Brands Incorporated); Ralph L. Hoy (Aluminum Company of America); John H. Humphrey (Underwood Corporation); Alden H. Livingston (E. I. duPont de Nemours & Co., Inc.); Charles A. Musson (Bell & Howell Company); O. H. Niendorff (The Anaconda Company); William G. O'Brien (Schering Corporation); Kenneth Penney (Minnesota Mining & Manufacturing Company); O. H. Peterson (Standard Oil Company-Indiana); Willis H. Pratt, Jr. (American Telephone & Telegraph Company); Frank Rollins (E. R. Squibb & Sons Division-Olin Mathieson Chemical Corp.)

PURPOSE: The Committee initiates and executes projects which will provide the 840 Audio-Visual Group members with cost, technical, distribution and other information about business films and related audio-visual materials.
During the past year the Committee completed the following reports which are included in the A.N.A. Audio-Visual Handbook—a service manual for Advertisers. Other publications include: "A Bibliography of Available Films on Advertising and Public Relations," "How New York City Sale and Use Tax Laws Apply to Business-Sponsored Films," "A Layman's Guide to Terms Used in Film Production," "Gaining Added Exposure for Your Film Through the Library of Congress Film Catalog," and "Management Evaluation of Domestic Film Festivals."

BIOLOGICAL PHOTOGRAPHIC ASSOCIATION, INC.

HEADQUARTERS: Box 1668, Grand Central Post Office, New York 17, N.Y. (Office of the Secretary).

OFFICERS: Verlin Y. Yamamoto, (Medical Illustration Service, V.A. Administration Center, Des Moines, Iowa), *president;* Mervin W. LaRue, Sr., (Mervin LaRue, Inc.), *vice-president;* Mrs. Jane W. Crouch (Biological Photo. Assn., Inc.) *secretary;* Albert Levin (University of Pittsburgh Medical Illustration Lab.) *treasurer.*

EX OFFICIO: Leo C. Massopust, Sr. (Marquette University School of Medicine) *editor of Journal;* Laurence B. Brown (Harvard School of Dental Medicine) *chairman, chapters committee;* Leo C. Massopust, Sr. (Marquette University School of Medicine) *president: 1958-59.* H. Lou Gibson (Eastman Kodak Company *president: 1956-57;* Warren Sturgis (Sturgis Grant Productions, Inc.) *president: 1954-55*

DIRECTORS: Harold C. Baitz (Medical Illustration Service, V.A. Hospital, Buffalo, N. Y.); Lardner A. Coffey (Section of Photography Mayo Clinic); Julius Halsman (Medical Illustration Service, Armed Forces Institute of Pathology, Walter Reed Medical Center); Charles P. Hodge (Montreal Neurological Institute, Montreal Quebec); Thomas J. Lannon (Div. of Medical Illustration, Cleveland Clinic Foundation); David Lubin (Medical Illustration Service, V.A. Hospital); James H. Rothenberger (American Medical Association); Howard E. Tribe (Div. Medical Illustration, University of Utah).

MEMBERSHIP: The Biological Photographic Association is composed of medical doctors engaged in practice and research; photographers in medical centers, scientific technicians.

PURPOSE: Dedicated to the science and techniques "pertaining to the photographing of all things which live or which have lived."

ANNUAL MEETING: The 30th Annual Meeting will be held August 23-26, 1960 at the Utah Motor Lodge, Salt Lake City, Utah.

OFFICIAL PUBLICATION: The Journal of the Biological Photographic Association.

INDUSTRIAL AUDIO-VISUAL ASSOCIATION

OFFICE (of the Secretary): James Craig, General Motors Corp., 3044 W. Grand Blvd., Detroit 2, Mich.

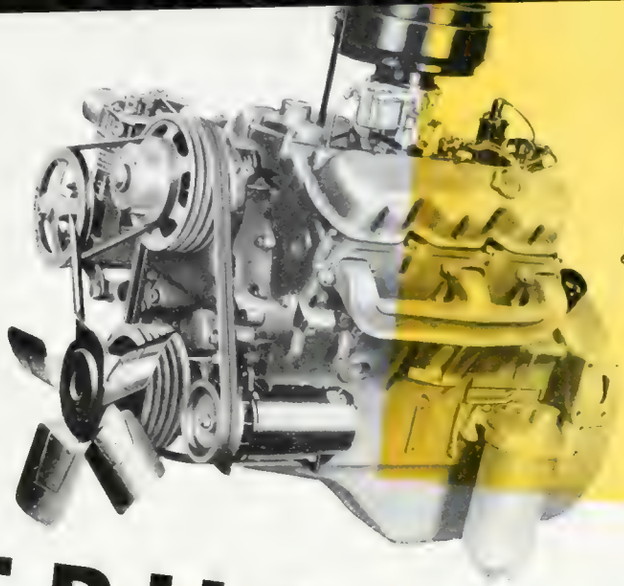
OFFICERS: John T. Hawkinson (Illinois Central R. R. Co.) *president;* Alan W. Morrison (Socony Mobil Oil Co., Inc.) *first vice-president;* Kenneth E. Penney (Minnesota Mining & Mfg. Co.) *second vice-president;* James Craig (General Motors Corp.) *secretary;* Charles Shaw (Armour & Co.) *assistant secretary;* Charles B. Gunn (New York, New Haven & Hartford R.R.) *treasurer.*

DIRECTORS: Raymond W. Roth (U. S. Steel Corp.) *eastern region;* Charles A. Fox (Brown & Bigelow) *northern region;* John J. Duffy (Kraft Foods) *central region;* Robert Strickland (Lockheed Aircraft Corp.) *southern region;* Jay E. Gordon (North American Aviation, Inc.) *western region.*

ADVISORY COUNCIL: Harold W. Daffer (Minneapolis-Honeywell Regulator Co.) *membership chairman;* H. LeRoy Vanderford (American Telephone & Telegraph Co.) *program chairman, Fall 1959 meeting;* Frederic J. Woldt (Illinois Bell Telephone Co.) *program chairman, 1960 annual meeting;* Bert J. McGarry (Socony Mobil Oil Co., Inc.) *publicity chairman;* Donald F. Steinke (Chrysler Corp.) *project chairman;* Roy R. Mumma (United States Steel Corp.) *technical chairman;* Frank E. Meitz (Santa Fe Railway) *constitution chairman;* James Craig (General Motors Corp.) *historian;* Frank B. Greenleaf (United States Steel Corp.) *past presidents chairman.*

(CONTINUED ON FOLLOWING PAGE 18)

GMC
GENERAL MOTORS CORPORATION
TRUCKS



NEW V6 ENGINES
that last up to 3 times longer than other gas engines.

"POWERHOUSE"

the picture that told the engine story in

THE BIG GMC BREAKTHROUGH FOR 1960!

Atlas is proud to have been selected by GMC Truck & Coach Division to participate in the announcements of GMC's new 1960 Trucks. The motion picture "Powerhouse," tells the powerful story of the V6 and Twin Six engines—which, together with new chassis and cab engineering, have produced the most advanced trucks in 20 years.

A slide film version of "Powerhouse" is now at work in dealerships, repeating this compelling story to salesmen and their prospects.

Atlas is also proud to be working with GMC Truck & Coach Division as its producer for continuing programs of sales training, service training and sales promotion.

FILMATURITY*

*the wealth of mature film sense, skill, and judgment achieved only through many years of actual production experience.

ATLAS FILM CORPORATION

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GMC Truck Announcement Meetings Play to Record Crowds

GMC Truck's 1960 models have been developed with such a high degree of parts interchangeability that standardization by fleet operators on this particular make will achieve enormous savings operational and maintenance costs, Philip J. Monaghan, vice president of General Motors and general manager of the GMC Truck & Coach Division said.

The 1960 GMCs will be introduced this month in dealerships throughout the nation, Monaghan said:

"For example, 73 major parts are common to all our new V-6 and Twin-Six engines. This reduces the need for big capital outlays for stocks of parts to cover different makes of trucks, an opportunity that many operators cannot afford to overlook."

Monaghan pointed out several factors that will influence increasing annual sales of new trucks in the next decade, adding:

"First, the rapid growth of U. S. population and its trend toward the urban areas is creating an ever-increasing demand for the transportation of goods and services by motor truck.

"Second, the pent-up need for new truck equipment by practically all types of truck operators. A third point is the rate of scrappage of old models. We estimate that 528,000 units built postwar will be scrapped next year, or 143,000 more than the 1958 figure."

FOR 35 YEARS, THE FREDERICK K. ROCKETT COMPANY

has been producing fine motion pictures for business firms from coast to coast.

Now, under the direction and management of *John J. Hennessy* and *F. Stanton Webb*, our current productions and clients include:

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"Pacific Missile Range"
(14½ min., color – U. S. Navy)

"Louisiana"
(14½ min., color – Kaiser Aluminum)

"California & Its Natural Resources"
(32 min., color – Richfield Oil Co.)

"Looking Like a Million"
(25 min., color – General Telephone Company of California)

"Torch of Hope"
(10 min., color – City of Hope)

"Untitled"
(30 min., color – Crown Zellerbach)

"Meeting at the Bridge"
(Script – Mobil Oil Company)

We are grateful to our many clients who have made our consistent reputation for award-winning films possible by their continued confidence in our professional abilities and integrity.

We invite your inquiry when next you desire imaginative and top-quality film production at cost levels that encourage—not discourage—"Go Aheads."

FREDERICK K. ROCKETT *Company*

6063 Sunset Boulevard, Hollywood 28, California
HOllywood 4-3183

PROFESSIONAL FILM USER GROUPS

(CONTINUED FROM PAGE SIXTEEN)

PURPOSE: To study all means of audio-visual communications including creation, production, appreciation, use and distribution; to promote better standards and equipment and to establish a high concept of ethics in the relations of members with associated interests.

ANNUAL NATIONAL MEETING: April 26-28, 1960, Moraine Hotel, Highland Park, Ill. (Members only, but qualified guests from eligible companies may apply to the Secretary for admission).

INDUSTRY FILM PRODUCERS ASSOCIATION

OFFICE (of the Membership Chairman): 956 S. Oakland, Pasadena, California; (of the Treasurer): 2064 Argyle Ave., Hollywood 28.

OFFICERS: Robert J. Gunther (North American Aviation), *president;* Julian B. Ely (Autonetics), *executive vice-president;* H. Eugene Burson, Jr. (Hughes Aircraft), *financial vice-president;* Betty J. Williams (Lockheed Aircraft), *convention vice-president;* Robert S. Scott (Douglas Aircraft), *editorial vice-president;* Jay E. Gordon (Autonetics), *chapters' vice-president;* Jack R. Smith (Thompson Ramo Wooldridge), *secretary;* Richard H. Beemer (Atomics International), *treasurer.*

MEMBERSHIP: composed primarily of West Coast space aviation and electronic company film managers, their crews and technicians plus "professional" membership of labs, equipment firms, studios, etc.

PURPOSE: study and discussion of problems related to industrial documentation and motion picture coverage of space and electronic projects of members' companies; formalizing industry-wide cooperation and exchange on techniques and applications.

ACTIVITIES: the 1960 Convention and Trade Show of IFPA is being held March 25-26 at Los Angeles (Statler Hilton Hotel). A two day seminar and the annual awards banquet are features of this annual meeting.

NATIONAL COMMITTEE ON FILMS FOR SAFETY

OFFICE (of the Secretary): 425 North Michigan Ave., Chicago 11, Ill.

OFFICERS: John B. McCullough (Motion Picture Association of America), *chairman;* William Englander (National Safety Council), *secretary.*

MEMBER ORGANIZATIONS: Motion Picture Association of America, National Safety Council, American Association of Motor Vehicle Administrators, American Automobile Association, American Public Health Association, American National Red Cross, American Society of Safety Engineers, American Standards Association, Association of Casualty & Surety Companies, Association of Safety Council Executives, Automotive Safety Foundation, Council on Industrial Health of the American Medical Association, Inter-Industry Highway Safety Committee, International Association of Chiefs of Police, National Association of Manufacturers, National Association of Automotive Mutual Insurance Companies, National Association of Mutual Casualty Companies, National Fire Protection Association, U.S. Junior Chamber of Commerce, U.S. Air Force, U.S. Army, U.S. Navy, U.S. Bureau of Public Roads.

PURPOSE: A co-sponsored group of national organizations, with active interest in accident prevention through use of films, who wish to accomplish the following objectives: 1. To stimulate production and use of safety films. 2. To raise the quality of films produced. 3. To establish film evaluation standards. 4. To recognize film excellence in awards program.

1960 ACTIVITIES: April meeting of the Committee as a Board of Judges to screen and finally judge entries in their 17th Annual Safety Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and or producers (during the National Safety Congress and Exposition in Chicago, Ill.).

NATIONAL VISUAL PRESENTATION ASSOCIATION, INC.

FOR INFORMATION: National Visual Presentation Ass'n. Inc., 19 West 44th Street, New York 36, N. Y.

OFFICERS: Horace W. McKenna (Union Carbide Corp.), *president;* Charles Corn (Admaster Prints, Inc.), *vice president;* Harry P. St. Clair, Jr. (American Electronic Power Service Corp.), *vice president;* William F. Herrick (Muller, Jordan & Herrick), *treasurer;* Miss Janet R. Wilkins (National Association of Manufacturers), *secretary;* Dr. Harold Joseph Highland, *executive secretary;* Miss Minnie E. Schack, *in charge of Headquarters office.*

BOARD OF DIRECTORS: Horace McKenna; Harry St. Clair, Jr.; Charles Corn; Miss Janet R. Wilkins; William F. Herrick; Bennett V. Schultz; Porter Henry; Morris Slotkin; Diego Daniello; Rodd Exelbert; Stanley S. Merrill; Kip Sheppard; Mrs. Jeanne Weller; Jacques Megros; R. G. Landis; Charles Behymer; and Miss Minnie Schack and Harold Joseph Highland, ex-officio.

COMMITTEE CHAIRMEN: Porter Henry (J. Porter Henry Company), *program chairman;* Bennett V. Schultz (Technifax Corp.), *membership chairman;* Morris Slotkin (First National City Bank); *reception chairman.* Diego Daniello, *Day of Visuals chairman;* Rodd Exelbert, *publicity chairman.*

PURPOSE: To encourage better selling through better presentation methods.

MEETING: The Day of Visual Seminar, will be held on May 9th and 10th of this year at the Hotel Roosevelt, when the Best Visuals of 1959 will be shown.

ANNUAL AWARDS COMPETITION: Deadline for awards entries for the Best Visuals of 1959 was February 1, 1959. The awards will be announced and presented at the Day of Visual luncheon, jointly, at the Sales Executive Club of New York and the Hotel Roosevelt in New York City on May 10, 1960.

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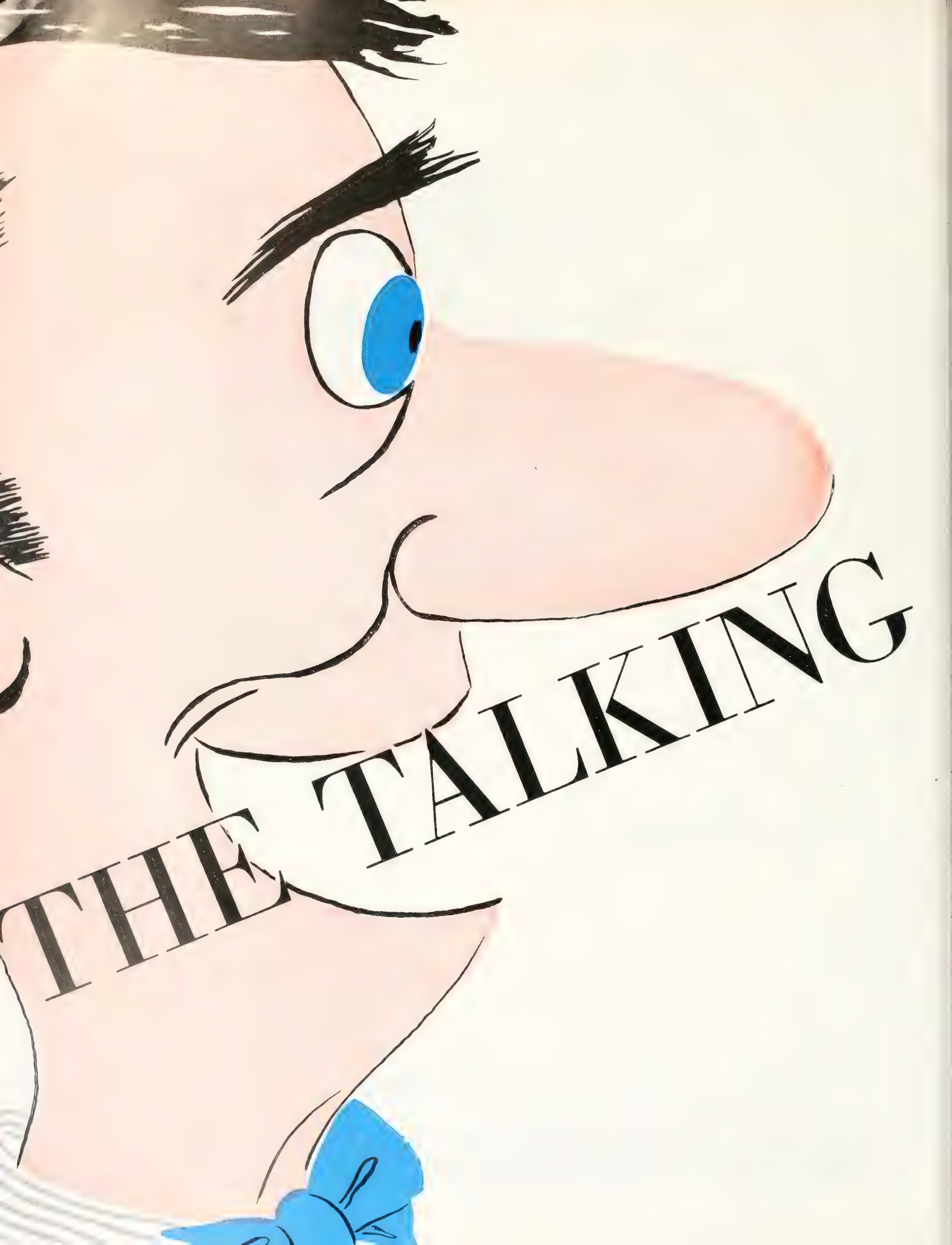
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ANIMAL!

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The impulse to talk, to communicate with fellow human beings is so strong in man, that only the total loss of sensory mechanisms can obliterate it.

Other animals, besides man, are social, live in continuous relationship to their fellow creatures, but in man alone is the necessity for communication a guiding motive for living. This need for communication is basic not only to the individual human being, but to the societal, economic and cultural groups he creates.

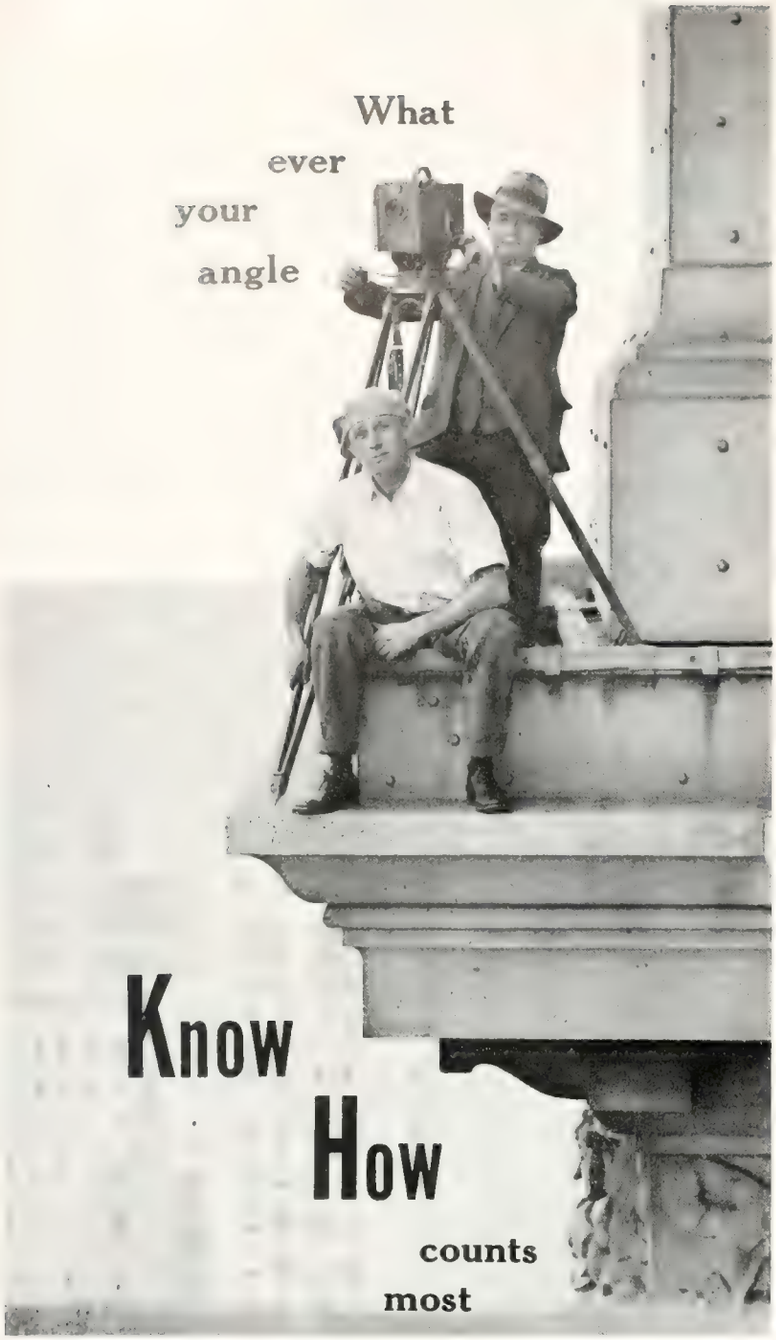
Communication is more than the means by which messages are transmitted or received. It is also a collection of stored experience distributed in a pattern extended over time and space so that it influences human behavior.

The motion picture is both a means and pattern of communication. Understanding its dynamics and use makes for clearer knowledge of the past, better command of the present, surer control of the future.

NATHAN ZUCKER
PRESIDENT

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RIGHT off the NEWSREEL

Eastman Increases '60 Budget for Capital Improvements

☆ The largest budget for capital improvements in the company's history has been announced for 1960 by Eastman Kodak Co., according to Thomas J. Hargrave, chairman and Albert K. Chapman, president.

The total budget of $67 million compares with $61 million in 1959. Over the last five years, the company says it has spent $270 million in capital improvements, $150 million of this on facilities at Rochester, N. Y.

* * *

Marathon Newsreel Announces Formation of News Affiliate

☆ Marathon TV Newsreel, New York, has formed a new affiliate, Newsfilm, which will specialize in production and distribution of industrial news films for network and local television programming, according to Marathon president, Konstantin Kalser.

Charles Van Bergen, who has been director of newsfilm operations for Marathon, has been named vice-president in charge of the new company.

Kalser said the new firm will concentrate on the production and servicing of filmed industrial news, allowing Marathon to emphasize its increasing feature and public service film production.

* * *

U. S. Renews Govt. Film Contract With United World

☆ United World Films, Inc., has announced that it has been awarded a new contract for distribution of U. S. Government films for 1960-61, continuing an activity in this field for various Government departments since 1941.

More than 4,000 sound motion pictures and filmstrips designed to educate or inform have been separately cataloged for schools, hospitals, colleges, industry, agriculture, and medical schools.

Many, originally produced to suit the needs of a government department, have been made available to the public because they have educational value. New titles are constantly being added.

Catalogs are available from United World Films, Government Department, 1445 Park Ave., New York 29, N. Y.

* * *

Henri, Hurst Names Randon to Broader Audio-Video Dept.

☆ Lee Randon, manager of the radio-television department at Henri, Hurst & McDonald, Inc., has been named director of the newly-designated Audio-video Department of the Chicago ad agency.

In his new post, Randon continues supervision of agency radio and television production and adds new responsibilities for other types of client-sponsored motion pictures, slidefilms and sales meetings.

Joining HH&M in 1951 as film director, Randon was named manager of the radio-television department in 1956. He is also active as head of the Agency Producers' Workshop group which he helped form in the Chicago area last year.

* * *

Optics Manufacturing Corp. Merges With Dynex, Inc.

☆ Merger of Dynex, Inc., Syosset, L.I., and Optics Manufacturing Corporation, Philadelphia, has been announced by Robert V. Nicolosi, Dynex president. Optics, manufacturer of Opta-Vue products, will operate autonomously as a wholly owned subsidiary of Dynex.

"This merger," Nicolosi said, "is in line with our plans to integrate into our operation companies with related products or services."

C. Henry Laird, new vice president and general manager of Optics, said that a sales expansion is being planned, and that it will be based upon the existing Optics' line as well as several new products soon to be added. Laird formerly was a regional sales manager.

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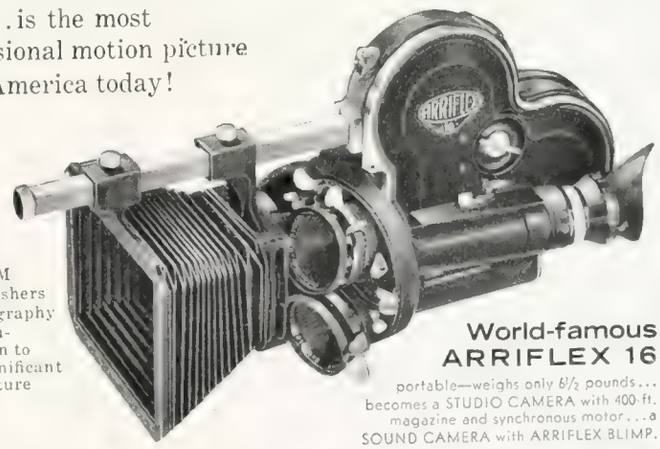
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It's no accident that producers with imagination — men who successfully record progress and dramatize technical achievement — select Arriflex equipment. They know that ARRIFLEX is unchallenged in matching the most critical demands of creative filming.

It's proven in report after report — from industrial firms, independent producers, scientific labs and military installations — ARRIFLEX, with its amazing versatility and ruggedness... with its money-saving advantages and its unshakable dependability... is the most popular professional motion picture equipment in America today!

*By sponsoring the INDUSTRIAL FILM AWARDS, the publishers of Industrial Photography magazine give much-deserved recognition to one of the most significant fields of motion picture production.



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portable—weighs only 6½ pounds... becomes a STUDIO CAMERA with 400-ft. magazine and synchronous motor... a SOUND CAMERA with ARRIFLEX BLIMP.

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PRODUCER-LABORATORY TRADE ASSOCIATIONS

National & International Organizations of Film Producers and Laboratories

AMERICAN ASSOCIATION OF FILM PRODUCERS, INC.

OFFICE: 7064 Sheridan Road, Chicago 26, Illinois. Address: Executive Secretary.

OFFICERS: Mercer Francisco (Atlas Film Corporation), *president;* James Kellock (Wilding Picture Productions, Inc.), *vice-president;* Mervin LaRue (Mervin LaRue, Inc.), *treasurer.* Lawrence Mominee (Atlas Film Corporation); Reid H. Ray (Reid H. Ray Film Industries); Charles Beeland (Charles Beeland Films), *directors-at-large.*

PURPOSE: By mutual cooperation to educate business, government and institutional groups to the advantages and values of films and related audio-visual aids; to foster and promote continued ethical relationships in all matters between producers and clients; to advance the creative and technical arts and crafts of this specialized industry in which member companies serve.

MEMBER COMPANIES: Atlas Film Corporation; Beeland Films; Cinecraft Productions; Condor Films; Mervin W. LaRue, Inc.; Producers Film Studios; Reid H. Ray Film Industries; Sarra, Inc.; Wilding Picture Productions.

ACTIVITIES: a 1960 organization meeting is to be held in April to discuss future programs; industry-wide cooperation and promotion of member interests. For details regarding membership contact the Office of the Executive Secretary in Chicago, Illinois.

THE ASSOCIATION OF CINEMA LABORATORIES, INC.

OFFICE: 1226 Wisconsin Avenue, Washington 7, D.C.

OFFICERS: George W. Colburn (George Colburn Laboratory), *President;* G. Carleton Hunt (General Film Laboratory), *Vice-President;* Dudley Spruill (Byron, Inc.), *Secretary;* Kern Moyse (Peerless Film Processing Corp.), *Treasurer.*

BOARD OF DIRECTORS: Floyd Weber; Byron Roudabush (Byron, Inc.); Sidney Solow (Consolidated Film Industries); Reid H. Ray (Reid H. Ray Film Industries) all 2-year terms. James Barker (Capital Film Lab); and Leon Shelly (Shelly Films, Canada) all 1-year terms. Holdover directors are Louis Feldman (Du-Art Film Laboratories) and Spence W. Caldwell (Caldwell Films Ltd.).

MEETINGS: Held semiannually usually in connection with Society of Motion Picture and Television Engineers convention, the annual meeting has recently been designated to occur in the fall when new officers will be elected.

ACTIVITIES: Publication of booklet on "Laboratory Practices on Films for Television"; nomenclature terms defined and released periodically; complete Directory of Film Laboratories. All available from Association office. Two new committees are at work. These are "Fair Practices Committee" and the "Information Exchange Committee."

FILM PRODUCERS ASSOCIATION OF NEW YORK, INC.

OFFICE (of the Executive Director): 15 E. 48th Street, New York 17, N. Y.

OFFICERS: Lee Blair (TV and Film Graphics, Inc.), *president;* William Van Praag (Van Praag Productions, Inc.), *executive vice-president;* Robert Lawrence (Robert Lawrence Productions, Inc.), *first vice-president;* Robert Crane (Color Service Company), *second vice-president;* Albert Hecht (Bill Sturm Studios, Inc.), *secretary;* Edward Lamm (Pathescope Company of America), *treasurer.*

DIRECTORS: Above officers and Stephen Elliot (Elliot, Unger & Elliot); Sanford Greenberg (MPO Productions, Inc.); David Horne (Titra Sound Corporation); Martin Ransohoff (Filmways, Inc.); Henry Strauss (Henry Strauss & Co., Inc.); F. C. Wood, Jr. (Sound Masters, Inc.).

PAST PRESIDENTS: (Directors) Robert Lawrence (Robert Lawrence Productions, Inc); Walter Lowendahl; Peter J. Mooney (Audio Productions Inc.); David Pincus (Transfilm-Caravel, Inc.); Harold Wondsel (Wondsel, Carlisle & Dunphy); Nathan Zucker (Dynamic Films, Inc.).

MEMBERS: American Film Producers; Audio Productions, Inc.; John Bransby Productions, Ltd.; Craven Film Corporation; Dynamic Films, Inc.; Elliot, Unger & Elliot (Division Screen Gems); Filmex, Inc.; Filmways, Inc.; Gerald Productions, Inc.; Gold Medal Studios, Inc.; HFH Productions; Klaeger Film Productions; Robert Lawrence Productions, Inc.; MPO Productions, Inc.; Owen Murphy Productions, Inc.; Pathescope Company of America, Inc.; Production Center, Inc.; Sarra, Inc.; Fletcher Smith Studios, Inc.; Sound Masters, Inc.; Henry Strauss & Company, Inc.; Bill Sturm Studios, Inc.; Televenture, Inc.; Transfilm-Caravel, Inc.; TV & Film Graphics, Inc.; Van Praag Productions, Inc.; VPI Productions, Inc.; Roger Wade Productions, Inc.; Wondsel, Carlisle & Dunphy.

ASSOCIATE MEMBERS: E. J. Barnes & Co., Inc.; Bonded Film Storage Co., Inc.; Camera Equipment Co., Inc.; Camera Mart, Inc.; Cineffects, Inc.; Color Service Co.; Comprehensive Service Corp.; Consolidated Film Industries; Du Art Film Labs, Inc.; Eastern Effects, Inc.; Florman & Babb, Inc.; Forrell, Thomas & Polack Associates, Inc.; Mecca Film Labs, Inc.; Metropolitan Sound Service, Inc.; Movielab Film Labs, Inc.; Music Makers, Inc.; Pathe Laboratories, Inc.; Precision Film Labs, Inc.; Preview Theatre, Inc.; Reeves Sound Studios, Inc.; Signature Music, Inc.; SOS Cinema Supply Corp.; Termini Videotape Service; Titra Sound Corporation.

EXECUTIVE DIRECTOR: Irving W. Cheskin.

PURPOSE: At monthly meetings and through active committees, this organization works to advance the motion picture production industry in all its branches; to establish and maintain a high standard of ethics among producers, their employees, their suppliers and their clients; to distribute accurate information with regard to technical improvements; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

FILM PRODUCERS ASSOCIATION OF MINNESOTA

OFFICERS: Alfred K. Peterson (Promotional Films, Inc.), *president;* Cliff R. Sakry (Promotional Films, Inc.), *executive secretary;* William Heideman (Authony Lane Film Studios, Inc.), *treasurer;* Reid H. Ray (Reid H. Ray Film Industries, Inc.), *manager;* William S. Yale (Empire Photosound, Inc.), *manager, 2-year term;* Ellsworth Polsfuss (Reid H. Ray Film Industries, Inc.), *manager, 1-year term.*

MEMBERS: Anthony Lane Film Studios; Thos. Countryman Film Productions; Empire Photosound, Inc.; Film Productions, Co.; George Ryan Films, Inc.; Griffith B. Wren Films, Inc.; Promotional Films, Inc.; Reid H. Ray Film Industries, Inc.

PURPOSE: The advancement of the arts and crafts of film production for improved client relations and the exchange of technical information.

PROJECTS: Publicity and public relations campaign to build recognition and prestige of the local film industry, and to inform business and industry of the many types of uses and advantages of films.

MEETINGS: Third Monday of each month, 6:30 P.M Minneapolis.

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

OFFICE (of the President): 85 Yorkville Avenue, Toronto 5, Ontario.

OFFICE (of the Secretary-Treasurer): Room 110, 77 York Street, Toronto, Ontario.

OFFICERS: Gerald S. Kedey (Motion Picture Centre Limited, Toronto), *president;* Henry A. Michaud (Omega Productions, Inc., Montreal), *first vice-president;* John T. Ross (Robert Lawrence Productions (Canada) Ltd., Toronto), *second vice-president;* Spencer W. Caldwell (S. W. Caldwell, Limited, Toronto), *immediate past president;* Frank A. Young, Room 110, 77 York Street, Toronto, *secretary-treasurer.*

DIRECTORS: B. J. Bach (Cinesound Limited, Toronto); Alasdair Fraser (Crawley Films Limited, Montreal); E. W. Hamilton (Trans-Canada Films Limited, Vancouver); Ralph Foster (Meridian Films Limited, Toronto); Douglas M. Robinson (Fifeshire Motion Pictures Ltd., Toronto); A.T.E. (Ted) White (Eastern Film Laboratories Ltd., Halifax, Nova Scotia). *(Continued on page 26)*

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PRODUCER & LABORATORY GROUPS

(CONTINUED FROM PAGE TWENTY-FOUR)

MEMBERSHIP: Canadian firms, partnerships and corporations engaged in motion picture production or laboratory work are eligible for Active Membership. Persons, firms or organizations acceptable to the membership, interested in the furtherance of the motion picture production industry in Canada are eligible for Associate Membership. Present membership, 44 Active and 9 Associate for a total of 53.

PURPOSE: To promote and conserve the common interest of those engaged in the motion picture industry in Canada by maintaining the highest possible standards in the production of motion pictures for commercial, theatrical or television release and in all laboratory processing; to correct abuses; secure freedom from unjust and unlawful exactions, encourage co-operation in the industry and with other associations; to encourage government agencies to have required films let by tender to private producers.

1960 ACTIVITIES: 1. Continuation and expansion of functions of the Association. 2. Follow up on Brief to Federal Government which makes recommendations concerning "The Development of the Film Industry of Canada." 3. To acquaint industry, advertising agencies, television networks and other potential sponsors with the work of Canadian film producers. 4. Continue workshop and seminar type of meetings. 5. Develop a more specific program for laboratory members. 6. Increase Associate Membership and integrate them with the work of the Association.

INTERNATIONAL SCREEN ADVERTISING SERVICES

Founded, 1953

OFFICE (of the Secretary): 24, avenue Marceau—PARIS 8eme—FRANCE.

OFFICERS: Enrico Martini-Mauri (S.I.P.R.A., Italy), *president;* Fritz Rothschild (Deutsche Commerciale Filmwerbung GmbH, Germany), *vice-president;* Rene Stora (Publi-Cine, Belgium), *vice-president;* Ernest Pearl (Pearl & Dean Overseas Ltd., Great Britain), *founder president;* and Pierre Picherit (Cinema & Publicite, France), *general secretary.*

MEMBERS: Lowe Argentina S.A.I.C. (Argentina), Featured Theatre ADS (Australia), Publi-Cine (Belgium), Adfilms Limited (Canada), Emelco Chilena (Chile), Corafilm (Colombia), Cine-Sistema S.A. de Cuba (Cuba), Gutenberghus Reklame Film (Denmark), Societe de Publicite S.A.E. (Egypt), Publicity Office Press & Information (Ethiopia), Finlandia Kuva Oy (Finland), Cinema & Publicite (France), Deutsche Commerciale Filmwerbung GmbH (Germany), Pearl & Dean Overseas Ltd. (Great Britain), Bureau Voor Theater Reclame (Holland), Blaze Advertising Service (India & Ceylon), Iraq Screen Advertising Ltd. (Iraq), S.I.P.R.A. S.P.A. (Italy), Cine-Sistema S.A. de Mexico (Mexico), Screens Advertising Ltd. (New Zealand), Sverdrup Dahl A S (Norway), Belarte (Portugal), Alexander Films S.A. Pty. Ltd. (South Africa), Movierecord S. A. (Spain), Association of Theatre Screen Advertising Companies (United States of America).

PURPOSE: The promotion and development of cinema screen advertising internationally and the promotion of interests of screen advertising contractors on an international level. The organization also provides a central information service for its members, and promotes trade among them by pooling distribution facilities.

1960 ACTIVITIES: The 7th International Advertising Film Festival, June 13 to 17, Venice, Italy. Regular meetings dealing with problems of international screen advertising.

INTERNATIONAL SCREEN PUBLICITY ASSOCIATION

OFFICE: 11 Hill Street, London, W. 1, England. CONTACT: Lionel Gale, *general secretary.*

OFFICERS: Jean Mineur (France), *president;* Friedrich-Georg Amberg (Germany), Bill Annett (Great Britain), Massimo Momigliano (Italy), *vice-presidents.*

MEMBERS: Chas. E. Blanks Pty. Ltd. (Australia); Belgique Cine Publicite (Belgium); Les Films Ekebo (Belgian Congo); Ellaby de Colombia (Colombia); The Cyrenaica Cinema Co. (Cyrenaica); Bergenholz Film (Denmark); Suomi-Filmi Oy (Finland); Jean Mineur Publicite (France); Deutsche ISPA Arbeitsgemeinschaft (Germany); Rank Screen Services Ltd. (Great Britain); Cefima-Film (Holland); United Film Makers (India); Organizzazione Pubblicitaria Schermo, S.P.A. (Italy); Ellaby de Mexico (Mexico, Venezuela); Sma-film S A (Norway); AB Svensk Filmindustri (Sweden); Central-Film (Switzerland); Filmlets (S.A.) Ltd. (Union of South Africa, British East Africa, Portuguese East Africa, Rhodesia and Nyasaland, South-West Africa).

PURPOSE: To develop members' business in foreign countries and in their own countries, and to exchange information, ideas, film scripts, publications and all other matters of interest to members. To represent and promote interest and advancement of members both in their own countries and abroad.

MEETINGS: Executive Committee meetings held quarterly. 1960 Annual General Meeting in September in Venice, date not set.

1960 ACTIVITIES: The 7th International Advertising Film Festival, June 13-17, Venice, Italy. (Joint sponsor with International Screen Advertising Services).

Late Arrivals, Listing Errors to Be Published in First Review Supplement

Literally thousands of items have been received from worldwide sources for the largest, most authoritative listing of producers available anywhere. Inevitable oversights, listing text received after extended deadlines and any errors noted will be covered in Production Review Supplement pages in Issue 2, Volume 21.



It's the Picture That Counts . . .

For quality production, more and more of the quality accounts are entrusted to MPO's care . . . and below is a list of companies whose motion pictures* are currently being produced by MPO:

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INTERNATIONAL BUSINESS MACHINES CORP.
JOHNSON & JOHNSON
MONSANTO CHEMICAL COMPANY
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

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Professional Film and Television Groups

SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

OFFICE: 55 West 42nd Street, New York 36, N. Y.

OFFICERS: Dr. Norwood L. Simmons (West Coast Division, Motion Picture Film Department, Eastman Kodak Company), *president*; John W. Services, (Vice-President, National Theatre Supply Company), *executive vice-president*; Barton Kreuzer (Marketing Manager, Astro-Electronics Products Division, Radio Corporation of America), *past-president*; Deane R. White (Photo Products Department, E. I. duPont de Nemours & Company, Inc.), *engineering vice-president*; Glenn E. Mathews (Eastern Kodak Company), *editorial vice-president;* Ethan M. Stifle (Eastman Kodak Company), *financial vice-president;* Reid H. Ray (Reid H. Ray Film Industries), *convention vice-president*; Garland C. Misener (Capital Film Laboratories), *sections vice-president*; Wilton R. Holm (E. I. duPont de Nemours & Company, Inc.), *secretary*; G. Carleton Hunt (General Film Laboratories), *treasurer*; Charles S. Stodte, *executive secretary.*

LOCAL SECTION CHAIRMEN (for contact): Atlanta—Alva B. Lines, 179 Spring Street, N.W., Atlanta, Ga.; Boston—Edward H. Rideout (Avco Research & Advanced Development), 750 Commonwealth Avenue, Boston, Mass.; Canadian—Findley J. Quinn (Transworld Film Laboratories, Ltd.), 4824 Cotedes Neiges Road, Montreal, Quebec; Chicago—William H. Smith, 201 West Ivy Street, Chesterton, Ind.; Dallas-Fort Worth—Phil Wygant, 6021 Plants Avenue, Fort Worth, Texas; Hollywood—Robert G. Hufford (Eastman Kodak Company), 6706 Santa Monica Boulevard, Hollywood, Calif.; Nashville—William R. McCown, P.O. Box 6215, Nashville, Tenn.; New York—Edward M. Warnecke (Eastman Kodak Company), 342 Madison Avenue, New York, N.Y.; Rochester—Roland E. Connor, 35 Chatham Park, Rochester, N.Y.; San Francisco—Werner H. Ruhl, 415 Molimo Drive, San Francisco, Calif.; Washington, D.C.—Howland Pike, R.D. 2, Silver Springs, Md.

COMMITTEE CHAIRMEN: J. L. Pettus (Commercial Electronics Products, Radio Corporation of America), sound; R. G. Herbert (Bell & Howell Company), 16 & 8mm; R. E. Birr (General Electric Company), ASA sectional committee PH22; Walter Beyer (Motion Picture Research Council), film projection practice; W. T. Wintringham (Bell Telephone Laboratories), television; E. H. Reichard (Consolidated Film Industries), laboratory practice; R. M. Morris (American Broadcasting Company), television studio lighting; A. M. Gundelfinger (Technicolor Motion Picture Corporation), color; R. B. Dull (National Carbon Company), screen brightness; H. A. Chinn (CBS Television Network), video tape recording; F. J. Kolb (Eastman Kodak Company), standards; A. C. Robertson (Eastman Kodak Company), film dimensions.

JOURNAL: The SMPTE publishes a monthly Journal, received by all members, which contains technical articles keyed to the interests of Society members, new product information and industry news.

PURPOSE: The Society works toward the improvement, along technical lines, of film production and exhibition, television and equipment and film manufacture. Published reports, standards and specifications are made available through the Society and derive from the work of various committees.

CONVENTIONS: 87th Semi-Annual Convention, May 1-7, Ambassador Hotel, Los Angeles, Calif.; Fifth International Congress on High Speed Photography, October 16-22, Sheraton Park Hotel, Washington, D.C.

NATIONAL TELEVISION FILM COUNCIL: NEW YORK CITY

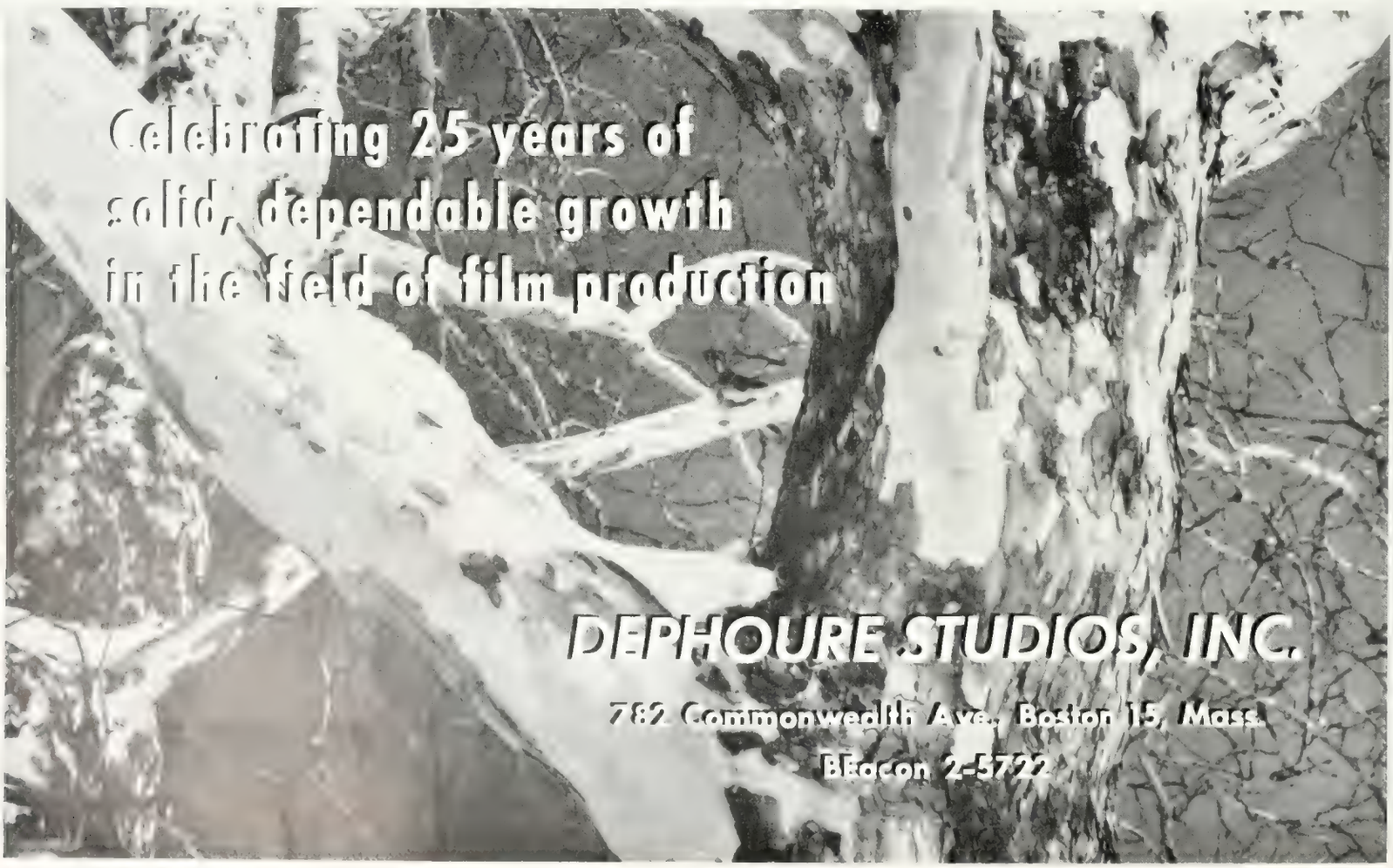
OFFICE: 200 West 57th St., New York 19, N.Y.

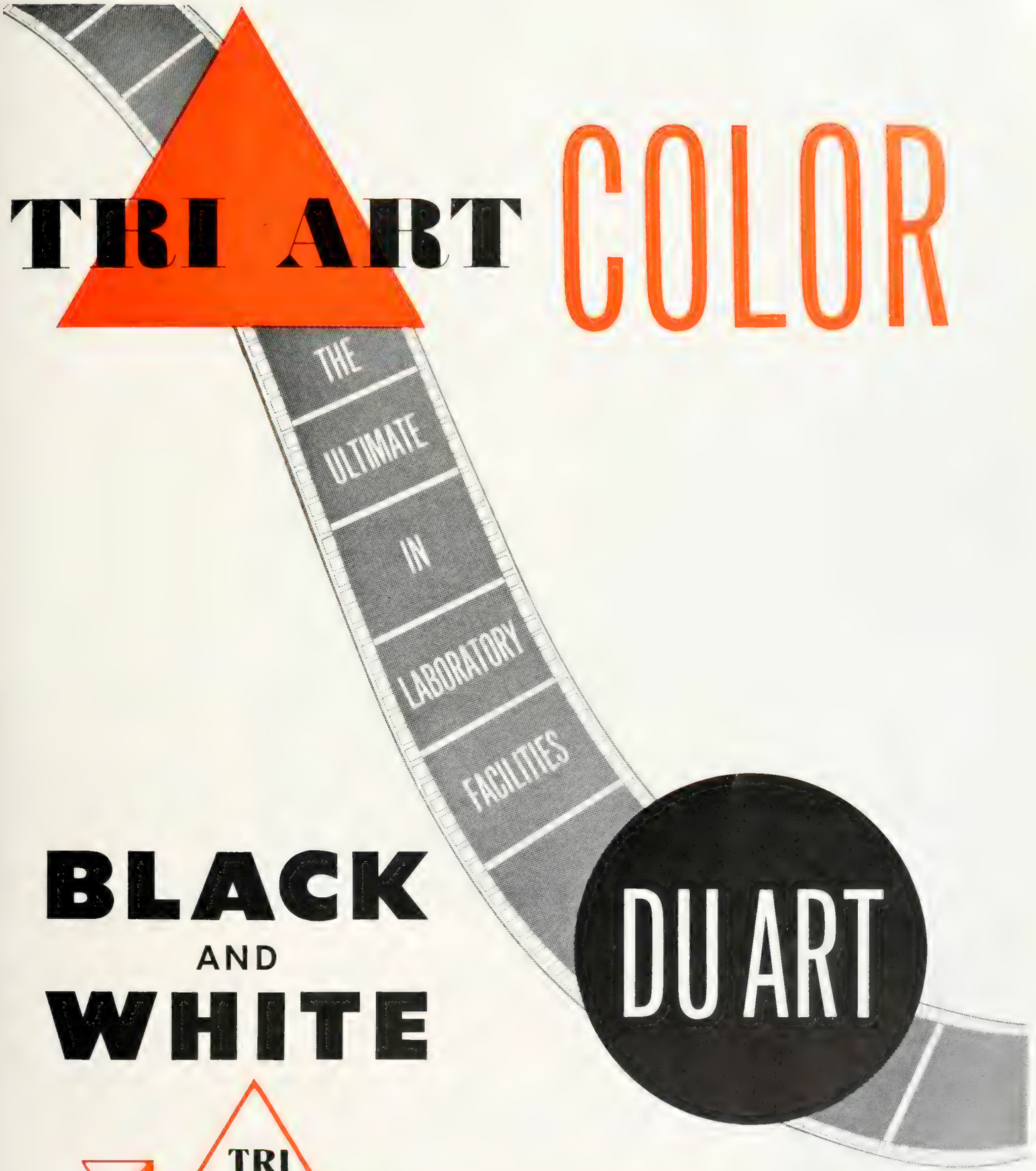
PHONE: COlumbus 5-0756.

CHIEF OFFICER: Robert Gross (American Film Producers), *president.*

EXECUTIVE SECRETARY: Bernie Haber (Batten, Barton, Durstine & Osborn).

MEETINGS: The Council meets on the fourth Thursday of each month (except July and (CONTINUED ON PAGE THIRTY-FIVE)





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WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Reid Ray Producing Satellite Film for Space Administration

☆ News from NASA: with an unfortunate lack of government funds for motion pictures, the National Aeronautics and Space Administration is relying more and more on sponsored films to tell the story of this important agency. Byron Morgan, Motion Picture Production Officer of NASA announces that a new sponsored film is in production now, titled *Project Tiros* or, in layman's lingo, project meteorological satellite. (There'll be one up in space this year, according to NASA.) The new 30-minute color film is being sponsored by RCA and produced by Reid Ray . . . NASA is using films extensively for the recent congressional briefings on the big space issue . . . The agency will make six engineering films each year for university classrooms as part of science and engineering curriculums.

* * *

Federal Aviation Agency Names Anthony Jowitt A-V Officer

☆ You'll be hearing plenty in the future about Federal Aviation Administration films. FAA has just appointed Mr. Anthony Jowitt as Audio-Visual Officer for Public Affairs. Mr. Jowitt has been in the film industry for years, most recently with the Air Force's Air Photographic and Charting Service in Orlando, Florida.

* * *

Don Baruch Observes a Tenth Anniversary in Defense Dept.

☆ Warm congratulations from film companies across the nation poured into the Pentagon office of Donald E. Baruch this month as he marked his tenth anniversary as Chief of the Production Branch, Audio Visual Division, Department of Defense. Mr. Baruch received a citation and a cash award for his outstanding job in the Public Affairs office from Assistant Secretary of Defense, Murray J. Snyder.

Mr. Baruch and his staff have processed hundreds of major productions in these past ten years. For example, in 1959 for Paramount Pictures Corporation alone, this branch handled twenty feature motion pictures, ten calling for full cooperation. Paramount executives say, "These figures do not show the many scripts that were submitted for appraisal which, for one reason or another, could not be given Department of Defense or Service cooperation." Baruch has also cooperated on many half hour films for use by the television industry.

* * *

Morse Film on Kennedy Made in Senate's Busy Film Studio

☆ The recent film which Senator Wayne Morse (D-Ore.) produced about Senator John F. Kennedy (D-Mass.) was made in the Senate recording studio, one of the busiest motion picture studios in town. Practically every congressman uses the government facility, (there is one in the House, too), for filming public service television pictures. Costs for the films come out of the Senators' pockets. A typical program is a bi-weekly, interview type report for the folks back home, although several Senators film elaborate guest programs and half hour debates.

* * *

University Film Producers to Survey School Film Facilities

☆ It has just been announced that the University Film Producers will undertake a comprehensive study of the physical facilities, staffs and programs of motion picture production units in colleges, universities and public school systems in the U. S. Director of the study, which comes under part B, title VII of the National Defense Education Act, will be Dr. Don Williams of Kansas City University, formerly of the Audio-Visual Department of Syracuse University.

* * *

"Washington Orbit" TV Film Series for Children Previewed

☆ *Washington Orbit*, a series of ten films on subjects unfamiliar to the child, was recently previewed in Washington, D. C. by Potomac Films, Inc., in association with Dorothy Looker-Evelyn Davis TV productions. The films, which are 14½ minutes long and deal with such varied subjects as the nature of glass and space craft for men, are part of the ambitious children's experimental film series produced for the National Educational Television and Radio Center.

According to Nicholas Read of Potomac, one of the few producers to participate in the program, the pictures will be shown on television after school hours and have been designed to fill the gap between closed circuit school programs and pure entertainment.

Featured in the series were some of the following Washington officials: Admiral Edward Alvie Wright, Director of David Taylor Model Basin in *Model Ships, Model Ocean*, Colonel Charles Roadman, Chief, Human Factors Division, Project MERCURY in *Man in Space*, Paul Garber, Curator, National Air Museum, Smithsonian Institution, in *Man Begins to Fly* and Dr. Paul Egli, Head, Crystal Branch, Naval Research Laboratory, in *Crystal Power*.

* * *

Creative Arts Visualizes FHA Program on Housing's Future

☆ . . . Barring an atomic war or serious depression, the Federal Housing Administration predicts that there will be seventy-five million owner-occupied homes in the year 2000, the typical home costing from $20,000 to $25,000.

This rosy outlook, which includes the news that the average family income will jump from today's $5,100 to $10,000, has been recorded in approximately forty minutes of color slides for the FHA by Creative Arts of Washington, D. C. The slides and script will be distributed by the seventy-five field offices of the housing agency.

* * *

Anna Hyer Heads CINE As Dr. Wigren Returns to Houston

☆ Dr. Anna Hyer of the National Education Association has replaced Dr. Harold Wigren as coordinator of the Committee on International Non-Theatrical Events (CINE). Dr. Wigren has returned to the Houston Public Schools.

* * *

Blackhawk Films Gets Defense Okeh on 8mm History Series

☆ The Department of Defense has approved three 8mm films for Blackhawk Films of Davenport, Iowa. From D. O. D. stock footage, this company, which is a division of the Easton-Phelan Corporation, will produce *Victory Over the Luftwaffe, Air Offensive in the South Pacific* and *Explorer I and Explorer III*.

Blackhawk has future plans for 8mm films on the histories of various divisions, "Operation Deepfreeze," on the Navy's frogmen, and other subjects.

Donald E. Baruch, Chief, Pro-

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VIDEOTAPE

duction Branch, Audio Visual Division, Office of the Assistant Secretary of Defense, says that his office is always interested in cooperating on productions of this type. "And for those in the 8mm field, we particularly think that the story of *today* is the story to tell."

* * *

Post Office, Navy Cooperate on Film Story of "Mail Call"

☆ For the two and one-half million military and civilians overseas, mail call is a vital link to home. Miles at sea, or deep in the Antarctic, Americans know that the mail will come through.

The United States Post Office Department, in cooperation with the U. S. Navy, has just completed a 13½ minute film titled *Mail Call*, which documents the dramatic ways in which mail is delivered by helicopter, parachute and "high line." Many of these thrilling maneuvers have never before been captured on film.

Opening with a 1½ minute introduction from Admiral Arleigh Burke, Chief of Naval Operations, and Postmaster General Arthur Summerfield, the film "follows" a letter mailed from Washington, D. C. to a sailor in the blue waters of the Mediterranean.

Included in the 16mm black and white sound picture, is coverage of the famous guided missile mail which was sent to President Eisenhower.

Technical advisors for the Navy on *Mail Call* were Commander Barney Solomon and Lt. James M. Hession. The Post Office was represented by Rohe Walter, as Technical Supervisor and the film was produced by Meyer Hanson of that department. *Mail Call* was shot in 16mm but 35mm prints are being made for theatrical release across the nation.

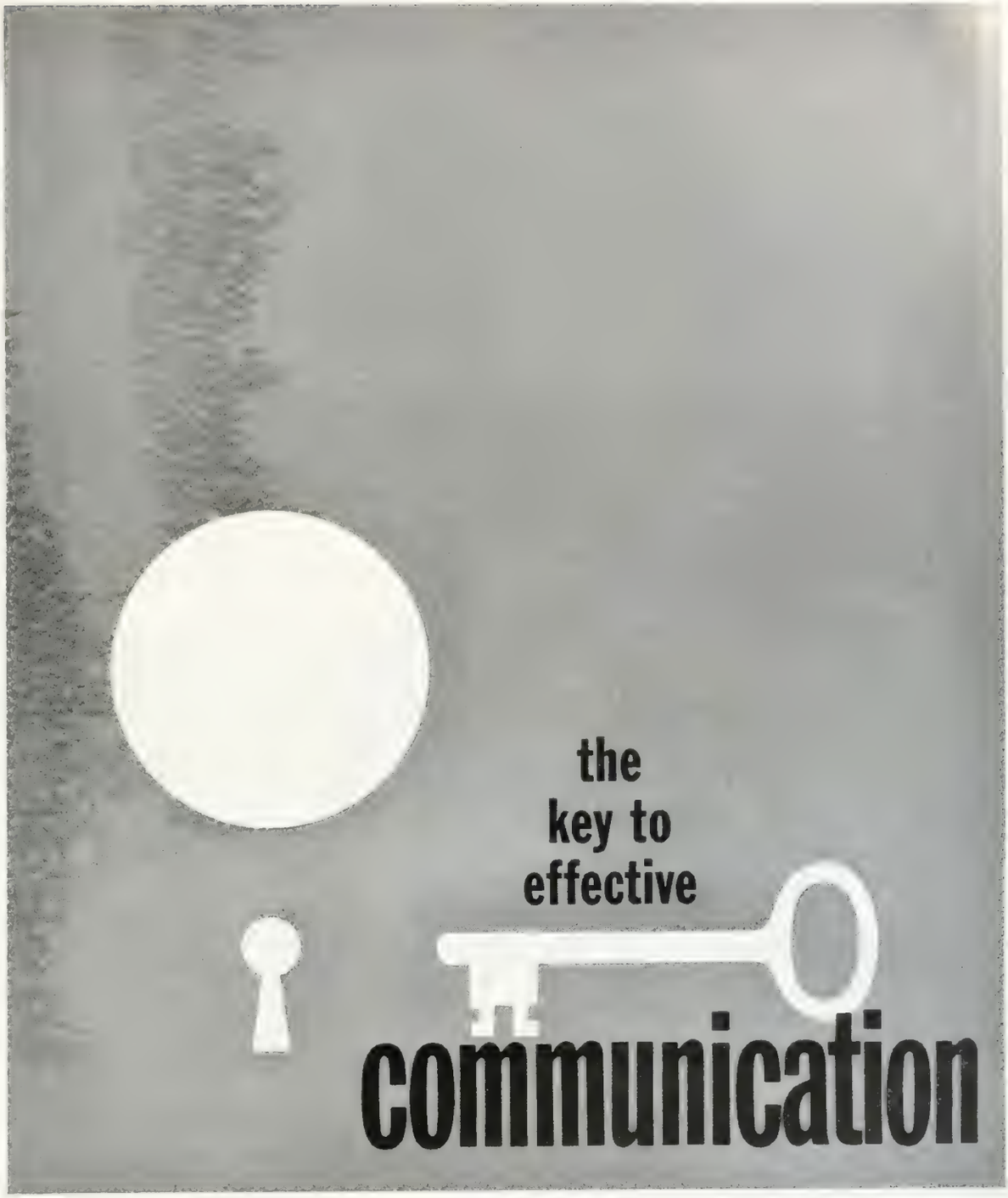
Approximately 600 copies of the public service picture, narrated by John Rodney, have been ordered for distribution through local post offices.

* * *

Washington Schools Cut Back on Educational TV Classes

☆ Some 50,000 5th and 6th grade pupils in the Washington schools will be cut off from TV classes in 1961. District School Superintendent Carl F. Hansen says that a science course, which has been broadcast daily on a local TV station, is "at variance with our approved course of study at the elementary level." He suggested

(CONTINUED ON PAGE 32)



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WASHINGTON:

(CONT'D FROM PRECEDING PAGE)

that films about scientific current events and advances in research and development might be *more useful* than the daily televised course of study.

* * *

American Science Film Assn. Holds Organization Meeting

☆ Plans for the organization of the American Science Film Association are moving rapidly ahead, according to Robert E. Green, executive secretary of the National Academy of Science. The first general meeting of ASFA's organizing committee will be held the first part of March in Washington, D.C.

* * *

Architects Sponsor Unusual Film on "Man in Masonry"

☆ . . . For the American Institute of Architects, Pilgrim Film Services of Washington D. C. has just completed an unusual filmograph —with an unexpected 17 minutes of original music and only one minute of narration. *Man in Masonry* was filmed in 16mm Black and White. Pilgrim is responsible for the "puppet style" TV spots for the farm census, too.

* * *

Agriculture's "Breakthrough" for School "Career Day" Use

☆ . . . *Breakthrough!* This is the title of the 27½ minute color film to be released this month by the Department of Agriculture. Designed to intrigue—and prepare—young scientists for agricultural research, it sounds as if the picture will be a natural for screening on college campus "career days."

* * *

Not to Mention USDA, Mines . . .

☆ Some Statistics . . . Did you realize that the United States Savings Bond Division of the U. S. Treasury Department probably leads government films in quantity in the domestic field with a minimum 100,000 screenings of 16mm films per year? Considering that all of the money and talent for these films is donated by the motion picture and television industry, that seems like a mighty generous gift for Uncle Sam.

* * *

☆ . . . The AFL-CIO has renewed their contract with Phil Martin of Norwood Studios for one more year of the popular, Sunday morning *Americans At Work* television series. Details on Page 56!



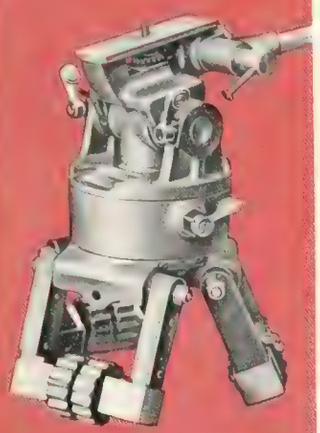
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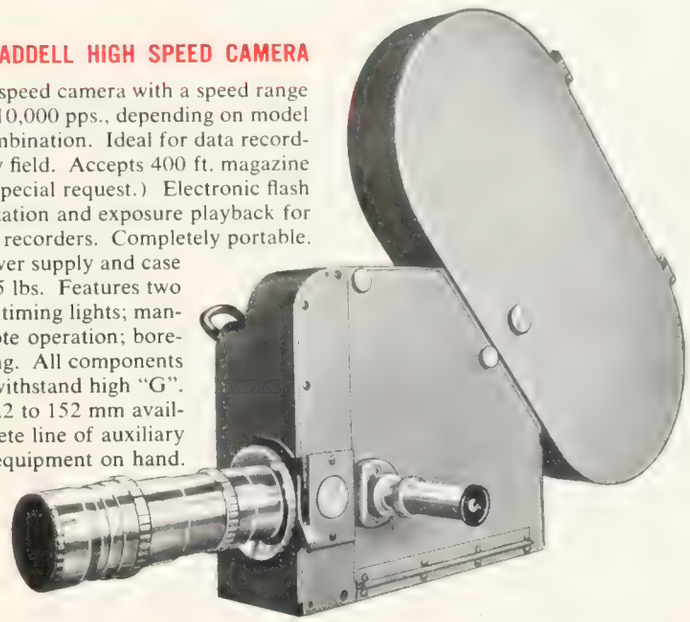
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- ☐ Kensol Hot Press
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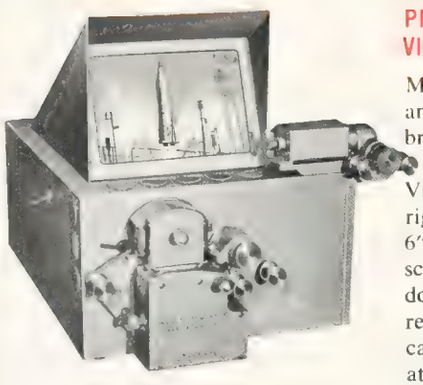
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their contract with Phil Martin of Norwood Studios for one more year of the popular, Sunday morning *Americans At Work* television series. Details on Page 56!

Professional Film and Television Groups

(CONTINUED FROM PAGE TWENTY-EIGHT)

August) in New York City, where its active membership is primarily located.

ACTIVITIES: Quarterly forums on subjects of industry-wide interest; symposiums on television-film problems; talks by members and guest speakers; annual awards to outstanding TV-film personalities in recognition of their encouragement of the use of film on TV. "Operation Videofilm" was NTFC's major project during 1959.

PURPOSES: To act as "United Nations" of the TV-film industry, providing a clearing house for all segments of the trade and a place for solving mutual industry problems; to improve technical and commercial operations in TV-film broadcasting; to provide a means for various segments of the industry to settle differences through amicable compromise and cooperation.

CANADIAN FILM INSTITUTE

NATIONAL OFFICE: 1762 Carling Avenue, Ottawa 3, Ontario, Canada.

OFFICERS: His Excellency Major-General Georges P. Vanier, DSO, MC, CD, Governor-General of Canada, *honorary president*; James A. Cowan, *president*; A. L. Hepworth, *vice-president*; G. Delisle, *vice-president*; L. F. MacRae, *honorary treasurer*; Charles Topshee, *executive director*; A. R. Little, *assistant executive director*.

DIVISIONS: Canadian Federation of Film Societies, Scientific Film Division, Business Film Service.

PURPOSE: To bring together Canada's educational, scientific, cultural and community interests in the field of documentary films and to encourage and promote the study, appreciation and use of motion pictures and television as educational and cultural factors.

ACTIVITIES: Distribution of the films in the National Film Library (7000 titles in 24 special collections), Importation of films from other countries, Information Service, Preservation of films of historical interest, Distribution of sponsored films, Canadian Film Awards, Children's film programming, Special services in the fields of business films, scientific films, films on art, films for UNESCO'S East-West project, medical films, etc.

ANNUAL MEETING: Probably October in Ottawa.

PUBLICATIONS: Monthly Bulletin, Catalogues, Special Subject Listings of Films, Evaluations, Handbook for Film Societies, Information Sheets on selected entertainment films, C.F.F.S. Bulletin.

COMMITTEES: Canadian Film Awards, Canadian Film Archives, Films in Adult Education, Labour Films, Canadian Centre of Films for Children.

Civic Organizations and Film Councils

THE FILM COUNCIL OF GREATER COLUMBUS

OFFICE: Memorial Hall, 280 E. Broad Street, Columbus 15, Ohio.

OFFICERS: Dr. D. F. Prugh (Director, Franklin County Historical Society), *president;* D. D. Fulmer (President, Columbus Movie Makers), *vice-president;* Mary A. Rupe (Film Librarian, Columbus Public Library), *secretary-treasurer.*

TRUSTEES: Margaret Carroll (Librarian, Columbus Public Library); Edgar E. Dale (Director of Audio-Visuals, Ohio State University); Clyde Miller (Director of Audio-Visual, Ohio State Department of Education).

PURPOSE: To promote a greater interest in the production and use of films by schools and universities, public service organizations, civic groups, and business firms and industries. The use of these organizations of film producers in the Columbus area and the State of Ohio is also stressed.

1960 ACTIVITIES: The Eighth Annual Columbus Film Festival, an award Banquet featuring the "Chris" Award, May 4-5, 1960.

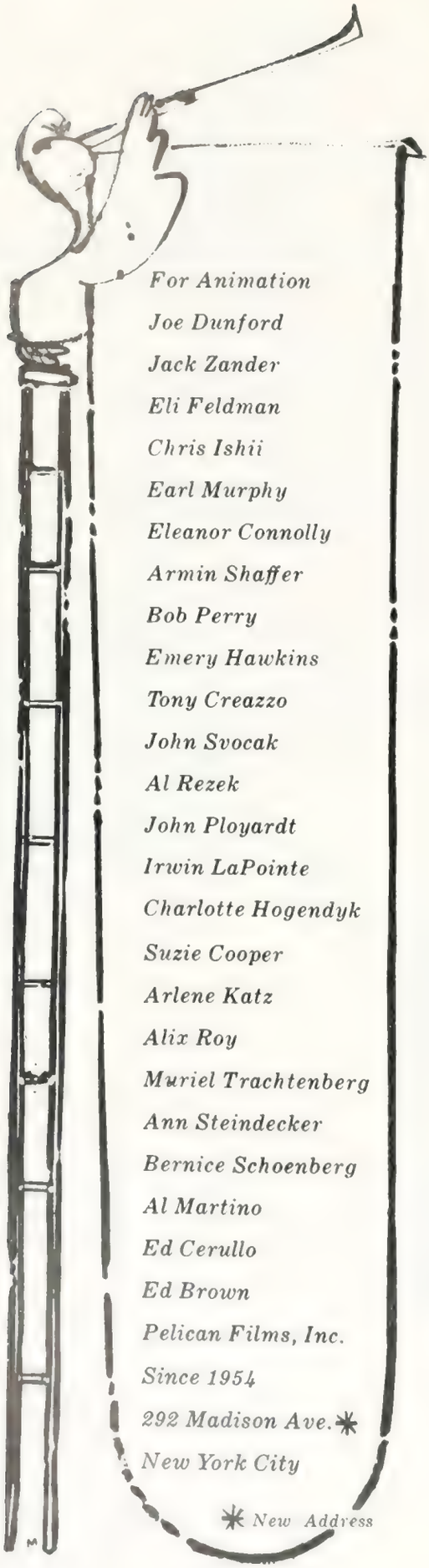
AFFILIATES: Columbus Area Chamber of Com-

(CONTINUED ON PAGE TWO HUNDRED SEVEN)

NEWS FILM INC

a MARATHON TV NEWSREEL affiliate

TEN EAST FORTY-NINTH STREET, NEW YORK 17, N. Y. • MURRAY HILL 8-6043



The Wide World of Sponsored Pictures

Brief Reports on Current Technical and Promotional Films

"Drama of Metal Forming" Joins Shell Film Library

☆ A newly-released Shell Oil Company color film, *The Drama of Metal Forming*, shows "more of the inside of a steel mill than you could see if you went through the mill itself."

The 28-minute sound film shows how giant machines and intricate processes forge a massive turbo-generator weighing a hundred tons; contrasts this huge operation with scenes of the drawing of copper wire down to a few thousands of an inch in diameter. Scenes include hot and cold rolling, tube forming (seamless and welded), wire drawing, forging, extrusion, deep drawing and pressing. The film also explains the precise lubrication demanded by the range of processes — from massive to delicate—in the metal forming industry.

The new picture is the latest addition to the science section of the Shell film library. Like others in this collection it is offered free to schools, clubs and other interested groups. For address of Shell source nearest you write the Shell Film Library, 50 W. 50th St., New York 20, N.Y., mentioning BUSINESS SCREEN.

* * *

Principles of Air Gaging Shown in Federal's Film

☆ A new 16mm color film describes the fundamental principles of measuring dimensions with air pressure and how these principles are used to obtain a high degree of gaging accuracy and reliability.

The sound film, *Dimensional Gaging With Air*, was produced by Worcester Film Corporation for the Federal Products Corporation of Providence, R. I.

The film shows tests to illustrate the principles and demonstrations to illustrate the practical applications and possibilities. Scenes show how air gages are used in general machine shop gaging, and how they are applied to high-production multiple inspection and to various types of machine control.

The 42-minute technical film discusses the air gaging systems in common use, showing how each operates and where it best fits into overall quality control and inspection programs.

The film contains valuable information for the experienced as well as trainee engineer.

Dimensional Gaging With Air is available on a free loan basis through the Sales Promotion & Advertising Department, Federal Products Corporation, 1144 Eddy Street, Providence 1, R. I.

* * *

John Daly Narrates Film on Assembly-Line Home Building

☆ To acquaint builders and dealers with the advantages of component-type home construction, Wood Conversion Co., St. Paul, Minn., has released a new 16mm sound film in color, with narration by John Daly, prominent TV newscaster and panel moderator.

Titled *Better Homes in Jig-Time*, the film runs 30 minutes. It shows how the "Lu-Re-Co" method can help builders and dealers control construction costs while giving the public comfort and features it desires.

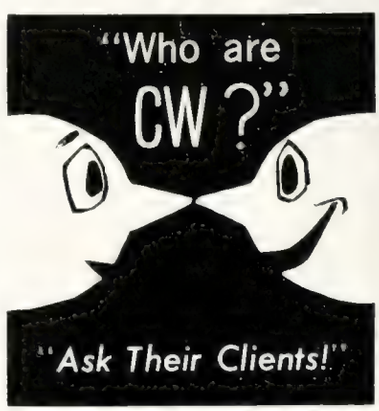
Every step of the new operation is shown, from jig tables to the erection of panels on the job and the installation of roof trusses. In addition, nine prominent dealers from various parts of the country give personal testimonials.

Better Homes in Jig-Time was written and directed by John Driemen and produced by Rusten Film Associates, Minneapolis.

* * *

Show "Patterns of Progress"

☆ *Patterns of Progress* is a new film offered TV stations by Modern Talking Picture Service, Inc., New York. With superb photography and a catchy original musical score, this film tells the story of the textile industry today. Burlington Industries, Inc., sponsors this 26-minute film.

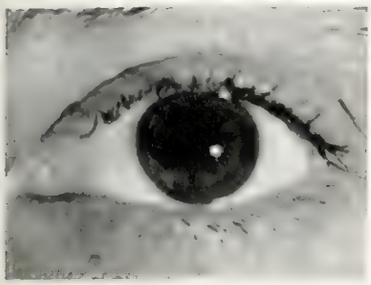


For more about CW see our ads on pages 42, 46, 66, 68, 71, 87, 88 & 90.

"Selling is Mental..."

. . . designed for immediate sales results!

★ START TODAY! ★ HELP YOUR SALESMEN TO INCREASED SALES WITH "SELLING IS MENTAL"!!



Here is a brand-new sales-development program that guarantees maximum results! Give your salesmen a fresh, more effective approach in selling!

"SELLING IS MENTAL" has 18 meetings ready to go to work immediately, making it easy for you to conduct sales meetings with minimum preparation—ease of presentation—maximum results!

Put all of your salesmen to work in the field with better selling methods!

1 "THE POWER OF MENTAL ATTITUDE IN SELLING"
2 "SELLING THE END RESULT FIRST"
3 "TURNING A DEAF EAR TO SALES RESISTANCE"
4 "DEVELOPING THE RIGHT ATTITUDE TOWARD PRICE"
5 "CLOSING THE SALE"
6 "DEVELOPING THE RIGHT ATTITUDE ON A CALL BACK"



Here is what the program consists of:

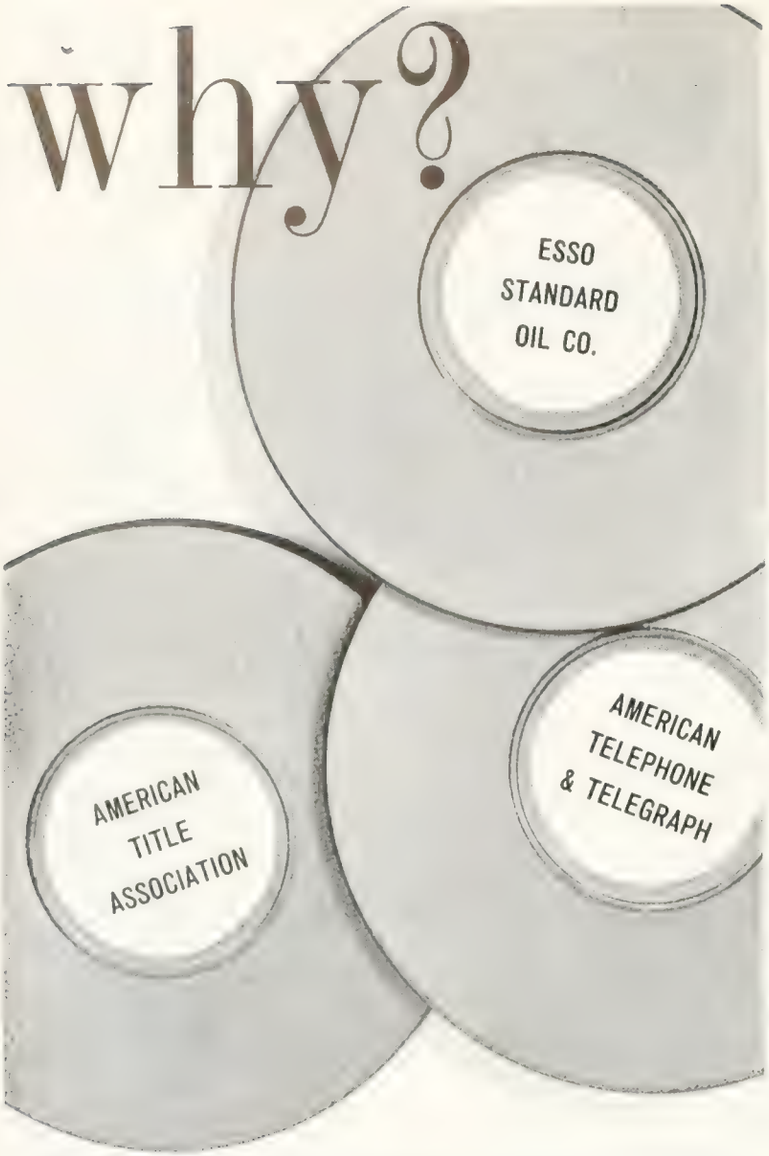
- **6 SOUND SLIDEFILMS IN COLOR–** to underscore important HOWS of selling with emphasis on dealing with people.
- **INTRODUCTORY TEXT–** to assist you in successfully launching 18 valuable meetings.
- **LEADER'S MANUAL–** to assist you step-by-step through these 18 meetings.
- **SUMMARY TEXT–** to help you drive home and nail down important points.
- **FOLLOW-UP MATERIAL–** added stimulators to send to your men following each of the 18 meetings.

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PRODUCED BY: *Rocket Pictures,* INC.

WE ALSO TAILOR FILMS TO YOUR SPECIFIC NEEDS



WHY DID MAJOR NATIONAL ORGANIZATIONS SUCH AS THESE COME CROSS-COUNTRY TO DALLAS FOR EFFECTIVE FILM PRODUCTION IN 1959?

WE THINK IT'S BECAUSE THEY DISCOVERED JAMIESON FILM COMPANY'S

* *Full Range Facilities and Capabilities*
* *Creative Skill and Organization*
* *Sensible Pricing of Top Quality Production*

. . . Perhaps 1960's Your Year to Discover

JAMIESON film company

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may we put you on the mailing list for the monthly jamieson newsletter, "close up," for stories of interest to film-makers?

The Wide World of Sponsored Pictures

Allis-Chalmers' Film Shows How Fuel Cells Operate

☆ A new 7-minute 16mm sound and color film describes the work involved in obtaining electrical energy from fuel cells. Producer was Allis-Chalmers audio-visual section.

The Fuel Cell Tractor, shows how A-C researchers tested and built the fuel cell equipment first used in a tractor for demonstration purposes.

Although the basic theory of fuel cells has been known for 150 years, this is the first time they have been put to practical use. Refinements of the original concept in the A-C labs are credited with making it practical to obtain electrical energy from a chemical reaction.

Allis-Chalmers sales offices were supplied with prints for local sales showings.

* * *

"Anatomy of an Automobile" Shows Dodges Inside & Out

☆ At the Chicago Automobile Show, in January, the heart of the Dodge exhibit was a 75-seat "Little Theater," complete with traditional marquee. Passersby stopped in to attend the showing of Dodge's 20-minute film *Anatomy of an Automobile*.

The film tells the story of Dodge's new unit construction, and previews models of the 1960 Dodge line, including the compact Dart model.

* * *

'By Invitation Only' Tells Story Of Closed-Circuit Television

☆ The story of closed-circuit television as a business marketing medium is told in a new film, *By Invitation Only*, produced by Theater Network Television, Inc., and narrated by John Daly.

The 18-minute film is available from TNT for showings to business and advertising executives and associations. It "stars" the companies, products and executives of American industry who have used closed-circuit TV.

Sequences from actual uses of closed-circuit TV, including marketing telecasts, the first electronic press conference, and the largest single business meeting in history, are included.

Showings may be arranged through Theater Network Television, Inc., 575 Madison Avenue, New York 22, N. Y.

"American Odyssey," Free TV Series, Booked in 35 Markets

☆ *American Odyssey*, a free-film anthology, prepared by Association Films for sustaining TV use has been booked by stations in 3 markets. The half-hour series is available to stations on a 26-, 3 or station-option weekly basis. An extensive direct-mail and personal contact campaign is being put behind *Odyssey* to line up as many stations as possible in major and secondary markets.

Films in the series include Gulf Oil Company's *Unseen Journey*, *Summer of Decision*, a drama of urban social work; *Washington at Work*, from the Kiplinger editors, and Hamilton Watch Company's *The Ages of Time*.

To help stations build audience continuity for the series, Association Films has produced a special opening (featuring the American Eagle in woodcut) and closing to showcase each film. A community service announcement at the conclusion tells viewers that *Odyssey* subjects are available on a free loan basis to churches, clubs and local organizations.

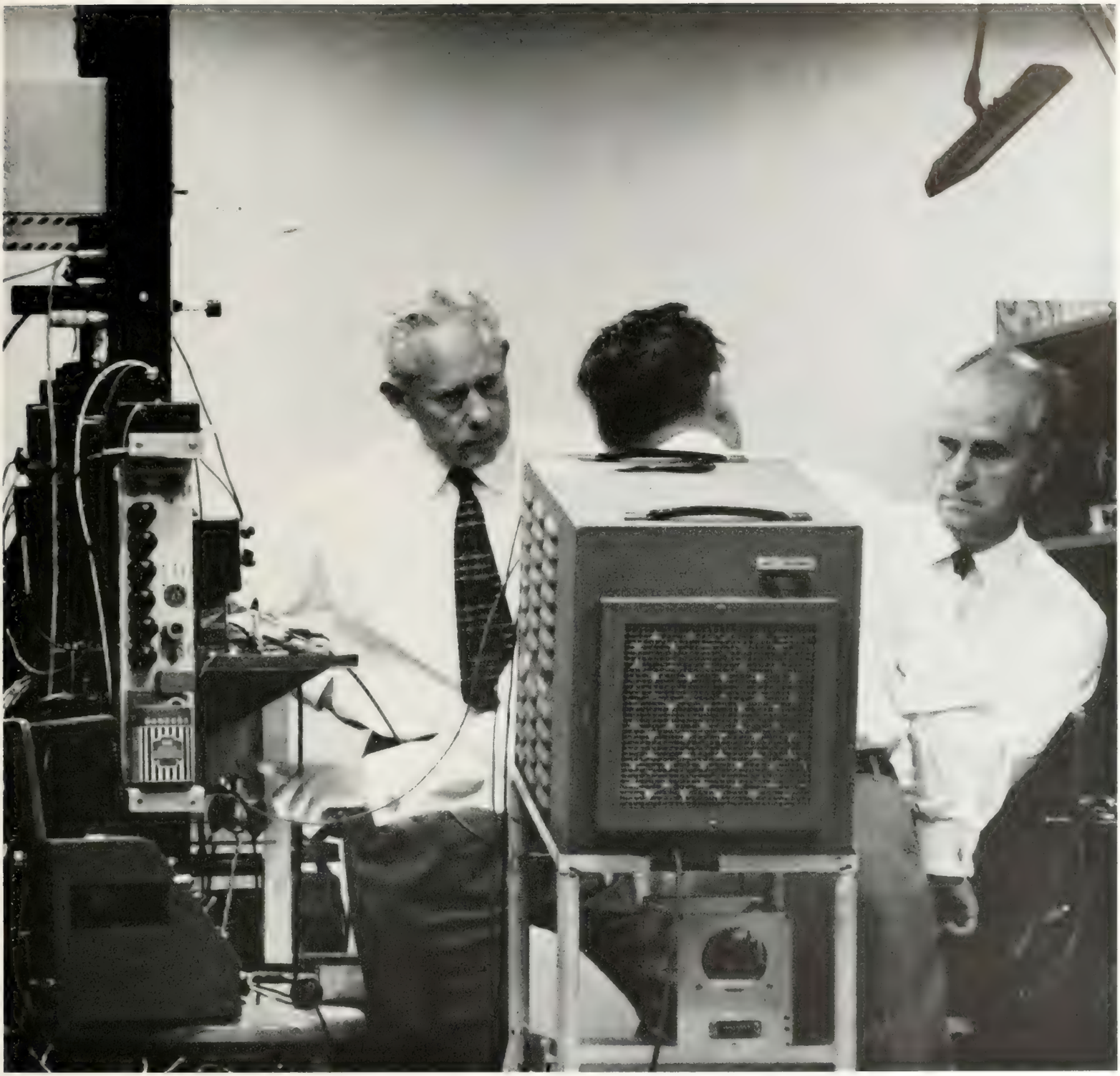
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HOLLYWOOD

Quality Query #1

Audiences remember what they see, forget what they hear. Will your film still make its points with the sound turned off?

Audiences remember things best when they are related, in patterns. The pattern of a film is its continuity. Is your continuity on the sound track, or on the screen?

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Their after hours talk is all about you

Solving problems related to all types of film processing is their business. Out of their discussions also come ideas for saving you time—and money. Forty-five years of experience mean superior quality and service—plus dependability.

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AUDIO-VISUAL COMMISSION ON PUBLIC INFORMATION

OFFICE: Room 2230, 250 West 57th Street, New York 19, N.Y.

OFFICERS: Harold E. Hill (National Association of Educational Broadcasters, Urbana, Illinois), *chairman*; Charles F. Schuller (Audio-Visual Center, Michigan State University, East Lansing, Michigan), *vice-chairman*; Emily S. Jones (Educational Film Library Association, New York, N.Y.), *secretary*.

EXECUTIVE COMMITTEE (in addition to officers): Anna L. Hyer (Department of Audio-Visual Instruction, NEA, Washington, D.C.); Don White (National Audio-Visual Association, Fairfax, Virginia).

PURPOSE: A joint committee of nine national organizations concerned with the improvement of instruction through wider and better use of audio-visual materials and methods. The Commission has prepared and distributed several publications including "Telling Your A-V Story," "Gateway to Learning," "A Crisis in Education," "A-V on the Air," "Launching Your A-V Program" and "Audio-Visual Facilities for New School Buildings," and "The Case of the Curious Citizen," a color slidefilm tape recorded presentation of a good audio-visual program in action. In process is a study of school A-V budgets about to be published through the U.S. Office of Education. Also in process—a handbook on use of A-V in religious education—in cooperation with the Religious A-V Committee.

National Organizations In the Audio-Visual Field

CATHOLIC AUDIO-VISUAL EDUCATORS ASSOCIATION

ADDRESS: Box 618, Church Street P. O., New York 7, N.Y.

OFFICERS: Rt. Rev. Monsignor Leo McCormick, Ph.D., *president*; Reverend Michael Mullen, C.M., *vice-president*; Reverend Sister Jean Philip, O.P., *secretary*; Reverend Joseph Coyne, O.S.A., *treasurer*.

PURPOSE: To further the use of Audio-Visual equipment and materials in Catholic education and to encourage production of suitable films for Catholic school use.

ANNUAL CONVENTION: CAVE is coordinating its ninth Annual Convention with the National Catholic Educational Association national convention April 19-22 in Chicago. Audio-Visual equipment and materials may be exhibited at this joint convention. No registration fees are required.

OFFICIAL PUBLICATION: The Catholic Educator.

EDUCATIONAL FILM LIBRARY ASSOCIATION, INC.

OFFICE: 250 West 57th Street, New York 19, N.Y.

OFFICERS: Elliott H. Kone, *president*; Galon Miller, *vice-president*; Frederic A. Krahn, *secretary*; Emily S. Jones, *administrative director*.

COMMITTEES: Evaluations—Laulette Lewin; Nominations—Mrs. Carol Hale; Membership—Galon Miller.

MEMBERSHIP: (Constituent)—460 nonprofit educational institutions; (Service)—50 commercial organizations and interested individuals; 4 international members—government agencies, film groups of other countries; 34 submemberships; 108 personal memberships.

PURPOSE: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service.

1960 AMERICAN FILM FESTIVAL: April 20-23, New York City.

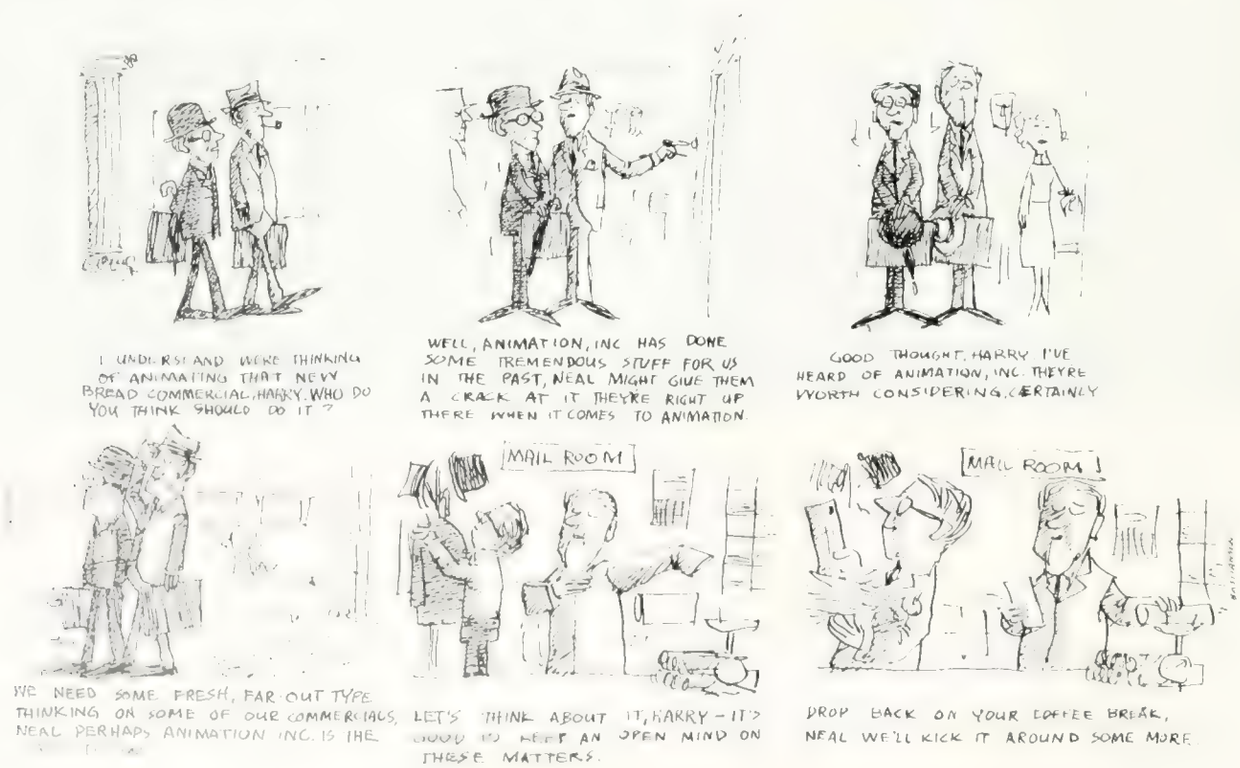
PUBLICATIONS: For members—Evaluations, EFLA Bulletin, Service Supplements and Film Review Digest. A catalog containing descriptions of EFLA "General" publications is provided by the Association.

DEPARTMENT OF AUDIO-VISUAL INSTRUCTION NATIONAL EDUCATION ASSOCIATION

OFFICE: 1201 16th Street, N.W. Washington 6, D.C.

CONTACT: Anna L. Hyer, *executive secretary*.
OFFICERS: James D. Finn (professor of education, University of Southern California, Los Angeles), *president*; Ernest Tiemann (Direc-

(CONTINUED ON PAGE SIXTY-TWO)



animation inc. 736 n. seward street hollywood 38, california HOllywood 4-1117 | motion pictures

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- LIVE SHOWS
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To help make your product top choice, the Regan organization offers broad experience arming salesmen with solid sales information for buyers.

NEW . . . LOW COST COLOR for slidefilms. The Regan *Color-Keyed* technique puts full color into B&W slidefilms for only *pennies* more per frame than B&W production costs. Write for information and free sample film strip.

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Business Films at the American Festival

Sponsored Films, Winners of Many Blue Ribbons in 1959, to Be Well Represented at Second American Film Festival

With Film Entries ranging in content from art to the technique of selling freezers to the Eskimos, business and industrial sponsors of 16mm films and filmstrips will be well represented in almost every competition category of the second annual American Film Festival, scheduled for April 20-23 at the Barbizon-Plaza Hotel in New York City.

Festival pre-screening committees and juries will see entries produced for the nation's business screen that are as diversified as the product lines of competitors such as General Electric, General Foods and General Motors.

Business Entries Numerous

The Educational Film Library Association, sponsor of the American Film Festival, has reported an increase in the number of films submitted for all competitions in the "Business and Industry" sections of the Festival, notably those devoted to "Sales and Promotion" and "Public Relations."

But among the more than 500 films submitted for the 34 competitions of the uniquely comprehensive Festival are other sponsored films qualifying in such diverse categories as "Citizenship, Government, and City Planning," "Music, Dance, and Dramatic Arts," and "Mental Health and Psychology."

Industry is represented even in the contest devoted to "Film as Art"—with a film submitted by Paillard, Inc., manufacturers of Bolex cameras and Hermes typewriters.

Blue Ribbon Winners in '59

It is anticipated that business and industrial film sponsors will take home a good number of the 1960 Festival's Blue Ribbon Awards, as they did last year when the list of Blue Ribbon winners included Alcoa (winner in the "Architecture and Design" category), Coca Cola ("Sports, Physical Education, and Recreation"), Ford ("Geography and Travel"), and Esso ("Stories and Legends for Children").

Both labor and management will figure as sponsors of Festival film entries. With quality of 16mm production the issue at stake, industrial giants such as Allis-Chalmers, American Motors, Bristol-Meyers, Champion Paper, Chemstrand, B. F. Goodrich, Gulf Oil, International Nickel, Kaiser, Kraft Foods, Parke Davis, Shell, U. S. Steel, and Weyerhauser will meet with major union film sponsors including the AFL-CIO, the Canadian Brotherhood of Railway, Transport, and General Workers, the Glass Bottle Blowers Association, the Guild of Artist Musicians, the Textile Workers Union of America, and the United Rubber Workers.

Firms, Trade Groups Compete

Long-established firms such as Bell Telephone, Chase Manhattan, Du Pont, Johnson & Johnson, Prudential Insurance and Underwood will compete with such commercial pioneers of the electronic age as Autonetics, BOAC, IBM, Pan American, and Rocketdyne. Trade associations which have submitted films for the Festival include the American Dairy Association, the Folding Paper Box Association, the Gold Filled Manufacturers Association, the National Funeral Directors Association, the National Association of Mutual Insurance Companies, the National Association of Real Estate Boards, and the Portland Cement Association.

The list of co-operative entrants also includes the American Institute of Men's and Boys' Wear, the American Iron and Steel Institute, the Canned Salmon Institute, and the Institute of Life Insurance.

These Are "Unusual" Films

Among the many unusual films submitted are an entry depicting the life of the Apache Indians in the twentieth century, a film re-

(CONTINUED ON PAGE 44)

IMAGINATION in Films, Backed by $25 Million in Practical Experience . . . at

CW PRODUCTIONS, INC.
1037 Woodland Drive • Glenview, Ill.
Phones: PArk 9-0011, JUniper 3-0011

PROVEN SALES POWER AT POINT OF PURCHASE

SALESMATE *New* ATTACHÉ CASE

AUTOMATIC SOUND SLIDEFILM VIEWER

Open the screen — plug in — push the red button — and the show is on!







- Always ready to show. Synchronized continuous film and tape loops eliminate rewinding.
- Easy to carry. Only 19 lbs. 17"x13¼"x6".
- Nothing to set up. 100% self-contained.
- Daylight projection. No room darkening.
- Big 9"x12" screen equivalent to 17" TV screen.
- Smart attaché case makes for easy access to any office.
- Instantaneous transistor amplifier starts without warm up. No waiting.
- Running time up to 18 minutes. Presents up to 150 frames.

Fleets of SALESMATES are being used right now by many of America's leading corporations* to sell insurance, electronic computers, plastics, pharmaceuticals, television time, real estate — all kinds of goods and services.

These companies have proved that SALESMATE opens the busy buyer's door — gets him to listen to the *complete* sales story, told with dramatic color pictures and tape recorded sound. SALESMATE carries conviction — *right to the point of sale.*

No capital investment necessary

Your company can arrange for a *complete* SALESMATE program (including production of a sound slidefilm) with no capital investment. Costs can be as little as $10 per week, per salesman. Investigate the SALESMATE Program Package Plan today.

*Names on request.

CHARLES *Beseler* COMPANY

For complete information phone today or mail the coupon.

Mr. Robert Shoemaker BS-60
Charles Beseler Company
East Orange, New Jersey

Dear Bob:

☐ I'd like to hear the whole SALESMATE Story. Please come see me as soon as possible.

☐ Please send me descriptive literature on the SALESMATE.

Name _____ Title _____

Company _____

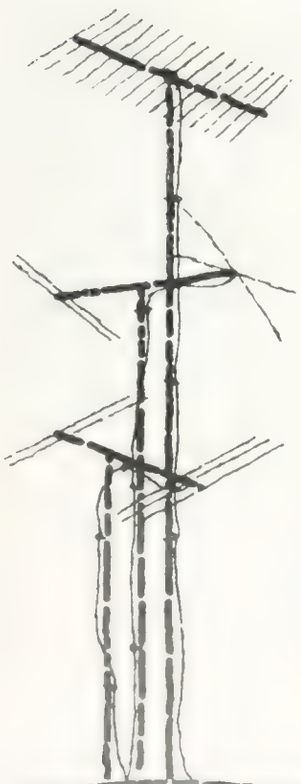
Street _____

City _____ Zone ____ State _____

"TV stations use more public service films and Videotapes from Sterling Movies U.S.A. than from any other free-film source!"

1ST. IN VIDEOTAPE SYNDICATION OF PUBLIC SERVICE PROGRAMS TO TV!

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STERLING MOVIES U.S.A. INC.

American Festival:

(CONTINUED FROM PAGE 42)

porting the events of the night of Abraham Lincoln's assassination, and another recording the capture and training of a performing whale.

These and hundreds of other entries were received during February by Pre-Screening Committees meeting in major film centers from New York to Los Angeles and led by chairmen appointed by the Educational Film Library Association. Elliott H. Kone, President of EFLA and Director of the Yale Audio Visual Center, reports that business and industry are also well represented in the membership of these committees and on the American Film Festival Juries which will vote the Blue Ribbon Award winners from approximately 250 films nominated by the Pre-Screening Committees for the final Festival competitions.

PR Directors on Committee

The committee which will review public-relations films of commercial organizations, for instance, will include the directors of public relations of several large New York corporations.

The committee which will screen films on sales and personnel training will include not only members of the faculty of the Yale Business School, but also personnel directors from a number of major industrial organizations in Connecticut.

The films on technical and industrial processes will be prejudged by industrial and technical specialists from the New Jersey area, and sales and promotion films will be winnowed by sales managers of a variety of Long Island corporations, working with members of the faculty of the Business School of Hofstra College.

Show Films Consecutively

Since the American Film Festival presents a unique opportunity to see a large number of top-quality informational films that are of particular interest in both content and technique to men and women in business and industry, high registration at the Festival is expected again this year.

According to Emily S. Jones, Administrative Director of EFLA, Festival screenings are being scheduled in such a way that competitive film categories in particular subject areas will be programmed consecutively, rather than simultaneously, throughout



Blue Ribbon Award Trophy *of American Film Festival will be given in 35 categories.*

the three-day event, so that persons interested in the "Business and Industry" group will be able to see all or most of the film entries therein. Details of the 1960 Festival program will shortly be announced, and information about the Festival may be obtained from EFLA, 250 West 57th Street, New York 19, N. Y.

* * *

Mood Music Tape Library Sold to Ross Gaffney Inc.

Charles Michelson Inc., New York distributors, has announced the sale of a new background mood music tape library, known as "The Sheriton Library," to Ross Gaffney Inc., users of tapes for dubbing and music and effects tracks work. The contract covered 15 hours of taped music.

PARTHENON PICTURES
HOLLYWOOD

Quality #2

What should a film cost per minute?

What is a girl worth per pound? ?

PARTHENON PICTURES
Charles Palmer, Executive Producer
2625 Temple St. • Hollywood 26
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We're "rolling" in our BIG, new studios!



A quarter million cubic feet of working area, all under one roof, including a mammoth 3-stories-high sound stage. Big physically. Bigger in ideas! You'll find originality here . . . away from the expensive streets of sameness, away from the chant of "me too".

For a fresh viewpoint in creative concept, treatment and production of films for business and industry, for sales promotion and sales meetings, for television commercials . . . in fact, for every motion picture purpose . . . let us start "rolling" for you.

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Creativeness and Effectiveness in Communication

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SPECIALISTS

for over 21 years!



See the difference...

when 16mm Color Specialists process prints!

Color Reproduction Company has always believed only *Specialists* can produce the FINEST QUALITY. That's why Color Reproduction Company in over 21 years of *Specializing exclusively* in 16mm color printing, has earned a reputation for *guaranteed quality* which is the Standard of the Industry. The cost of your production warrants *finest quality prints:* See what the technical know-how and production skills of Color Reproduction Company's *specialists* can do for your 16mm Color Prints!

COLOR

REPRODUCTION COMPANY

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Telephone: OLdfield 4-8010

106 Million See Agriculture's Films Via TV, 16mm in 1959

☆ In the fiscal year concluded in 1959, 106 million persons viewed U.S. Department of Agriculture motion pictures, according to a recent film distribution report by that agency's Motion Picture Bureau.

Television showings (public service) accounted for an estimated 90 million viewers. There were 1,685 television station bookings out of the Bureau's Washington, D. C. library and another 118 were made by cooperating farm film libraries around the U. S. Estimate of viewing audience is based on a per showing average of 50,000 viewers on each station booking.

A total of 7½ million persons attended the 106,000 showings of USDA films in 16mm audiences throughout the country reported by cooperating film libraries and Department field offices. An additional audience of 8½ million were estimated to have attended other 16mm showings served by the 12,000 16mm prints of USDA films located in state farm agencies, colleges, school system libraries, etc. from whom detailed audience reports are not received.

Total non-television showings in the past year represent an increase of six per cent over 1958, despite the withdrawal of a popular title, *Something You Didn't Eat*, which accounted for 6,000 screenings the previous year. A modest two per cent increase in total audience figures, however, was attributed to fewer auditorium showings and an overall slight decrease in attendance at 16mm group showings.

* * *

Cunningham Joins Barnes Co.

☆ Murray O. Cunningham has been appointed vice-president and general manager of E. J. Barnes Co., audio-visual dealers. Cunningham had been regional manager, audio-visual sales, for Bell & Howell's northeast territory.

The THINKING MAN'S FILMERS...

CW

PRODUCTIONS, INC.

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STILL GROWING
— and proud of it!

At present, we at Bay State Films are putting the finishing touches on a major facilities expansion designed to further extend our versatility and service to our clients. We are continually striving to produce better and more effective business films.

Our success in this effort would seem to be reflected in the consistent growth of our organization to its present position of leadership as one of the largest and most complete film facilities in the East.

Our experience can produce real RESULTS for you as it has done for so many including:

The B.F. Goodrich Company
General Motors Corporation
Polaroid Corporation
General Dynamics Corp.
Minneapolis-Honeywell Regulator Co.
Raybestos-Manhattan Corporation
Chrysler Corporation
Monsanto Chemical Company
Sylvania Electric Products, Inc.
United States Information Agency
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FIVE CASE HISTORIES:

Proof That Public Service-PR Films Can Help Market Goods and Services

A REPORT ON PROJECTS DEVELOPED BY DYNAMIC FILMS, INC.

TRY THIS WORD-ASSOCIATION TEST on the average sales, advertising or PR expert, the man or woman whose job it is to budget for business and industrial film production:

Ask: "What comes into your mind when somebody says *public service* or *public relations* film?" The answers are likely to include these estimates among others:

". . . institutional throw-away . . ."
". . . image builder . . ."
". . . top brass soft-soaper . . ."
". . . tax reducer . . ."
". . . information rag-bag . . ."
". . . sales department bug-a-boo"
". . . dust collector . . ."

It is epithets like these which demand a fresh documented look at public service or public relations films. Perhaps if we think in terms of *market relations or marketing campaigns*, we can amend the connotations of now discarded concepts. Because the standardized error which many make—the judgment that such films have no function in the urgent, competitive effort American business and industry continuously faces to market goods and services—is archaic. This can be proved.

The following five statements, taken together, make a kind of premise:

1. Creative business and individual sponsors are benefiting in tangible and verifiable ways from the use of public service and public relations films.

2. Such films are successful only if a service *is* performed for the community, the customer, or the customer's customer. Self-aggrandizement only scratches the corporate ego. Good film making, like good marketing, considers the demands of the audience first.

3. Public relations and public service films must not "make the sky the limit." They must be beamed to the interest of a carefully selected audience.

4. Such films must not be expected to replace public relations activity via other media; therefore they must not be judged by criteria of other media.

5. Public service and public relations films designed to help market products and or services must be used as a component of the marketing program. These aids should preferably be discussed and designed simultaneously with discussion and designing of the film. Thus, they can be ready for use at the same time as the completed film. Only so can proper and effective distribution be planned, executed and evaluated.

Dynamic Films, Inc., which was founded over ten years ago to do "creative thinking on film," has had long and verifiably successful experience producing marketing films in the public service or public relations areas which have helped clients do these things:

—Promote brand acceptance
—train customer's personnel to improve distribution position
—educate the public to new products
—identify with community leadership by participating in the problems of the community

Dynamic Serves Over 100 Top Firms

Among its long list of clients, Dynamic Films, Inc. numbers over 100 of the top industrial, commercial, automotive and related corporations in the country; the most complex medical and pharmaceutical organizations; insurance and financing groups; national humanitarian, educational, religious and other groups; international airlines, radio and television networks; advertising agencies; the United States Air Force, Navy and Information Service, etc. It is for this reason that it can speak with authority based on experience.

The best way to prove how infinitely varied and inventive the public service or public relations film can be, is the case history approach.

CASE No. 1: AVISCO MOVES GOODS

THE PROBLEM: To supply information about Non-Woven Fabrics to the consumer and to retail outlets and personnel dealing with the consumer, preferably a homemaker public in selected areas where the product was being, or would be, marketed.

THE CLIENT: American Viscose Corporation (producer of the raw material) acting through its advertising agency—Arndt, Preston, Chapin, Lamb and Keen, Inc. . . . for

TIE-IN CLIENTS: Chicopee (manufacturer of the end product) and Coats & Clark, the marketing organization.

AGREED APPROACH: 1. to create a film which would meet program requirements of TV stations as a public service feature and to encase this film in a program package which would make TV Home Shows eager to use it.

2. To devise some method of eliciting audience response to the film and program, thus aiding both the client and TV stations.

3. To tie-in TV exposure of the film-and-program package with existent and potential retail areas.

REACHING THE GOAL: The process by which the above goals were reached was carefully plotted out in advance. Under the direction of Nathan Zucker, president of Dynamic, Dynamic personnel undertook a series of extensive consultations with the clients' advertising, sales, manufacturing and other personnel, and visits to the plants to secure information in depth about the product.

The film project supervisor also took field trips with home consultants who were including Non-Wovens in their home economics programs for women's clubs, to get on-the-spot audience reaction to the product for later reflection in the film.

A promotion plan was worked out simultaneously by the advertising agency of the client and the promotion, public relations and distribution departments of Dynamic Films.

* * *

THE FILM-AND-PROGRAM PACKAGE consisted of the *film* entitled *Science And Mrs. America* which was offered free to a selected group of TV Home Shows; a *guest* expert to talk live on camera with the Home Show hostesses; *props*, and *give-aways*.

Promotion Package for TV Stations

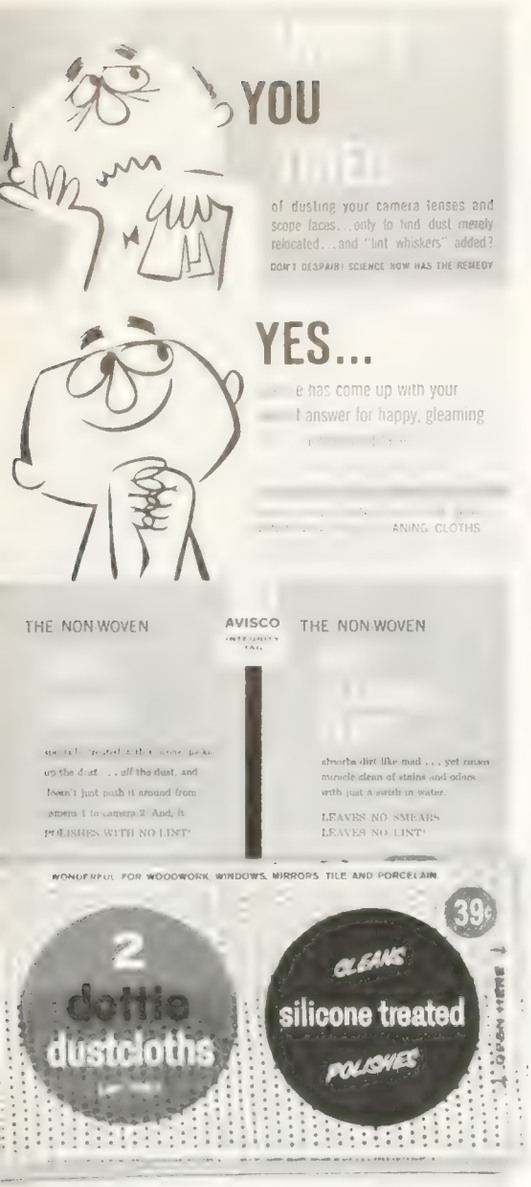
These props and give-aways were a packet of Non-Wovens tipped into a folder about the product which was sent to TV stations by Dynamic Films with a return card on which they could book the free film and program; an apron, specially designed to illustrate convenient pocketing of the Non-Wovens for household tasks; a paper pattern of the apron, and a booklet on housekeeping hints to be given away upon audience request.

The client decided what type of advertising of the product, window displays and retailer aids of other kinds should be prepared and distributed on signal in areas where the film was to be exposed.

* * *

PRE-TESTING: To assure that there would be no "bugs" in this many-faceted effort, a pre-promotion test was made in Springfield, Massachusetts. (Kitty Broman's WWLP-TV Home Show.) Miss Broman pronounced it a "fine addition, an excellent segment of my program . . ." and reported 200 requests for the pattern and many audience comments. *The stores in Springfield reported more Non-Wovens moved off the counters following the show than for three months previously.*

(CONTINUED ON THE FOLLOWING PAGE)



JUST FILL IN AND DROP THIS POSTAGE-PAID CARD IN THE MAIL FOR ALL DETAILS

ABOVE: *To pre-sell the TV Station Program Director, Dynamic and Avisco's ad agency teamed a tipped-in sample of the Non-Woven, with promotion of the product and a brief description and booking reply-card for "Science & Mrs. America" in one mailing. The sample was meant for behind-camera crews whose lens-polishing problems Dynamic knew; the card was designed to bring back both the name of the Program Director and the Home Show gal. Judging from the bookings that poured in . . . it worked!*

(CONTINUED FROM PRECEDING PAGE)

RESULTS: With the road clear ahead, Dynamic Films' distribution, promotion and public relations departments hand-picked a group of top Home Shows on TV that reached areas the client wished to saturate. Within three months, the "take" from more than 70 Home Shows with estimated TV households numbering 18, 657, 043, was in.

Programming time averaged between two and three times the actual film running time. The comments of TV Home Show hostesses is a good index of achievement. These are only a few; others are on file with Dynamic Films:

WTVD-TV (Peggy Mann) . . . *excellent and educational!*

WLEX-TV (Betty Maxwell) . . . *can use more like it!*

KING-TV (Bea Donovan) . . . *received loads of requests!*

WLBZ-TV (Aileen Rawley) . . . *wonderful, more like it welcome!*

WWLP-TV (Kitty Broman) . . . *like it . . . can use the film again . . . enjoyed working with it . . . great response . . . send package like it any time.*

WARD-TV (Agnes Santora) . . . *very good film.*

WCAX-TV (Nancy Parker) . . . *perfect TV material . . . film story with live props for us to talk about. Many thanks!*

WTRF-TV (James Knight) . . . *film interesting, enlightening.*

CASE No. 2: THE GREY ROCK PLAN

THE PROBLEM: To merchandise brake linings in an industry where competition for the distributors' time exists not only with the immediately competitive products, but with all the products he carries.

* * *

THE CLIENT: Grey-Rock Division of Raybestos-Manhattan, Inc.

BACKGROUND: A three-part program was indicated: (1) on the jobber level, (2) for the dealer (the jobber's customer), (3) for the motorist, who is the dealer's customer, with brand name acceptance. The automotive accessory field is essentially a "meeting" industry.

Grey-Rock's decision to use films to up-grade the meeting potential paid off. Also, a survey showed that whereas the greatest percentage of this business previously had gone to individual garage and new and used car dealers, the service station market was becoming more important. This new market needed technical and sales assistance. This sales assistance to dealers required pre-selling of the Grey-Rock brand name.

For the first time in Grey-Rock's history, Nathan Zucker, representing a supplier, was invited to company planning and sales conferences. Mr. Zucker worked closely with Sam Robinson, advertising manager and Jim Wheatley, sales promotion head, in all market research.

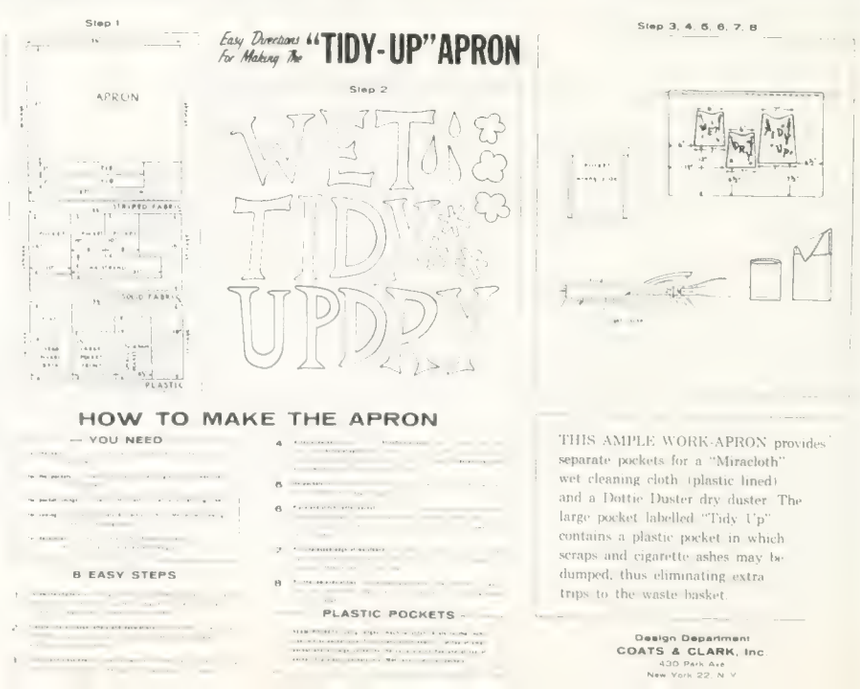
* * *

THE PROGRAM: (1) Grey-Rock became a sponsor of Dynamic Films' 30-minute public service film on the Darlington Southern 500 auto race. Dynamic arranged TV exposure of this film, thereby reaching the consumer mass audience with an entertainment vehicle which successfully identified the client's product with performance and safety.

(2) Dynamic recommended and Grey-Rock also agreed to make a 15-minute color version of the above public service auto-racing film for use as "come-on" or "reward" to help get out bigger audiences for jobber sales and dealer clinic meetings. This 15-minute version was also made available to jobber salesmen and dealers for their own use with the social, civic, and church groups with whom they worked.

(3) With the Grey-Rock jobbers' point of view in mind, a carefully planned film presentation *This Is the Answer* was produced to explain

BELOW: *The paper pattern for the Tidy-Up Apron (which was also sent free, as a prop and give-away), was designed, printed, stocked in bulk by Dynamic and shipped in the thousands on request.*



Grey-Rock's merchandising program and to develop support for that program.

(4) For clinic meetings held by the Jobbers for the dealers in service stations, individual garages and new and used car sales rooms, a film program, *Your Lucky Brake*, was provided to train the dealer to sell brake work and do quality brake work. The Grey-Rock salesman helped the jobber organize his dealer clinics.

* * *

REACHING THE GOAL: Having fashioned this multi-faceted film package the problem was to distribute it expertly and check results. Again, it is to the credit of Grey-Rock that they understood the need for using these films in conjunction with other marketing tools and campaigns. Their bulletins, demonstration items, and flip charts to jobbers; their provision of manuals for meetings, speeches, etc., brought results that could be checked.

* * *

RESULTS: So successful was the above package in reaching the target set that similar programs were produced for the following year.

Today, Grey-Rock district salesmen are holding twice the number of meetings they were able to hold before.

Reports on the impact of both film campaigns for 1959 show a total of 1242 Grey-Rock jobber sales meetings held with 1511 different distributor outlets in attendance. Dealer clinics for this period were 4953 and a total of 16,211 dealers were clocked in for these meetings in the 10 months of 1959 alone.

What is equally important, the public service film upped the company's penetration into school-and-law enforcement level via the safety approach. In all of 1958, 34 clinics on safe driving were held for vocational schools; in the 10 months of 1959 for which figures are available, 46 clinics where held. The vocational school was emphasized as a source of future mechanic-dealers.

Grey-Rock's clinics held for law enforcement groups also show an increase, a total of 67 clinics being held. Attendance in 1958 was 935; in 1959, 3532.

Of vital importance, too, are the comments sent in by the jobbers and dealers from the clubs to which they make the public service racing film available as entertainment and a program-builder. The verdict is unanimously "good," "interesting" and "send more." The distribution of the company's booklet on Safety Driving tips together with the public service film created just the image sought among the general consumer public.

A NOTABLE TRIPLET . . .

☆ These following case histories are being treated together because they examine public service film performance in the area of community service. Each was or is being created by an important citizen corporation to provide film exploration of a professional or community problem. Those completed so far resulted in *tangible* affirmative changes in the client's business index, though none did more than associate the name of the client with the film's content through title identification.



Grey-Rock's safe driving folder became a give-away wherever this company's films were shown as a public service.

CASE No. 3: MERRELL OPENS DOORS

☆ *Case History #3* is the now notable series of films dealing with *Medicine and the Law* (See BUSINESS SCREEN Number 2, Vol. 19, 1958) sponsored by William S. Merrell Company of Cincinnati, which sought some way of opening doctors' doors to their pharmaceutical detail men, doors previously wide open only to representatives of a few of the largest concerns and those having extensive product campaigns.

In this instance, Dynamic Films went to the client with several proposals, all following the precepts of good merchandising, thinking in terms of the problems of the customer; in this case, the physician. Dynamic's Division of Medical Dynamics, headed by Sol S. Feuerman, also suggested to Dr. John B. Chewning, director of professional relations at the Merrell Company, that they try a different kind of medical film program, one that would interest the total audience of nearly 200,000 physicians in this country, a program that would have sustained interest and continuous identification with the Merrell name.

Here, too, tribute must be paid to an enterprising and creative company which agreed to use public service films in ways that had not been done before. When Merrell selected *Medicine and the Law*, they of course envisaged in addition to its great audience drawing power, the practical effects that could flow from the films' conveying of the high ethical character of the Merrell name through the professional services rendered.

So sound was the plan that Medical Dynamics was able to arrange exclusive agreements with the American Medical Association and the American Bar Association to provide subjects and advisors.

Merrell: "the films are ageless . . ."

To date, five films (each 30 minutes, B&W) have been made. A sixth, *The Chemical Tests For Intoxication*, is being completed.

The films already in circulation are:

The Medical Witness (right and wrong methods of presenting medical testimony in the trial of a personal injury case);

The Doctor Defendant (dealing with four medical case reports resulting in legal actions against physicians and demonstrating how a professional liability committee functions);

The Man Who Didn't Walk (complex medical and legal problems relating to traumatic neurosis);

No Margin For Error (designed for use in alerting hospital staff personnel to the many incidents of probable liability which occur in the hospital);

A Matter Of Fact (illustrating, for professional and lay audiences, through an authentic story, the dangerous implications inherent in the erroneous findings of a politically appointed coroner in matters of medico-legal fact, as contrasted with the medical examiner system).

The client, the William S. Merrell Company, has said, "First, there is the agelessness of these films. They are an exciting and fresh discovery to each group seeing one of them for the first time. Ordering more copies soon . . . since many avenues of promotion still untapped. Second, and corollary is the responsiveness of this series to inexpensive promotion. Example: a mimeographed letter to 3,000 hospital administrators produced 100 bookings for *No Margin For Error* within one week!"

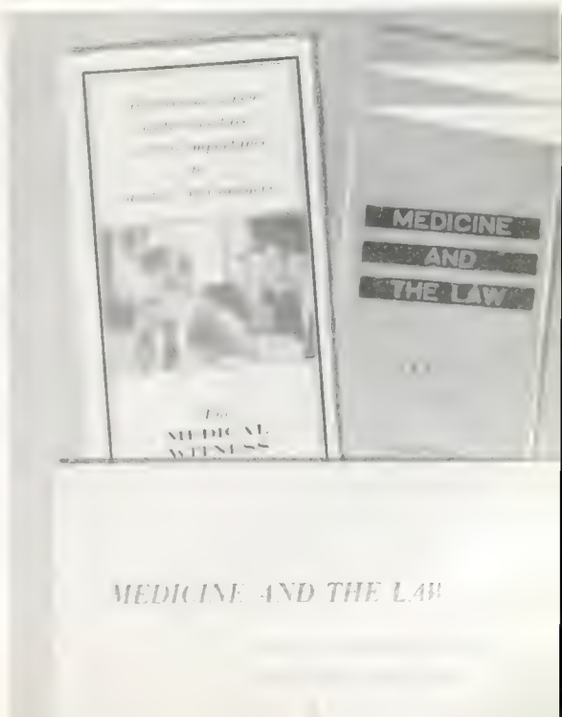
80% of Intended Audience Reached

The "take" reported to date (as of September 1959) reveals 5455 showings for all films. They are available only to professional audiences and only through Merrell, The AMA and ABA. Individuals reached number 276,430. Records show an average of 50 viewers for each showing and for *No Margin For Error*, which is used widely by hospital staffs, more than that.

By September of 1959, Merrell estimated it

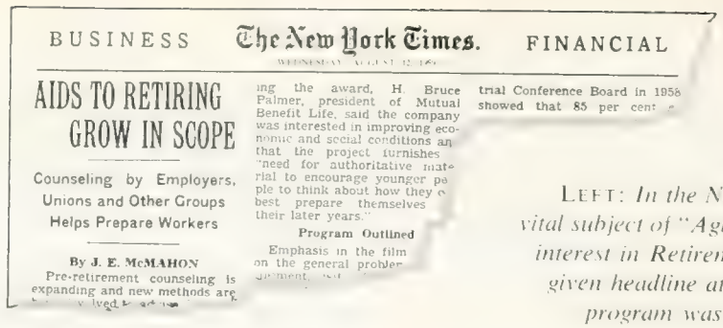
(CONTINUED ON THE FOLLOWING PAGE)

Merrell, the American Medical Association and American Bar Association promoted the films to their special audiences, thus giving them the stamp of professional approval.





Production shot: a scene in "Matter of Fact" pictures a coroner's "murder" hearing.



BUSINESS The New York Times. FINANCIAL

AIDS TO RETIRING GROW IN SCOPE

Counseling by Employers, Unions and Other Groups Helps Prepare Workers

By J. E. McMAHON

Pre-retirement counseling is expanding and new methods are

ing the award, H. Bruce Palmer, president of Mutual Benefit Life, said the company was interested in improving economic and social conditions and that the project furnishes "need for authoritative material to encourage younger people to think about how they can best prepare themselves their later years."

Program Outlined

Emphasis in the film on the general problem

trial Conference Board in 1958 showed that 85 per cent

LEFT: *In the New York Times, the vital subject of "Aging" and widespread interest in Retirement Programs were given headline attention and the film program was described in detail.*

(CONTINUED FROM PRECEDING PAGE)
had reached more than 80% of its intended physician audiences since the start of the program, in addition to thousands of nurses, pharmacists and attorneys.

Most interesting of all, Merrell detail men report that 70% of the doctors on whom they now call are more cooperative and attentive. Company officials estimate that the effective calls of the company's detail men have increased 35%.

CASE No. 4: PC EXPLORES TRAFFIC

☆ *Case History =4* deals with *Auto, U.S.A.*, a public service film which will explore the proliferating traffic problem . . . "nobody's fault . . . everybody's business . . ." The film is being made under a special grant from Perfect Circle Corporation. Results, will, of course, be analyzable only in the future.

But Dynamic Films *knows* by now, for it can prove this from past experience, that like *Medicine and the Law, Auto, U.S.A.* will also, if properly used—even though it does not promote a specific product– accrue tangible benefits to the sponsor.

Auto, U.S.A., which is to be released shortly, is being made with the guidance of leading traffic, safety and automotive engineers and educators "to help motivate communities in which it is shown to understand that the answer to traffic and highway conditions lies not in apologizing for the motor car, or abusing the motorist, but in action toward solutions that work, that are the result of application of practical, scientific developments."

A promotion plan, worked out, as in all case histories, simultaneously with the planning and writing of the film, has already been partially implemented and will go into higher gear soon. This promotion plan promised the sponsor an Advisory Committee of top people (the Committee already exists) who represent national groups interested in traffic.

It includes efforts for involvement of The Research Committee of the President's Committee on Traffic Safety, on which sit representatives of all bodies related to the problem; it graphs out ways of promoting the film to national and local chambers of commerce, better business bureaus, community planning and housing authorities, state motor vehicle departments, professional associations, and the general public through federations of women's clubs, parent-teacher associations, film buyers in public and other libraries, etc.

The first phase of public relations on *Auto, U.S.A.*, news stories about the film, has already been implemented; others will appear soon in local newspapers and go to technical, trade and other journals. Advertising on the film has also begun to appear (see BUSINESS SCREEN, Number 7, Volume 20, 1959), and more will follow; preview and distribution blueprints are currently being worked out.

CASE No. 5: MUTUAL AIDS NATION

☆ And now, the most recent public service film program, *Case History =5*, on *The Later Years*. This will be a series of films, the first of which is on financial preparation for retirement, and is in the writing stage.

This first film is being made possible through a grant by The Mutual Benefit Life Insurance Company of New Jersey to The National Committee of the Aging of The National Social Welfare Assembly.

Here, once more, we witness an alert, creative, public-spirited company performing this time a *national* service by making possible a public service film of the highest quality to explore a problem so crucial that our government is holding a White House Conference on Aging this year after exhaustive Senate Subcommittee hearings on the issue.

Mailings Pull 20% Replies

The Advisory Committee assembled by Dynamic Films to plan overall objectives and supervise content has sitting upon it representatives of industry, commerce, national and state governments, the major religious denominations, labor, medicine, psychiatry, the universities, mental health and social welfare.

Two mailings sent so far by Dynamic Films alerting major corporations and associations about the project have had extraordinary results. An almost 20% reply to a questionnaire attached to Mailing =2 evidenced interest in the problem of retirement of such an urgency as to prove conclusively that *The Later Years*, like *Medicine and the Law*, cannot help but reflect affirmatively and tangibly on the client who is sponsoring the first film and those who will sponsor the others.

THE NEW YORK TIMES (August 12, 1959) in a definitive feature on the growing scope of aids to retiring, which it held must be widened even more in the future, pointed to *The Later Years* as a hopeful sign. The feature quoted H. Bruce Palmer, president of The Mutual Benefit Life Insurance Company, as saying that "the company was interested in improving economic and social conditions and that the project furnishes a need for authoritative material to encourage younger people to think about how they can best prepare themselves for their later years."

The Mutual Benefit Life Insurance Company continues to be identified with a comprehensive promotion campaign that Dynamic has arranged to bring *The Later Years* to the attention of the business and social community.

Stories like those in THE TIMES, in AGING, the publication of U. S. Department of Health, Education and Welfare, in PROGRESS REPORT, issued by the National Social Welfare Assembly, and many others pulled in inquiries by mail and phone which give proof in advance, once more, of the premise stated at the beginning of this article:

Creative business and industrial sponsors are benefiting in tangible and verifiable ways in the marketing of goods and training personnel as well as educating consumers from the use of public service and public relations films . . . These must be beamed to a specific audience to work . . . They must not be expected to do the work of other media or judged by criteria of performance of other media . . . And finally, by becoming a channel through which the citizen corporation can explore a crucial community or national problem, thus helping the community in which the corporation does business . . . public service films also help business and industry grow! •

BELOW: *"Later Years" advisors include (l to r): Dr. Jack Weinberg, psychiatrist; Leo Hurwitz, writer; Dr. Leo W. Simmons, Yale sociologist; Mrs. Geneva Mathiasen, National Committee on Aging; R. C. Gilmore, Jr., Director, Market Research, Mutual Benefit Life Insurance; Nathan Zucker, president Dynamic Films, Inc.; and Dr. W. A. Sawyer, Industrial Medical Association.*



General Medaris Chairman of Electronic Teaching Labs

☆ Major General J. B. Medaris, retired commander of the U. S. Army Ordnance Missile Command and former director of the Army's missile and outer space programs, has been elected Chairman of the Board of Electronic Teaching Laboratories of Washington, D. C.

Electronic Teaching Laboratories is a pioneer firm in the application of modern technology to education.

Medaris, who has completed 37 years of active service, has five honorary degrees and other university awards. His command had launched Explorer I, the Free World's first earth satellite, and Pioneer IV, the U.S.'s first Sun satellite.

Critical Problems in Education

Medaris outlined four major areas which he believes make the needs of the U.S. educational system urgent in this technological age. They are:

(1) The rapid increase in population will place even greater demands upon the overtaxed education resources.

(2) The individual must possess more knowledge than ever before by the end of his educational period to keep pace in a technologically oriented society.

(3) The shortage of competent teachers will become more acute as enrollments soar.

(4) The shortage of classroom space will be intensified by increasing numbers of students.

"Exploit Modern Technology"

"I believe," Medaris said, "the logical approach is to exploit every possible development of modern technology to reinforce the classroom teacher. We must avoid any attempt to mechanize the teacher. We must recognize that he is the indispensable element in the educational process."

* * *

Eastman Kodak Vice-President Elected to the NAPM Board

☆ Gerald B. Zornow, a vice-president and member of the management staff at Eastman Kodak, has been elected to the board of directors of the National Association of Photographic Manufacturers, New York.

Zornow joined Eastman in 1937, and served in various sales capacities until, in 1952, he became manager of the Pacific Northwest sales division. He was appointed assistant general sales manager in 1954 and, in 1956, director of sales of the apparatus and optical goods division.

He became an Eastman vice-president in 1958, with responsibilities in sales and advertising of photographic and related products in the United States.

* * *

National City Bank Ads Offer World Market Film

☆ The First National City Bank of New York is taking sizeable ads in the New York daily papers to announce the availability of the bank's film, *The Big Change in World Markets*.

Headlined *Movie, Anyone?*, the ad describes the film and states that it provides "a clear and challenging insight into the burgeoning business that exists abroad and the approaches to it."

Showings can be arranged by calling Bob Henry at BO-9-1000, the ad says, and no charge, of course.

* * *

Col. Bauer Named Chief at Air Photographic & Charting

☆ Air Photographic and Charting Service, Orlando, Fla., has appointed Lt. Col. Christian S. Bauer as chief of its photographic

(CONTINUED ON PAGE 54)

PARTHENON PICTURES
HOLLYWOOD

Quality Query #3

A picture is worth a thousand words.

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CAPITAL FILM LABORATORIES, INC. • 1905 FAIRVIEW AVENUE, N. E.
WASHINGTON 2, D. C. • PHONE LAWRENCE 6-4634

of Pictures & People:

(CONTINUED FROM PAGE 53)

division. Bauer comes to APCS after 17 years of Air Force service in visual aids and training, and a background in commercial photography.

* * *

Frank Balkin, Film Veteran, Retires After 42-Year Career

☆ The retirement of Frank Balkin, a 42-year veteran of the commercial film industry and, until recently, vice-president in charge of midwest operations for the Reid H. Ray Film Industries of St. Paul, has been announced.

Mr. and Mrs. Balkin plan to leave Chicago early in March for a trip to the Near East and Europe before taking up residence in California.

His career began in 1918 when he joined the late Herman A. DeVry, pioneer motion picture projector manufacturer and film producer in Chicago. In 1931 he became sales manager for the Chicago Film Laboratory, doing early productions in sound-on-film for both 35mm and 16mm use. 12 years ago, Balkin joined another commercial film pioneer when he became head of Chicago-based operations for Reid H. Ray.

He is succeeded in this post by Clyde L. Krebs who assumes Mr. Balkin's post as vice-president in charge of mid-western activities for the Ray organization this month (see announcement elsewhere).

* * *

Helvi McHenry Retires After Long Career With Granducci

☆ Helvi M. McHenry, for 14 years assistant and "gal Friday" to O. S. Granducci, retired as senior vice-president of Scripts by Oeveste Granducci, Inc., on Jan. 1.

Known throughout the field as "Mac," she was the first employee



Helvi M. McHenry

of the Granducci organization; an experienced script writer, she acted in the areas of script research, editorial consultation, and client relations. Her future plans include "spending more time with my grandchildren."

* * *

Miller Brewing Co. Pictures Milwaukee Braves' Season

☆ For the seventh consecutive year, Miller Brewing Co., Milwaukee, has released a film showing highlights of the Milwaukee Braves baseball season.

The Fighting Braves of '59 follows the team all the way from spring training to Los Angeles and the historic playoff for the pennant. Narration is by Earl Gillespie and Blaine Walsh, who do the team's radio and TV coverage.

The Miller sports film library, said to be one of the largest of its kind in the world, features over 100 titles covering baseball, golf, football, skiing, auto racing, and others. Each year, however, Miller says the recap of the Braves' season is its most popular title.

The film was produced for Miller by Cine-Sports, Inc., Philadelphia, in Ektachrome color. Running time is 28½ minutes.

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Audio-Visuals for HOPE

Good Will Journey of Hospital Ship to Indonesia to Be Filmed: S.S. Hope to Carry a Model Audio-Visual Center

WHEN THE sleek, modern hospital ship, S. S. HOPE, reaches Indonesia this summer, loaded with her cargo of good will and good health, camera crews will be waiting to document her mission—from start to finish. For Pur-Pak Division of Ex-Cell-O Corporation has announced plans to film the story of this floating medical school and center, an ex-Navy hospital ship, which millions of Americans are sponsoring through the organization HOPE (Health Opportunities for People Everywhere).

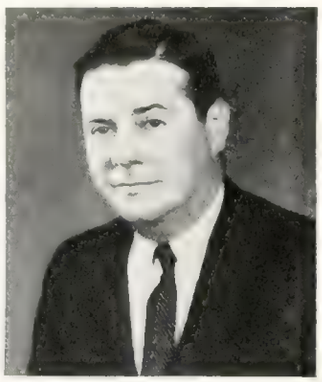
"This is the finest example that we know of a major, real grass roots, people-to-people effort," says Ralph Charbeneau of Ex-Cell-O. "We're proud to be a part of this international effort."

Agency to Supervise Film

Executive producers for the documentary film will be the advertising firm, MacManus, John and Adams of New York, who have named Frank Bebis as director of the project. His staff, which will be handpicked for first-hand knowledge of Indonesia, will be announced next month by Dr. William B. Walsh, a Washington, D. C. physician and president of the sponsoring organization.

The Advertising Council, which has kicked off a campaign to raise money to support this project for one year, says: "The purpose of Project HOPE is to offer the skills and techniques developed by the American medical professions to the people of other nations in their own environment, adapted specifically to their needs and their way of life."

Because it will be primarily a *teaching* operation, audio-visuals will play a major role. Motion pictures (especially training films)



Washington physician *William B. Walsh is president of HOPE.*

slidefilms, slides, graphics, language laboratories, and closed circuit color TV—all will be available, and should prove mutually beneficial for American *and* foreign doctors, nurses and technicians. It is hoped that language barriers, difficult medical terms in particular, will be quickly surmounted with the use of Magna-striped color prints.

Drug Industry Donates Films

The U. S. drug industry, which has also mobilized a fund raising drive for HOPE (Pur-Pak designed and contributed over 80,000 donation cartons), is donating a library of films for the ship to support the medical curriculum. In turn, doctors of HOPE will bring back, on film, invaluable information about tropical diseases, etc.

HOPE must rely on industry for technical assistance with communications. "We will have a controlled system of evaluating audio-visual methods on this trip," says Leon Schertler, Audio-Visual specialist of the People to People organization. "We are always interested to find out about any new projects for better means of communication."

To Provide Clearing House

Long after the good ship HOPE leaves Indonesia for her next assignment, America will continue to share her health with nations overseas. The HOPE foundation, at 1145 19th St. N. W., Washington 6, D. C., will serve as a clearing house for medical training films and other audio-visuals—helping people all over the world to help themselves.

* * *

AFL-CIO Renews Production of "Americans at Work" Series

☆ The AFL-CIO has renewed production of its weekly 15-minute film series for public service television showings for another year.

The films will again be produced by Norwood Studios, Inc., Washington, which has created all previous films of the *Americans at Work* series, currently used by more than 100 television stations throughout the nation.

Shows Variety of Skills

"By showing the infinite variety of skills that keep our productive economy going, we feel we are making a positive contribution to public education," William F. Schnitzler, AFL-CIO secretary-treasurer, said.

The first 52 films have covered such fields as cigar making, auto production, shipbuilding, textile weaving, glassblowing, bookbinding, plumbing, and newspaper publication. Members of about 60 AFL-CIO unions have "acted" in the series by doing their regular jobs before the cameras.

Praises Employer Cooperation

"We are pleased to have had the cooperation of many of the nation's biggest employers, and a great many smaller ones as well," Schnitzler said.

"The films," he said, "are also being shown on the 28 overseas stations of the Armed Forces TV Network, and the United States Information Agency is engaged in world-wide distribution of the series with the commentary translated into various languages."

The S.S. Hope, *a former Navy hospital ship, is being outfitted to bring advanced medical training to people in friendly countries overseas.*



Do you have these business problems?



● **How to make your employees more profit minded**

● **How to demonstrate "hard-to-demonstrate" or "expensive-to-demonstrate" products or services**

Though these problems cover sales, employee training and public relations, they are essentially *business-communication* problems — getting groups of people who are important to your business to see your point of view and agree with it.

But today, many of the conventional methods of solving these problems are not so effective as they used to be—markets are changing rapidly, merchandising methods are being revolutionized, new *kinds* of executives with new functions are influencing buying decisions.

To meet these changing conditions calls for new business-communication techniques—and a new kind of business-communication organization.

That is why, today, a new organization—IVC, The Institute of Visual Communication, Inc.—emerges from the William J. Ganz Co., for forty years the producer and distributor of business films for America's leading corporations. (The past year has been spent tooling up, adding personnel, expanding facilities—to create, produce, present and distribute the most advanced forms of business-communications.)

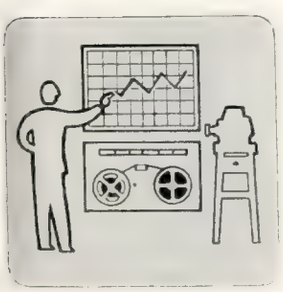
● **How to make a limited promotion or public relations budget produce more than it does now.**

IVC is set up to hand-tailor a system to fit your particular needs employing *whatever techniques* will do the job best, whether closed circuit television; videotape; film; recordings; wide-screen shorts; spectacular visual effects; and when necessary, all supporting manuals, booklets and other supplementary materials.

Which is your most pressing business-communication problem right now?

Tell us about it. Your problem may seem insurmountable, but our business is solving "insoluble" problems in business communications. Chances are our command of new communication techniques will enable us to work out a highly effective solution.

At the very least, it's worth the few minutes it will take to call us collect to find out if yours is the kind of problem we're set up to handle.



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While the supply lasts, extra copies of this 10th Annual Review are available at $2.00.

a new team takes the field to begin the 60's:

New York Film Producers Elect Officers

Lee Blair to Head Association, Succeeding Nathan Zucker

LEE BLAIR of Film-TV Graphics, has been elected president of the New York Film Producers Association, succeeding Nathan Zucker, of Dynamic Films, who has been president for the past two years.

Other officers elected by the FPA were William Van Praag, Van Praag Productions, executive vice-president; Robert Lawrence, Robert Lawrence Productions, first vice-president; Robert Crane, Color Service, Inc., second vice president; Albert Hecht, Bill Sturm Studios, secretary; and Edward Lamm, Pathescope Company of America, treasurer.

Board Members Are Named

Elected to serve on the Association's Board of Directors were Steve Elliot, Elliot, Unger, and Elliot; Sandy Greenberg, MPO Productions; Dave Horne, Titra Service Corp.; Martin Ransohoff, Filmways; Henry Strauss, Henry Strauss and Company; and F. C. Wood, Jr., Sound Masters, Inc.

Also included on the Board are former presidents of the Association: Walter Lowendahl, Peter Mooney, Audio Productions, Inc.; David Pincus, Transfilm-Caravel, Inc.; H. E. Wondsel, Wondsel, Carlisle & Dunphy; and Nathan Zucker, Dynamic Films, Inc.



FPA President *Lee Blair of TV-Film Graphics . . .*

Formed Company in 1946

The new FPA president, Lee Blair, formed his own company, Television and Film Graphics, in 1946, in partnership with Bernard Rubin, a fellow Navy officer, and he has been active in the affairs of FPA since its beginning.

A native of Los Angeles, Blair began his film career with Columbia Pictures in 1933. He was also with MGM and Walt Disney until entering the Navy in 1941. As a lieutenant-commander, he was in charge of production for several war training films and photographic reports in the Navy's Bureau of Aeronautics.

Blair is married to the well-known artist and illustrator of children's books, Mary Blair. They live in Great Neck, Long Island with their two children. His hobbies are boating and water coloring, and he is past president of the California Water Color Society and an exhibiting member of the American Water Color Society.

The new executive vice-president of FPA, William Van Praag, has been a director of the association, and was formerly head of the important Videotape committee for the association.

* * *

Moscow Exhibition Pictured

☆ A new film from Modern Talking Picture Service, Inc., New York, is *An American Exhibit at Moscow*, which shows the Whirlpool Corporation exhibit that intrigued the Russians.

THE COTTON PRODUCERS ASSOCIATION
308½ IVY STREET, N. E.
P. O. BOX 2210
ATLANTA 1, GEORGIA

February 1, 1960

Mr. George M. Kirkland
International Sound Films, Inc.
26 East Andrews Drive, N. E.
Atlanta 5, Georgia

Dear Mr. Kirkland:

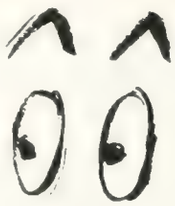
We have now shown our motion picture "Together" to some 20,000 farmers and a number of business people. The reaction has been excellent. The film has accomplished all that we hoped it would.

On January 5, "Together" won first place in a contest on agricultural films sponsored yearly by a number of farm groups. We feel this is quite an achievement and not only reflects credit to Cotton Producers Association but also to International Sound Films, Inc. This ought to be another recommendation for your group as producers of excellent films at reasonable prices.

Yours sincerely,

D. W. Brooks
General Manager

DWB:bw



This letter says it all.

Mr. Brooks is one of the 2,000 clients in eight years — every one of them completely satisfied.

Four of our recent films were exhibited at the Brussels World Fair in 1959. All of them were produced at reasonable prices.

For the complete story, write, wire or call George Kirkland at **INTERNATIONAL SOUND FILMS, INC.,** 26 East Andrews Drive, N.E., Atlanta 5, Georgia CEdar 7-0844.

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Model 100 $675

Model C for camera up to 20 lbs. $275. Model 200-A for cameras up to 200 lbs. $1750.

In spite of its weight and rugged construction, the Model 100 provides "jerk-free" finger-tip control under the most difficult conditions. This head can be furnished with three different spring combinations for counter-balancing the camera, and an extra handle provides for easy conversion to the handle-bar type of operation.

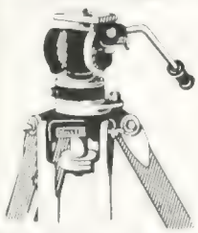
- Designed for use with 16 and 35 mm. cameras with a total weight up to 100 lbs.
- Heavy duty professional model.
- Weighs 20 pounds. Dimensions: 7" high, 7" deep, 11" wide.
- Tilts from minus 75° to plus 75°.
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Pro Head (heavy duty)	299.50

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Maintaining and magnifying our reputation for the ultimate in value, we are proud to offer famous F & B Butt Splice & Film Repair Blocks at prices that represent an

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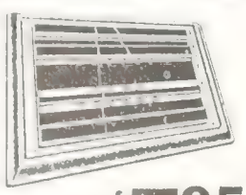
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labor stability, research achievements in '59 as

New York Producers Look to the Future

WITH 1959 BEHIND THEM, members of the Film Producers Association of New York, can look back with pride and ahead to 1960 with pleasure and anticipation.

The pride stems from a year of outstanding accomplishments for which the Association, through its membership and various committees, has been responsible. The pleasure and anticipation from the fact that 1960 is the threshold of what could be the greatest period of growth for the film industry.

Clarify Sales Tax Laws

The 1959 period marked the year in which the FPA accomplished one of the most arduous and difficult tasks it had ever set out to do—the clarification of the New York City sales tax laws for the members of the Association as well as for the clients with whom the members deal. The clarification Tax Report, issued early in 1959, has received resounding acclaim from producer, agency and sponsor for its definitive and factual breakdown of the heretofore mystifying tax laws.

In 1959 the membership of the FPA also established the highest degree of labor relations and cooperative affiliations with labor organizations in the history of the group. The stability of the labor situation and the joint ventures launched by the FPA with organized labor in a number of areas of mutual interest were among the high points of the year in the film industry.

The FPA during 1959 also began a program of expanded public and industry relations which it hopes will have long range advantages.

Working associations and affiliations with such organizations as the American Association of Advertising Agencies, the Association of National Advertisers and other groups have been set up with all of these appraising the film industry in the light of their own operations and needs in the communications industry.

Study Technical Advances

In the area of new technological advances and trends, FPA members have spent considerable time in research, discussion and analysis of the various aspects of developments with full reports and recommendations on findings furnished the membership by committee members.

These reports have covered the use of Videotape, a complete description and discussion on the new thermoplastic projection innovation and other new industry developments.

Cooperate on Film Research

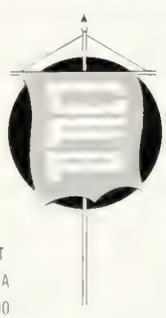
In other important areas, the FPA has instituted research programs aimed at uncovering potential fields in which the film industry as a whole and the FPA in particular can gain further recognition and prestige. One of these areas is in the field of government subsidies for educational film research. The FPA has invested considerable time, effort and money in cooperating on a project with a well known eastern university for a Federal grant that could lead to a new understanding of the universal use of films in education.

From a financial standpoint, the decade beginning with 1960 could well be the most remunerative in the history of the FPA. The increase in this area could be great. This might be particularly true in

Walter S. Craig

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40' x 60' Sound Stage Complete with 35 mm and 16 mm Interlock

the business and industrial film making field due to the tremendous increase of interest in the use of films as a marketing and merchandising factor in product introduction and demonstration.

With a full-time executive director organizing and coordinating the various efforts of the FPA programs great strides in developing and enlarging new areas of interest for FPA members have been initiated and are being carried out.

The overall picture of the FPA future is one of great strength and with the membership of the New York group maintaining a lead on all current activities in the film industry the slogan, "Progress is our most important project" could be well applied to the New York group.

* * *

It's National Pelican Day as New York Studio Opens

☆ "National Pelican Day" was celebrated in New York on February 8. Pelican Films, Inc. invited customers, friends and admirers to walk up 19 flights to the firm's new offices at 292 Madison Avenue, and *save*. Plans are now in progress to deliver bids and storyboards to nearby agencies by paper airplane.

The new offices, studios and conference rooms occupy a whole floor of the building and are completely air-conditioned.

PARTHENON PICTURES
HOLLYWOOD

Quality #5 Query

When the lights go up, will the audience say "What a great movie!" or "Maybe they've got something there." ?

PARTHENON PICTURES
Charles Palmer, Executive Producer
2625 Temple St. • Hollywood 26
Chicago • Detroit

Mecca Film Laboratory is Acquired by Byron Roudabush

☆ Mecca Film Laboratories, Inc., New York, has been purchased by Byron Roudabush, president of Byron Motion Pictures, Washington, D.C. The Mecca firm has been in business since 1936.

The firm will be renamed Mecca Film Laboratory Corp., and will remain in business at its present address. Roudabush will be the new president. Retiring as president of Mecca but continuing in an advisory capacity is Harry Glickman, a film industry pioneer whose experience in motion pictures dates back to 1907.

No other executive or personnel changes are contemplated, according to Glickman. The Mecca firm employs 80.

* * *

Forming of Musifex Libraries Announced by Bob Velazco

☆ Formation of the Musifex Libraries, Inc. has been announced by the Musifex Company, 45 W. 45th Street, New York city. The new corporation will offer music libraries for lease to business and industrial motion picture producers.

Bob Velazco, president of Musifex, will also head Musifex Libraries, Inc.

* * *

Motion Picture Research Head Elected to the SMPTE Board

☆ William F. Kelley, president of the Motion Picture Research Council, Los Angeles, has been elected to the Board of Governors of the Society of Motion Picture and Television Engineers. Mr. Kelley is a Fellow of the Society.

According to SMPTE Secretary Wilton R. Holm, the presence of Mr. Kelley on the Board will provide additional representation in the field of engineering in motion picture studio production. His election is in accordance with a recently adopted Constitutional amendment which authorizes the Society's Board to elect Governors-at-large. He will serve for the remainder of this year.

* * *

Frank Crawford Associates Open A-V Firm in New York

☆ Franklin R. Crawford has opened offices at 475 Fifth Avenue, New York, conducting audio-visual activities under the name of Frank Crawford Associates. Mr. Crawford retired as treasurer of Crawford, Immig & Landis, Inc., and disposed of his interests in the company.

World-Famous Suppliers Of Professional Movie Equipment, Stocking Thousands Of Items

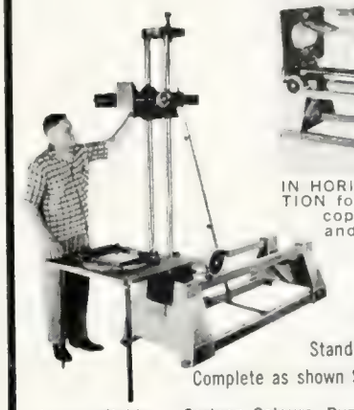
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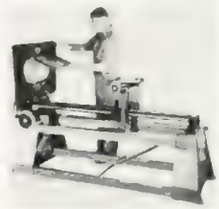
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IN HORIZONTAL POSITION for zoom titles, copy and product and puppet stages.



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Use the TRIPLEX in vertical position for all standard animation techniques. For filmstrips, stand can be used in all positions. Table can be swung away for large artwork copying. The TRIPLEX stand complete with camera, is also available for rental.

Also available — Cartoon Colours, Punched Acetate Cells and Animation Supplies.

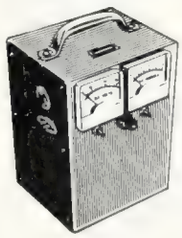
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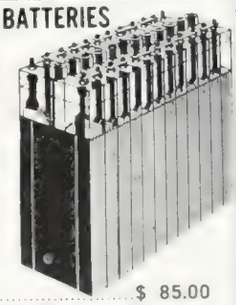
5" x 6" x 9",

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SAFE — No Acid Spray or corrosion. CHARGES EASILY — To 90% in 20 minutes, and 100% 30 minutes. RETAINS 70% CHARGE — After 1 year's storage.

ADD WATER—only a few drops ONCE A YEAR. PERMANENT ELECTROLYTE — 30% solution of Potassium Hydoxide Batteries supplied in metal case with leather carrying strap and plug.

7½ VOLT—POWER-MITE BATTERY (6 CELLS)	$ 85.00
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National Organizations In the Audio-Visual Field

(CONTINUED FROM PAGE FORTY)

tor, visual instruction bureau, University of Texas, Austin), *president-elect;* Clyde K. Miller (director, division of audio-visual education, Ohio State Department of Education, Columbus), *vice-president.* The Executive Committee: Lee E. Campion (director, audio visual education, County AV Education Dept., St. Louis); F. Edgar Lane (Supervisor, Instructional Materials, Dade County, Fla., Board of Education); Jack H. McKay, coordinator, instructional materials, Corpus Christi, Texas); E. Dudley Parsons, consultant in visual education, Minneapolis Public Schools).

PURPOSE: The improvement of instruction through the better and wider use of audio-visual equipment, materials and techniques. The membership consists primarily of directors and specialists in audio-visual in colleges and universities, state departments of education, and county and city schools systems. School supervisors, classroom teachers and audio-visual specialists in the armed forces, in industry, and among religious groups are included in the membership.

PRINCIPAL COMMITTEES: The program of DAVI is carried out primarily through standing project committees such as: Buildings and Equipment, Irene F. Cypher, chairman; Equipment standards, Neville Pearson, chairman; History and Archives, M. I. Smith, chairman; International Relations, Francis Noel, chairman; Legislative, William King, chairman; Professional Audiovisual and Teacher Education, Ernest Tiemann, chairman; Research, W. C. Meierhenry, chairman; Service Packets, Wanda Daniel Domino, chairman; Television, Raymond Wyman, chairman. Maintains several joint committees with other professional organizations as well as special groups. ACTIVITIES IN 1960: National Convention February 29-March 4, Netherland-Hilton, Cincinnati, Ohio. Meeting in Los Angeles, June 27, in connection with annual convention of National Education Association. Series of regional leadership conferences and a field service program which provides consultants to assist school systems and colleges and universities in the improvement of their instructional materials programs. The 1961 convention will be held in Miami Beach, Florida, April 24-28, Deauville Hotel.

The department publishes two periodicals, *Audiovisual Instruction* (monthly except July and August), *Audio-Visual Communication Review* (recently expanded and now published six times annually). Recent publications include the *1960 Supplement, National Tape Recording Catalog,* as well as *Teaching Machines and Programmed Learning: A Source Book,* edited by A. A. Lumsdaine and Robert Glaser. A complete listing of publications as well as information on membership is available from the national headquarters.

Other Audio-Visual Organizations
Are Listed on Pages 16, 18, 24, and 35.

UNIVERSITY FILM PRODUCERS ASSOCIATION

OFFICE (of the President): J. H. Moriarty, Audio-Visual Center, Purdue University, Lafayette, Indiana.

OFFICERS: John Moriarty (Purdue University), *president;* John Mercer (Southern Ill. University), *vice-president;* Luella Snyder, *secretary;* Oscar E. Patterson (University of California at Los Angeles), *treasurer.*

COMMITTEES: Herbert E. Farmer, *Chairman, Curriculum;* Stanley E. Nelson, *Nomenclature;* Charles N. Hockman, *Public Relations;* Vincent Talbot, *Equipment;* Mrs. Beryl Blain, *Personnel;* Jacques Van Vlack, *Television;* Frank R. Paine, *Membership;* Robert W. Wagner, *Publications;* Don G. Williams, *International Relations;* Frank Neusbaum, *Festivals and Contests;* Richard Kraemer, *Distribution;* Joseph Anderson, Edward Oglesby, *co-chairmen, Fourteenth Annual Conference.*

PUBLICATIONS: The quarterly Journal of the University Film Producers Association (subscription to non-members $2.00 per year). Other special reports and papers published at intervals for member guidance, including a recent International Calendar of Film Festivals. The Association is represented annually at Film Festivals and at the International Schools of Cinema Meetings, in Europe.

ANNUAL CONFERENCE: Fourteenth Annual Conference to be held August 7-13, 1960 at Williamsburg, Va., sponsored by Film Production Service, Virginia State Board of Education, Richmand, Va.

GOING OUR WAY? WE AND OUR CLIENTS ARE TRAVELING

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SALES COMMUNICATION, INC.
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THE BORDEN COMPANY
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CLAIROL
SOCONY MOBIL OIL COMPANY
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CHAS. PFIZER & CO., INC.
THE DOW CHEMICAL COMPANY

GOING OUR WAY? IF SO . . . CONTACT

National Organizations In the Audio-Visual Field

NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

NATIONAL OFFICE: Fairfax, Virginia

CONTACT: Don White, *executive vice-president;* or James W. Hulfish, Jr., *director of information.*

OFFICERS: W. G. Kirtley (D. T. Davis Co. of Louisville) Louisville, Kentucky, *president;* Harvey W. Marks (Visual Aid Center), Denver, Colorado, *first vice-president;* Mahlon Martin (M. H. Martin Co.), Massillon, Ohio, *second vice-president;* Harold A. Fischer (Photosound of Orlando), Orlando, Florida, *secretary;* Robert P. Abrams (Williams, Brown & Earle), Philadelphia, Pennsylvania, *treasurer;* P. H. Jaffarian (Audio-Visual Center), Seattle, Washington, *chairman of the board.*

DIRECTOR-AT-LARGE: J. Howard Orth (Midwest Visual Education Service), Des Moines, Iowa; M. G. Gregory (Sound Photo Sales Co.), Lubbock, Texas; J. W. Kintner (Photo and Sound Co.), San Francisco, California; Harold Newman (Newman Visual Education Co.), Kalamazoo, Michigan.

REGIONAL DIRECTORS: George Roghaar (New England Film Service, Inc.), Arlington, Massachusetts; Mrs. Ruth B. Walsh (Hartley's Motion Picture Division), Bethlehem, Pennsylvania; Malcolm P. Ewing, (Jasper Swing & Sons, Inc.), Jackson, Mississippi; Earl Harpster (Harpster Audio-Visual Equipment, Inc.), Cleveland, Ohio; Edward C. Taylor (Taylor Films), Huron, South Dakota; Mrs. Eloise Keefe (T.E.A. Film Library) Dallas, Texas; Max H. Rarig (Rarig Motion Picture Co.), Seattle, Washington; Peter Allinger (Viewsound Supplies), Vancouver, B.C., Canada.

PRINCIPAL COMMITTEES: The activities of NAVA are carried out primarily through committees, such as: Trade Practices Committee; Harold A. Fischer, *chairman*; Membership Committee, Mahlon Martin, *chairman*; Resolutions Committee, Paul L. Brand II, *chairman*; 1960 Convention Program Committee, Harvey W. Marks, *chairman*; Nominating Committee, William W. Birchfield, *chairman*; Educational Committee, Ellsworth C. Dent, *chairman*; Industry and Business Council, Robert P. Abrams, *chairman*; Religious Council, Harvey W. Marks, *chairman*; Awards and Recognition Committee, D. T. Davis, *chairman*; Committee on Insurance, Jerome W. Kintner, *chairman*; Trade Relations Committee, V. C. Doering.

PURPOSE: To stimulate more widespread and more effective use of audio-visual materials; to collect and furnish data and reports to its members to enable them to render more effective service to their customers, and to make available such data and printed material to others as may seem feasible; to improve the professional status and business practices of those engaged in the production and distribution of audio-visual materials and equipment; and to promote better cooperative relations among producers, distributors and consumers of audio-visual material and equipment.

MEMBERSHIP: NAVA is the trade association of the audio-visual industry. Membership in the Association is divided into three classifications: Dealer Members, individuals, firms or organizations engaging in the sales, rental or service of audio-visual products to the consumer; Sustaining Members, individuals, firms or other organizations doing business as a prime source of audio-visual materials, films or equipment at the producing or wholesale level; Associate Members: individuals or organizations such as teachers, laymen or churches, not engaged in the commercial aspects of visual education, or individual employees of organizations holding membership in some other classification.

ACTIVITIES DURING 1960: 20th Annual National Audio-Visual Convention and Exhibit, August 6-9, Morrison Hotel, Chicago, largest trade showing of audio--visual equipment and materials in the world, guests admitted by registration fee; 12th Annual National Institute for Audio-Visual Selling, July 30-August 4, Indiana University, Bloomington, Indiana, offers trade courses in management, finance, salesmanship, and language laboratory theory and application; NAVA Mid-Winter Conference, February 18-20, Shoreham Hotel, Washington, D.C.

PUBLICATIONS: The Association publishes a regular four-page newsletter, NAVA News, semi-weekly, 26 issues per year. The NAVA

(CONCLUDED ON PAGE TWO HUNDRED SEVEN)

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Sam Orleans Productions
Paillard, Inc.
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News Along the Film Production Lines

Increase of 2½ Million in 1959 Theater Attendance

☆ Nearly 2½ million more Americans went to the movies during an average week in 1959 than in 1958, according to the Theater-Screen Advertising Bureau. Average weekly attendance totals for both conventional and drive-in theaters was 41,954,000 in 1959, compared with 39,621,000 in 1958.

Business analyst A. E. Sindlinger provides TsAB's figures. Largest gains were registered by drive-ins (13.3%), but conventional theaters also gained (3.3%) in paid adult movie-goers per week in 1959. TsAB's figures are said to omit children under 12 and free admissions.

Commercial advertising is available in 85% of conventional theaters and 95% of drive-ins, TsAB says. Some 200 national advertisers and 25,000 local businesses are said to be current users of the medium.

Gains in movie attendance figures are attributed to better motion pictures and some softening of family interest in television, according to TsAB researchers.

* * *

HFH Productions' President to Produce Broadway Musical

☆ A new musical show scheduled for a Broadway opening late this spring will be produced by Howard Henkin, president of the film production firm, Hunn, Fritz & Henkin, New York. Associated in production with Mr. Henkin is Tony Faillace.

Titled *Mad Avenue*, the plot will concern ad agency shenanigans and a crime boss hired by an agency to beef up client relations. In addition to producing the show, Howard Henkin also wrote the book. Music is by ex-Bobcat bassist Bobby Haggart and Len McKenzie. RCA-Victor will record the original cast album. Frankie Laine is expected to headline the cast. Backers include many New York advertising men.

* * *

Twelve Playhouse TV Spots Win Los Angeles Art Awards

☆ Twelve animated television commercials produced by Playhouse Pictures were awarded Certificates of Merit at the 15th annual Exhibition of Western Advertising and Editorial Art and Design, sponsored by the Los Angeles Art Directors Club.

Animation Technique Seminar Announced for June in N. Y.

☆A four-day seminar and workshop on "Animation Film Technique" will be held in New York in June, 1960. Sponsored by Florman & Babb, Inc., and the Warren C. Portman Company, the four-day session will present a complete workshop course in basic animation technique.

The F&B Triplex and Portman animation stands will be used to demonstrate exactly how animated films are produced. The seminar is planned basically to aid the small film producer who has little experience in animation, and to demonstrate how practically any type of animation can be produced with a minimum of inexpensive equipment. Participants will be given the opportunity to engage in practical animation production projects.

Present plans call for a series of morning workshop sessions conducted by Warren Portman, Charles Lipow and Arthur Florman. In the afternoons, seminars will be conducted by a select group of expert New York animators.

(CONTINUED ON PAGE 66)

PARTHENON PICTURES
HOLLYWOOD

Quality Query #6

Target Audience?

Film Objective?

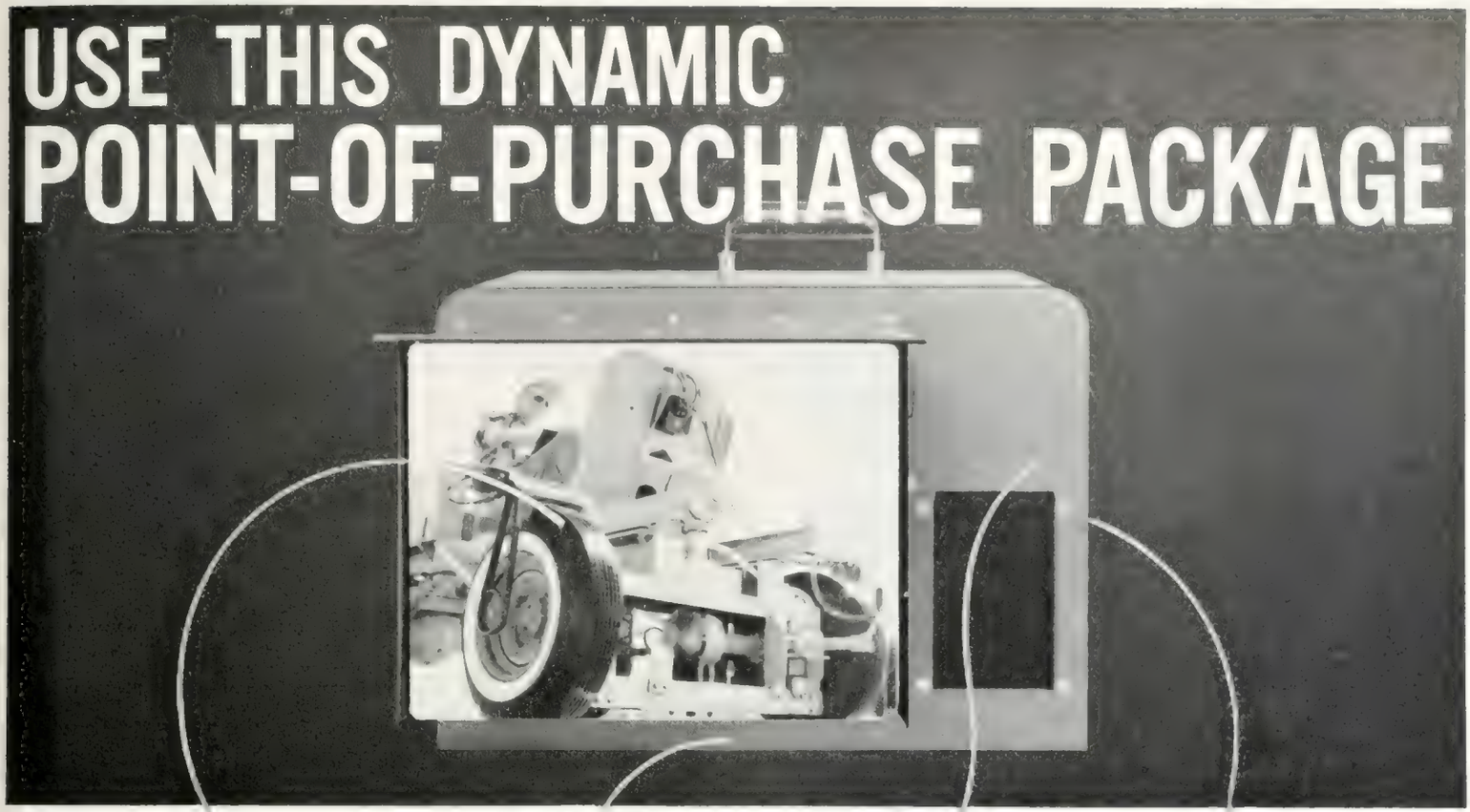
Residual Impression? . .

Figure them the simple way — "Whom do you want to think what?" ?

PARTHENON PICTURES
Charles Palmer, Executive Producer
2625 Temple St. • Hollywood 26
Chicago • Detroit

IN THE SOARING 60's

USE THIS DYNAMIC POINT-OF-PURCHASE PACKAGE



A SALES-PRODUCING FILM created by Sound Masters at attractive prices. Treated with S/M's own special film coat.



Loaded in our **EXCLUSIVE PATENTED LIFT-OFF MAGAZINE.** Change films in one minute—anywhere.

For the remarkable desk-top movie projector — **SOUND MASTER'S REPEATER.** Self-contained TV Type Screen or Conventional Projection.

Plus experienced sales advice on **HOW YOU USE THIS PACKAGE TO PRODUCE DIRECT SALES RESULTS.**

MORE THAN 55 NATIONAL COMPANIES ARE GETTING MORE SALES RESULTS THAN EVER BY USING S/M's REPEATER

SOLD

It's the sales-clinching tool on any level . . .

HERE'S WHY!

"Rush more S/M repeaters. We are advancing our program three months due to the above-quota sales results obtained. Salesmen who do not yet have them are demanding immediate action."

R. S. Healy, Advertising Manager, Winchester-Western Division, Olin Mathieson Chemical Corp.

"Salesmen closed 90% of their calls as against 30% without the S/M repeater."
(name on request)

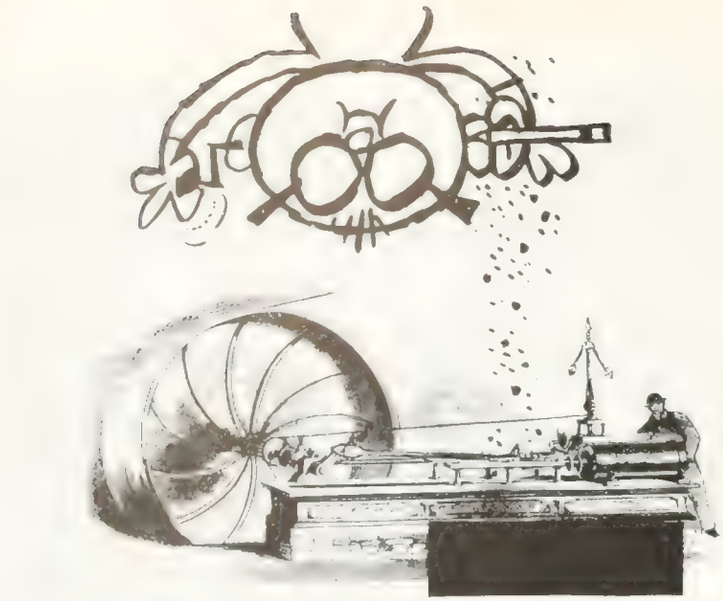
Established 1937

SOUND MASTERS, INC.

• Motion Pictures • Slide Films • TV Shorts • Commercials

165 WEST 46th STREET
NEW YORK 36, N.Y.
PLaza 7-6600

Member Film Producers Association of New York



Production Lines:

(CONTINUED FROM PAGE 64)

Arrangements will be made to visit leading animation studios.

All interested persons are invited to participate in the seminar. There is no charge for the course and arrangements are being made with a midtown New York hotel for specially priced accommodations for the participants.

Complete programs, information and registration forms are available from Mr. Charles Lipow, Florman & Babb, Inc., 68 West 45th Street, New York.

* * *

Kirsten, Cahaney to New Posts at Sterling-Movies U.S.A.

☆ Robert Kirsten formerly general manager of Sterling-Movies U. S. A., has been appointed vice-president and placed in charge of a new program development department. His principle function in this capacity will be to create new outlets for the distribution of public service messages to television.

Roger Cahaney, promotion director, has been named general manager of the company. He will retain his promotion and advertising responsibilities in his new position.

* * *

Mobile Videotape Production Announced by Chicago Group

☆ Chicago's first combined Videotape mobile equipment and production center, utilizing Ampex equipment, has been set up by television producer Max Cooper, Fred A. Niles Productions, Inc. and Walter Thompson's Telecasting Services in this midwest city.

New equipment and mobile unit (truck housing two Ampex Videotape recorders) are based at the Niles' Communications Center in Chicago. Cooper, who produces a winter baseball series for TV, says that more than $225,000 in Videotape equipment and video cameras are housed in the mobile installation and at the base.

Chief engineer for the mobile unit is Lester Hunt, Jr., who also handles Cooper's baseball series out of Havana, Cuba. At the Center, Niles' large sound stages and studio lighting equipment combine with the Ampex' recorders and four RCA Image Orthicon cameras to facilitate taped reproduction of TV commercials, live sales and stage shows or television programs. Mobile unit permits wide latitude of outdoor location work.



Herbert A. MacDonough

MacDonough to Manage Ansco Product Marketing

☆ Herbert A. MacDonough, a 22-year employee of Ansco, photo manufacturing division of General Aniline & Film Corp., has been promoted to the newly-created position of manager of product marketing.

Formerly manager of professional product sales, MacDonough has served in various executive posts in Ansco's technical control, quality control, and technical services departments.

* * *

Dave Bader Named President of Durham Telefilms, Inc.

☆ Consolidated Durham Mines & Resources, Ltd., Toronto, has formed a new television production and distribution subsidiary in the United States known as Durham Telefilms, Inc. David A. Bader, a veteran of the film and television industries, has been appointed president and managing director.

Prior to his association with Durham, Mr. Bader was vice-president in charge of sales for Atlantic Television. Durham Telefilms has taken offices at 521 Fifth Avenue, New York and at 80 Richmond Street, West, Toronto.

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ELEMENTS WHICH HAVE BECOME MORE
APPARENT WITH EACH NEW COMMUNICATION
PROGRAM AND ARE THE MAJOR PROBLEMS
IN THE PRODUCTION OF GOOD FILMS.

WE STRIVE TO PRODUCE COMMUNICATIVE
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PLAZA 3-6450

Audio-Visuals Along the Assembly Line

Hughes Ups Assembly Output, Cuts Loss With Video-Sonics

☆ A new system that provides simultaneous audible *and* visual instructions to production workers on assembly lines has enabled Hughes Aircraft Company to slash defect rates by as much as 100 to 1 while increasing output.

The system, developed by Hughes, is called Video-sonics. It enables almost every operator on the company's assembly lines for complex electronic components to maintain 90-100 per cent of the standard throughout the shift.

The system supplants blueprints and oral instructions. Each worker's station is provided with an automatic 35mm slide projector, a small translucent screen, a magazine of 35mm color transparencies, a magnetic tape recorder with a magazine of pre-recorded tape, and a set of earphones.

As the worker performs an operation, Video-sonic color slides show how the work should be done and how the unit should look at this stage of assembly. After each step has been described on the synchronized tape, there is an interval for the operator to carry out the work, then a "beep" signal to warn that the next instruction step is about to begin. The slides change automatically. The worker can adjust the speed to match his work speed.

Before Video-sonics, Hughes said, even experienced operators using blueprints and oral instructions could achieve only about 60 per cent of the optimum work standard set by production planners. Hughes will offer Video-sonics to the military services but not as yet to other companies.

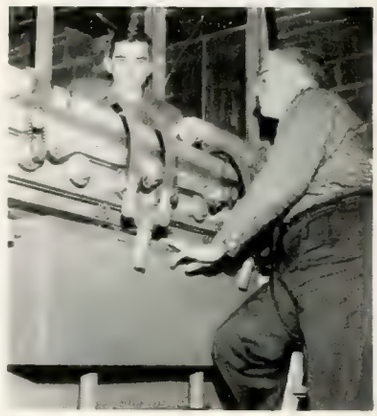
* * *

Film Services Poster, Hand Directory Are Free Offers

☆ A colorful 45 x 28½-inch display poster, an East Coast Buyer's Guide and Motion Picture & TV Service Directory and a classified Hand Directory are being offered by Motion Picture Enterprises, Inc.

The convenient Hand Directory has more than 40 categories listing producers, agencies, laboratories, camera rentals, sales, service, and motion picture & television production equipment.

The directories and poster are available free. Write on your company letterhead to Motion Picture Enterprises, Inc., Tarrytown 83, N. Y.



Capital Labs' *president Jim Barker (left) gets pointers on new machine from Russ Jenkins.*

Capital Labs Initiates 35-32 Process for 16mm Prints

☆ Capital Film Laboratories, Washington, D. C., will be the first east coast laboratory to utilize the 35-32 process for release printing of 16mm motion picture films. The process permits 16mm subjects to be printed, developed and inspected on 35mm processing equipment, with its inherent advantages. After inspection, the film is slit both down the middle and from the outside edge.

* * *

SMPTE Student Chapter Is Born at Boston University

☆ A new student chapter of the Society of Motion Picture and Television Engineers has been formed at Boston University. The new chapter is the fifth student chapter to be authorized by the SMPTE. Others are at City College of New York, Rochester Institute of Technology, University of Southern California and the University of Miami.

Leading figures in the formation of the new chapter were Alexis E. Ushakoff, Jr., a faculty member who is acting as advisor to the student group, and Dave Nohling, a B.U. student.

Art for Art's Sake
but Films for
YOUR Sake . . . at
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1037 Woodland Drive • Glenview, Ill.
Phones: PArk 9-0011, JUniper 3-0011

Distinguished Motion Pictures for Industry
Effective Commercials for Television



Jerry Fairbanks Productions
OF CALIFORNIA
CHICAGO HOLLYWOOD SAN ANTONIO

*Scene from "The Big Question" for New York Life Insurance Company

when you want the **Finest**

in **COLOR** *or*
Black & White...

Specify

H+E

The Laboratory
that's OLDEST in experience
...and NEWEST in equipment!

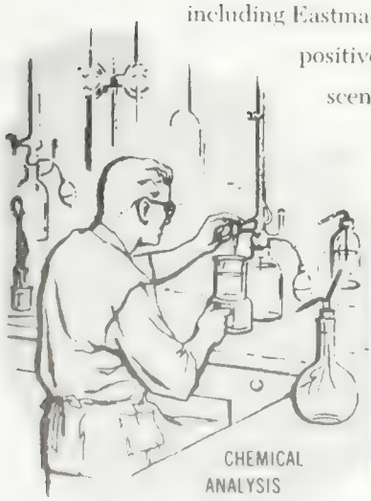


COLOR ADDITIVE PRINTING

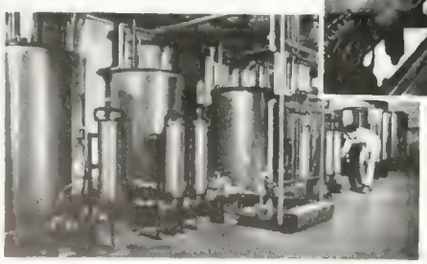
We take pride in offering you a complete 16mm laboratory service in color and black-and-white, including Eastman Color inter-negative and positive processing, plus additive scene-to-scene color printing on new Bell & Howell color additive printers.



TIMING AND LINE-UP



CHEMICAL ANALYSIS



PART OF OUR SOLUTION DEPARTMENT

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HOLLYWOOD FILM ENTERPRISES, INC.
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SIGHT & SOUN

Bay State's Yuletide Party Becomes a Happy Tradition

☆ One of the nicest Christn season traditions in the film bu ness is the annual holiday pa and film premiere staged in t big studios of Bay State Film P ductions in Springfield, Mas every December.

In 1953, tired of the typical fice-party type of celebration, B State people invited all their fam ies and close friends in for a sho They put together all the bad ou takes and fluffs of the precedi year to make probably the wo professionally produced film ev seen on screen. It was a sma success.

Since then, the Christmas par and film have grown and grow and a new after-working-hou firm has been organized to hand all the details. It is called the R pulsive Films Division of Halda Enterprises, the brainchild of c producers Harold Stanton ar David Doyle, who are otherwi occupied in more mundane jo as Bay State VP's.

A memorable Haldave produ tion included a scene showing or of the firm's feature players (an an old friend), Lowell Thoma seated before a massive film scrip As the film progresses on othe funny matters, the camera kee cutting back to the more and mo perturbed Thomas still reading th script and disgustedly throwin the pages on the floor. Upsho the final scene shows script pap strewn around the room and a fo high, while Lowell Thomas say "This is the worst stuff I've eve read—must have been written b Ed Knowlton. There's only on decent page in the whole script. And this page, as he holds it u just reads "Merry Christmas. (Ed Knowlton, of course, is Ba State's crackerjack Script Directo

Other "stars" who have take

Films Aimed to
WIN Audiences &
GET RESULTS... at
CW
PRODUCTIONS, INC.
1037 Woodland Drive • Glenview, Ill.
Phones: PArk 9-0011, JUniper 3-0011

part in the holiday film epics have been Bob Hope, Arthur Godfrey and Roy Rogers.

Sponsors, as well, get the needle from Haldave Enterprises. Good client Lestoil's excellent cleaning preparation was shown as making dirty clothes not clean but disappearing entirely in a massive evaporation.

* * *

Indiana University Issues Film on Sound Recording

☆ A new instructional film, *Sound Recording for Motion Pictures*, has been released by the Audio-Visual Center, Indiana University. The 10-minute 16mm production illustrates basic problems of recording sound and suggests techniques for the solutions.

The film considers three basic problems of recording sound on a location not designed as a sound studio. The problems are (1) choice and placement of the microphone, (2) acoustical treatment of the area, and (3) elimination of unwanted sounds.

Sound Recording for Motion Pictures shows a soundman surveying a location to be used for recording and the elements he must consider before the crew is ready to record. To illustrate microphone placement and the proper type of microphone for each situation, several situations are depicted.

The film demonstrates techniques used to acoustically treat a location to be used for sound recording. It also discusses the merits of porous materials and the elimination of unwanted sounds that might be picked up during the recording session. Emphasis is placed on physical properties that might cause excessive reverberation or unintelligibility.

Prints are available in both color and black and white from the Audio-Visual Center, Indiana University, Bloomington, Indiana. The prices are $100.00 for color and $50.00 for black and white.

For More on the Screen per Dollar Spent . . .

CW PRODUCTIONS, INC.

1037 Woodland Drive • Glenview, Ill.

Phones: PArk 9-0011, JUniper 3-0011



Shhh . . . New Kalart/Victor Is So Quiet You Barely Hear It Run

Here is the quietest running 16mm sound projector ever built. Noise level is reduced to the point where it *never* distracts audience attention. But that's not all.

The new Kalart/Victor increases light output by at least 12%, thanks to a redesigned shutter. It accepts a 1200 watt lamp for even more light on screen. *Sound quality is magnificent.* A 15 watt amplifier, audio-engineered for greater power and low distortion, results in sheer listening pleasure. Entirely new in projector setup is the Kalart/Victor *door-mounted speaker.* It can be left closed on the projector while running—or detached and placed next to the screen. Still picture projection is vastly improved. Stills are *five times brighter,* with special glass heat filters provided as standard equipment. Maintenance is greatly simplified, too. Lubrication is required *only once a year.* Built-in oil reservoir holds enough oil to last for 1000 hours—or a year of heavy use without refilling.

Hear—and see—the new Kalart/Victor Model 70-15 yourself. Ask your authorized Victor Dealer for a demonstration soon.

newest name in 16mm sound projectors

KALART/VICTOR

Victor Animatograph Corp., Div. of Kalart
PLAINVILLE, CONNECTICUT

FREE BOOKLET

Answers all your questions about the new Kalart/Victor. Send for your free copy today.

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BLACK & WHITE: 16/35mm
- daily processing of negative and positive film
- printing, 16/35mm
- reduction printing

plus

- Hot Press Titles
- Editing
- Conforming
- Film Cleaning
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Recording Services:

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Encouraging Aid for Higher Education

"Education Is Everybody's Business" An Appeal to Citizens

☆ 737 college and university presidents have ordered a new fund-raising tool, a 17-minute animated color motion picture, *Education Is Everybody's Business*. The film was released at a special showing for press, television, and education representatives, February 26, in New York.

The film has been prepared as a public service by the Council for Financial Aid to Education as part of its program to help stimulate widespread citizen support of America's colleges and universities. It was underwritten by a $100,000 grant from the Mutual Benefit Life Insurance Company and produced by John Sutherland Productions, Inc.

Encourages Voluntary Aid

The Council, which began operations in 1953, was founded by businessmen to encourage the widest possible voluntary support of America's institutions of higher learning. Its program has been financed by four major general welfare foundations: the Carnegie, Ford, Rockefeller and Sloan foundations.

Showing the dramatic changes since the turn of the century in America's economic and social life, the film emphasizes the important role of higher education in providing the essential training, research and specialized services. The critical national and educational requirements of the next decade are projected and various measures for obtaining public and private support are suggested.

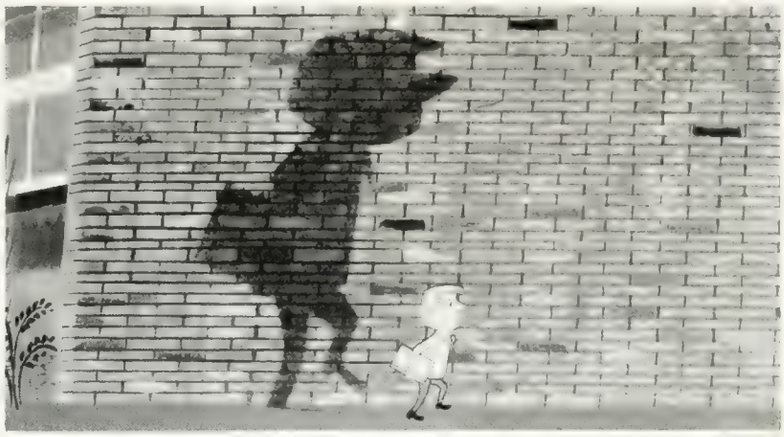
Compare These Sad Totals

Indicative of the challenge and the need for active support the film cites America's expenditures for tobacco—$6 billion, liquor—$9 billion, gambling—$22 billion, but only $4½ billion for higher education.

A national television premiere of the film was presented February 28 on the ABC network's Bishop Pike program. According to Frank H. Sparks, president of the CFAE, widespread public distribution of the film (through Association Films, Inc.) will become effective in May after the college presidents have had full opportunity to use the film in cultivating their alumni and other constituencies. To encourage as wide a distribution as possible for this work, color prints of the 17-minute film are being sold for only $65 each.



Frank H. Sparks, *president of the Council for Financial Aid to Education. (Business Screen Photo)*



What does the future hold for bright youngsters? A film scene.

A Sutherland Production

The film was previewed in January in its work-print stage by some 400 college presidents and representatives of college alumni and public relations associations and received unanimous acclaim, according to CFAE.

The producer of *Education is Everybody's Business*, John Sutherland, is widely known for his public information and education films, the CFAE pointed out.

Offer Teen-Agers Slidefilm on Cigarettes vs Cancer

☆ Showing junior and senior high school students facts about the relationship of cigarette smoking to lung cancer is the objective of a new sound slidefilm released by the American Cancer Society for school use.

The color slidefilm, titled *To Smoke or Not to Smoke?* presents the results of research studies and explains how injurious substances in cigarettes affect normal functions of the lungs. An ACS statement introducing the subject states:

"In noting the growing seriousness of lung cancer as a cause of death and today's low cure rate by surgery, (the subject) emphasizes that the best preventive measure is the individual decision not to smoke."

The color slidefilm is available in a package kit which includes the filmstrip, a 15-minute 33⅓ rpm record, a Teacher's Guide, sample copies of a student pamphlet and a bulletin board poster. Literature may be obtained in quantities from the Society and prints of the sound slidefilm are made available free.

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Above: *officers and guests at Canada's association meeting (l to r) were Graeme Fraser; president-elect Gerald Kedey; Mrs. Spencer Caldwell; Dr. Andrew Stewart; retiring president Spence Caldwell; Mrs. Kedey; Eugene Hallman and Mrs. Hallman.*

Canada's Producers Hold Annual Meeting

Gerald Kedey Succeeds Spence Caldwell as Association's Head

GERALD S. KEDEY, Motion Picture Centre Ltd., Toronto, is the new president of the Association of Motion Picture Producers & Laboratories of Canada. He was elected at the association's 12th annual meeting Feb. 4-5 to succeed Spence W. Caldwell, S. W. Caldwell Ltd., Toronto.

At the meeting, four new members brought the total to 53, a record high. The new members are Westminster Films Ltd., Toronto; Ampex American Corporation, Rexdale, Ont.; Adfilms Limited, Toronto, and Industrial Film Maintenance, Toronto. Westminster became an active member, the rest associate members.

Dr. Andrew Stewart of the Canadian Broadcasting Corporation, chairman of the Board of Broadcast Governors, addressed 138 persons at the annual luncheon.

The CBC formerly governed all TV and radio in Canada, but now private stations are permitted in large centers. The government-appointed Board of Broadcast Governors impartially rules



CBC's Dr. Andrew Stewart

on all applications for private licenses. Recently licenses were awarded in Vancouver and Winnipeg, and more licenses are expected soon in large eastern Canada centers. The board has ruled that by April 1961, TV program content must be 45 per cent Canadian, and by April 1962, 55 per cent Canadian.

Among the items the association will consider during 1960 are:

1. Investigating the possibility of working with the Stratford Festival, Stratford, Ontario, to develop something of mutual interest on films.

2. Conducting a survey of types of insurance which member companies use.

3. Starting a collection of case histories and statistics to prove the value of the motion picture medium in Canadian marketing, public relations, education, and television.

The association intends to establish liaison with new private television stations in Canada to be as helpful as possible.

Panel on "Urgent Ideas"

In addition to regular business, there were workshops conducted by committees, and one afternoon was devoted to a panel on "Urgent Ideas." Arthur Chetwynd was moderator. Speaking about their specialties were Caldwell, financing and teleseries; Ralph Foster, videotape, and Graeme Fraser, selling sponsored films.

Besides Kedey, the association elected two vice presidents and seven directors. Frank Young re-

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Retiring prexy, *Spencer Caldwell (left) hands over duties to his successor, Gerald S. Kedey.*

mained as secretary-treasurer.

Henry Michaud, Omega Productions, Inc., Montreal, was elected first vice president, and John T. Ross, Robert Lawrence Productions (Canada) Ltd., Toronto, second vice president.

New Directors, Chairmen

Directors elected were B. J. Bach, Cinesound Limited, Toronto; Alasdair Fraser, Crawley Films Limited, Montreal; E. W. Hamilton, Trans-Canada Films Limited, Vancouver; Douglas M. Robinson, Fifeshire Motion Pictures Ltd., Toronto; A. T. E. (Ted) White, Eastern Film Laboratories Ltd., Halifax; Foster, Meridian Films Limited, Toronto, and Caldwell.

The Board of Directors appointed the following committee chairmen: F. R. Crawley, Taxation & Duty Committee; Don Mulholland and John T. Ross, Industrial Relations Committee; Foster, Planning & Development Committee; Graeme Fraser, Canadian Film Awards Committee; Chetwynd, Publicity; Henry Michaud, Membership, and Jim Bach, Laboratories.

* * *

"Hands We Trust" for TV

☆ A new public-service television release offered by Modern Talking Picture Service, Inc., New York, is *Hands We Trust*. Ronald Reagan tells how a surgeon is trained and about his admission to a fellowship in the American College of Surgeons, which makes the film available. It runs 28½ minutes.

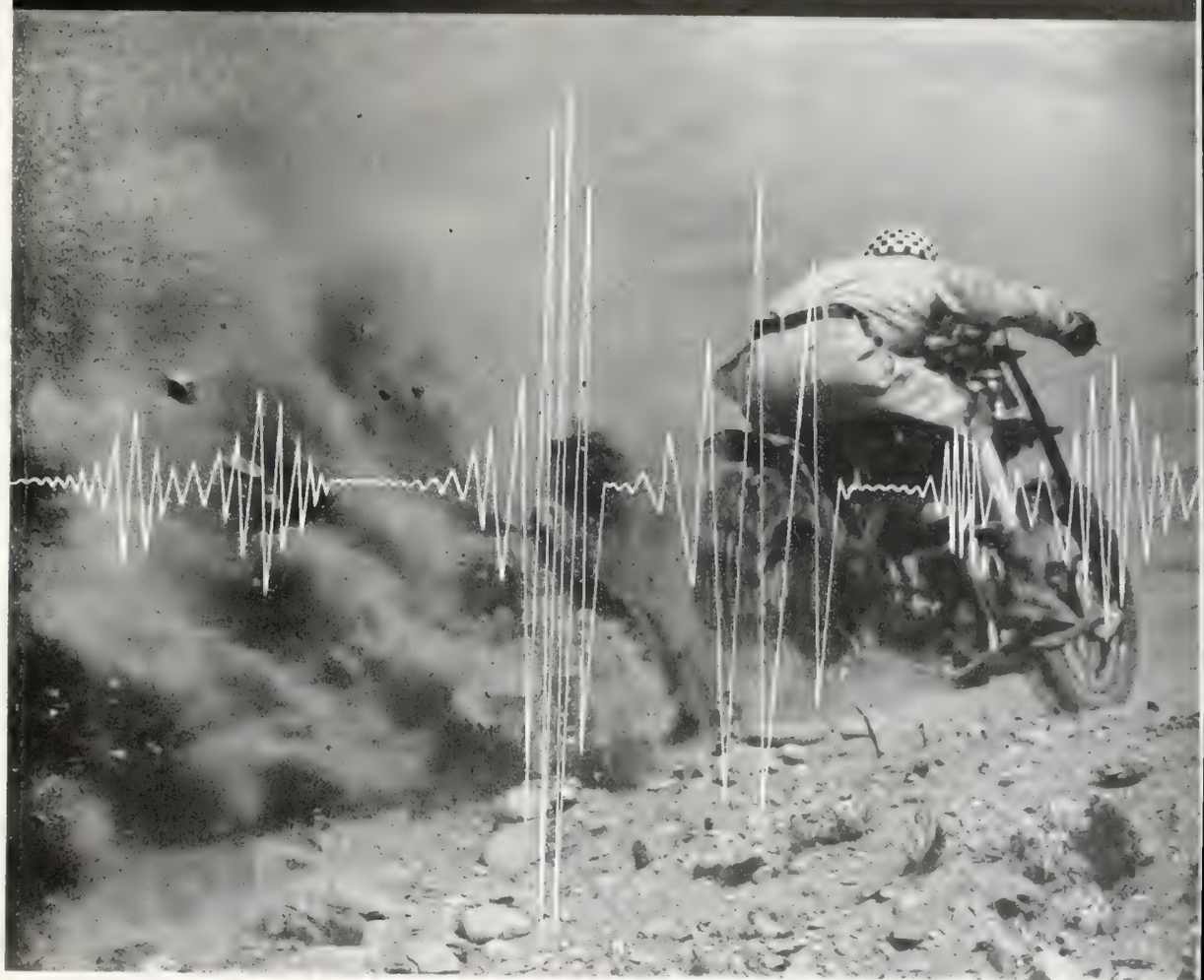
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Hollywood 28, 1510 North Vine Street..... OLdfield 4-166
Nashville 3, 800 17th Avenue, South ALpine 5-669
In Canada, call Record Department, RCA Victor Company, Ltd., 2 Mutual Street, Toronto, Ontario, 1001 Lenoir Street, Montreal, Quebe

We are pleased to announce two recent releases to the safety field

"Everywhere... All the Time"

Sponsored by Allis-Chalmers
Distributed by the National Safety Council

Emphasizing the concept that safety must be a family effort, this film has with it a complete program of corollary aid, such as banners, posters, and recall devices.

"The Quota"

Sponsored by The Clark Equipment Company, Construction Machinery Division. Available from Pilot Productions. Produced in cooperation with the Construction Section, National Safety Council.

A unique approach to motivating operators in the safe handling of construction equipment.



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The Medical-Dental Picture During '59

International Exchange, Useful New Films Were Highlights

☆ With the rapid advances in the medical profession throughout the world, and the increasing number of films produced, the international exchange of medical films is more important than it ever has been. In many countries medical film societies have been organized, Ralph P. Creer, director of medical motion pictures and television for the American Medical Association, said.

At the Second World Conference on Medical Education last fall, Creer urged delegates to form an "international film society" to speed up the exchange of medical films. He urged medical organizations to push for elimination of red tape in clearing films through customs agencies in order to stimulate the international flow of medical films.

* * *

American Dental Association Films Story of the Profession

☆ One of the most comprehensive recent films was the story of the dental profession. The American Dental Association film, *Pattern of a Profession*, was produced by Dynamic Films, Inc., for public showing. Its purpose was to eliminate many of the public's erroneous concepts of the dental profession and to create an accurate image.

Released on the ADA's centennial, the film was a documentary survey of midcentury dentistry. It explored the profession's backgrounds, ethics, current research, and special achievements.

The 51-minute color production began with re-enactment of Dr. Horace Wells' failure to present his discovery of anesthesia to physicians in 1845. Another sequence, a visit to several major dental schools, sought the answer to, What must a dentist know? Also, there were sequences exploring dental research, showing how the public health dentist serves the community, and explaining that the dentist is a professional man who works through professional societies. In the final sequence, the film showed how children suffering from disfiguring handicaps were brought to health and happiness through the love and dedication of Dr. Herbert Cooper of the Lancaster Cleft Palate Clinic.

* * *

☆ In the medical films released during 1959, there was a notable focus on mental health. *A World Alone*, a 30-minute color film produced by Gerald Productions under the supervision of the Mental Health Education Unit of Smith Kline & French, depicted the loneliness of mental patients in a typical mental institution—the dilemma of patients hampered by inadequate facilities and too few personnel.

The film was an unusual blend of abstract and documentary. Cameras followed patients' activities both inside and outside the buildings at Cleveland State Hospital, where the documentary portions were filmed. Eric Sevareid narrated the film.

* * *

Pharmacologic Approach to Mental Health Is Pictured

☆ Another mental health film, but with a different slant was produced by Sherman H. Dryer for Lakeside Laboratories, Inc. This film, *A Pharmacologic Approach to the Study of the Mind*, was about the use of chemicals to diagnose and treat mental illness.

Using a "Person to Person" technique, the film covered theories and clinical findings by authorities in the field of psychochemistry. The first part of the film reviewed the use of hallucinogenic agents, and the second part, the clinical evaluation of monoamine oxidase inhibitors.

The rehabilitation of patients

(CONTINUED ON PAGE 84)

PARTHENON PICTURES
HOLLYWOOD

Quality #7

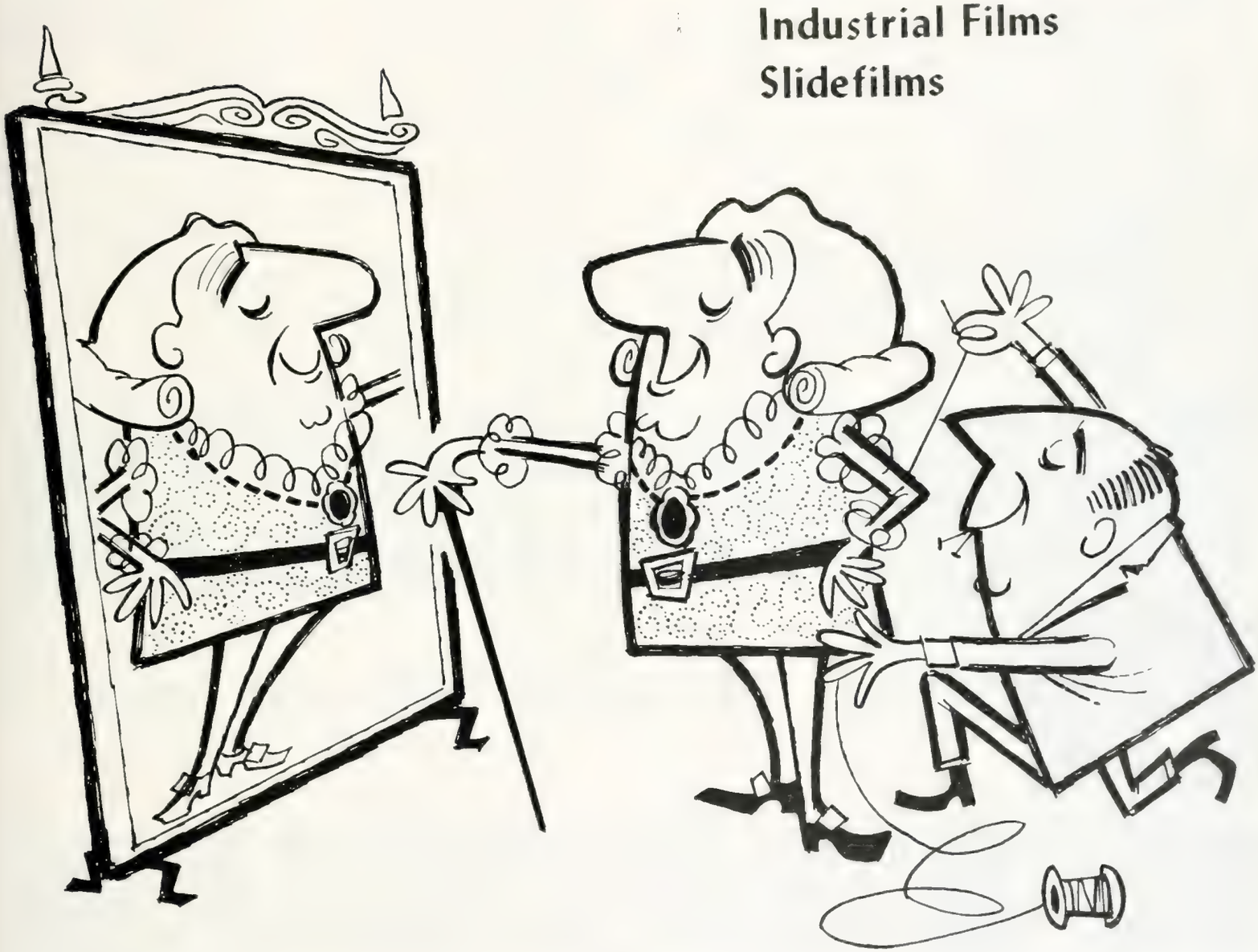
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it Tuesday?

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A-V at Chicago's New Exhibition Center

THE LATEST in a "dream" auditorium with full facilities for stage productions and every kind of audio-visual facility will be a prime feature of Chicago's new Exhibition Center, scheduled for completion in November.

Located on the lake front, just a few minutes from the Loop, the exhibition hall will provide more than 300,000 square feet of exhibit space, meeting rooms of all sizes, restaurant areas, a lakefront promenade deck, and a 5,000-seat auditorium described as the most advanced in the world.

Well-Equipped Auditorium

Facilities in the auditorium will be provided for showing motion picture films in 70mm, 35mm, and 16mm, plus slides and filmstrips from 2″ x 2″ to 5″ x 7″. The auditorium sound system is designed to accommodate up to five channels of binaural or monaural sound, and will handle up to 32 microphones plus simultaneous injection from records, tape, or film.

For live shows, there is a 90′ x 52′ stage plus a hydraulic-lift orchestra pit big enough to accommodate a 100-piece orchestra. A complete lighting system with maximum flexibility is included in the plans.

Master Projection Control

Projection services are provided from a master control room suspended beneath the mezzanine at the center rear of the theater. All film projection, audio-visual, and lighting controls are located here.

A 500-seat assembly hall has a permanent 46′ x 18′ stage and is equipped with motion picture, slide, and slidefilm projection facilities.

Fourteen meeting rooms, ranging in size up to 800 seats, are all equipped to handle portable screens and projectors, and are all fully wired for sound and public address inputs.

* * *

Army Engineers Sponsor Film Story of Great Lakes

☆ *Men, Ships, and Great Lakes,* is the title of a new 16mm color & sound motion picture completed for the U. S. Army Corps of Engineers by Capital Film Service, East Lansing, Mich.

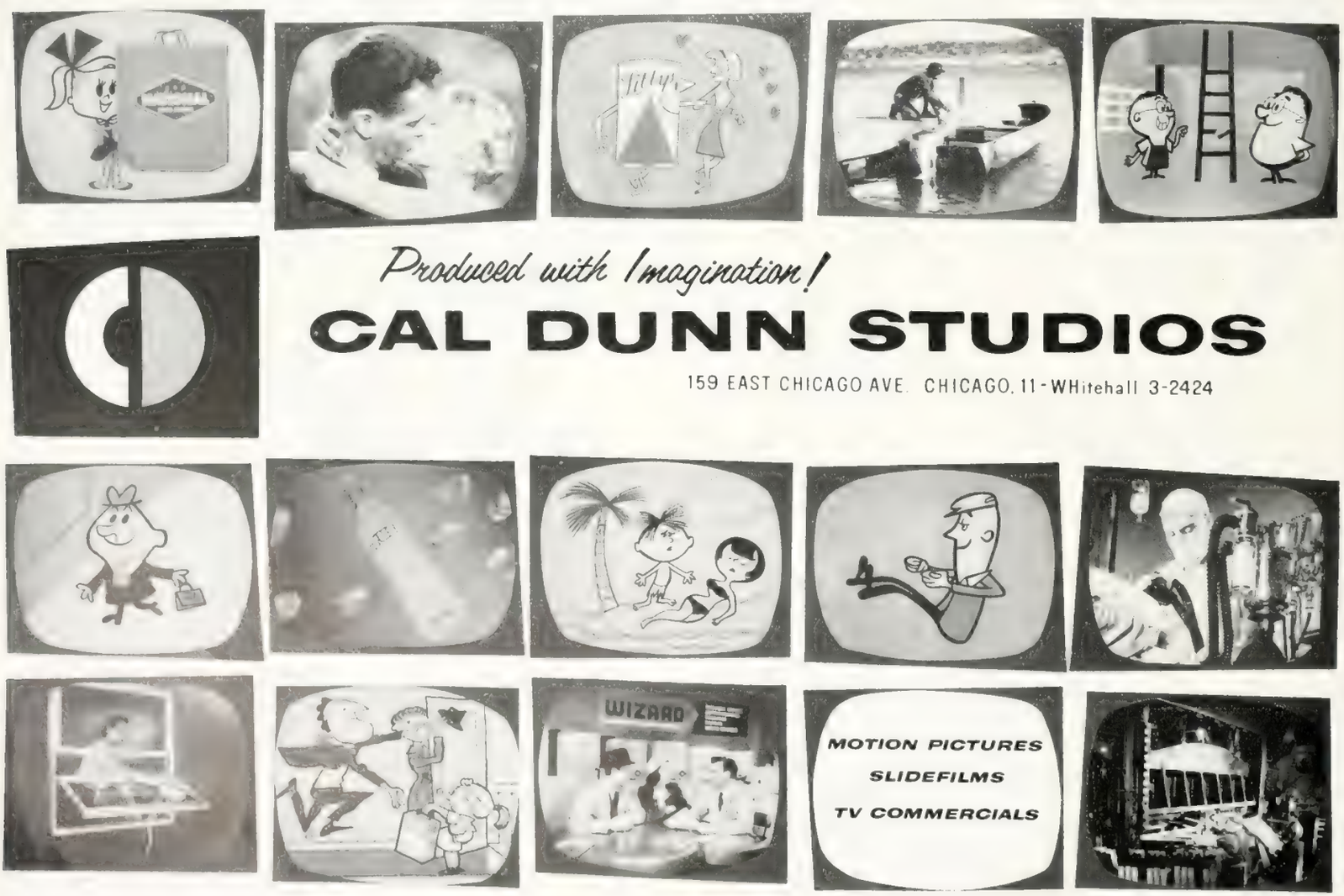
The production was well over a year in the making. James Lewis' scenario concerns the build-up of shipping on the Great Lakes and inland waterways system, the need for deeper channels and better dock facilities, and the work being done by the Corps of Engineers to accommodate these needs.

Animated sequences portray the geological history of the lakes and channels, leading to their present value as avenues of commerce into the heartland of the United States and Canada.

Industry, Scenic Sequences

Dramatic sequences portray the operation of drill boats and blasting procedures, the Mesabi iron ore range, unusual shots of Niagara Falls, and a host of scenic views.

Construction scenes portray the work done along the St. Lawrence Seaway, and included is a sequence of the Royal Yacht Britannia carrying Queen Elizabeth II and Prince Philip to join President and



Mrs. Eisenhower for the Seaway dedication ceremonies.

Skyline shots of the great cities along the Seaway and the Great Lakes, including Detroit, Chicago, Milwaukee, and Buffalo, plus dramatic motion pictures of the harbors and of loading operations, and the launching of great new Lakes vessels help show the importance to business and industry of the waterways projects.

Lakes Serve Inland Waters

Animated sequences show the relationships of the Great Lakes to America's inland waterways system, and the drama of the journey from the Mississippi up through the Illinois Waterway to Chicago.

The film is suitable for either group educational or entertainment use at all levels. Copies are available from the Office of Chief Technical Liaison, U. S. Army Corps of Engineers, North Central Division, Chicago, Ill., or through Capital Film Service, East Lansing, Mich.

* * *

Modern Issues New Edition of Technical Film Catalog

☆ Specialized motion pictures about new products, advanced industrial processes and cost-saving techniques are listed in a new revised edition of the "Business and Professional Film Catalog" just published by Modern Talking Picture Service. Subjects include research and development, modern steelmaking, plastics, die-casting, infrared spectroscopy, compressed air power applications, forging and grinding techniques and other subjects useful in fields such as architecture, civil engineering, construction, the metal trades, the chemical and petroleum industries.

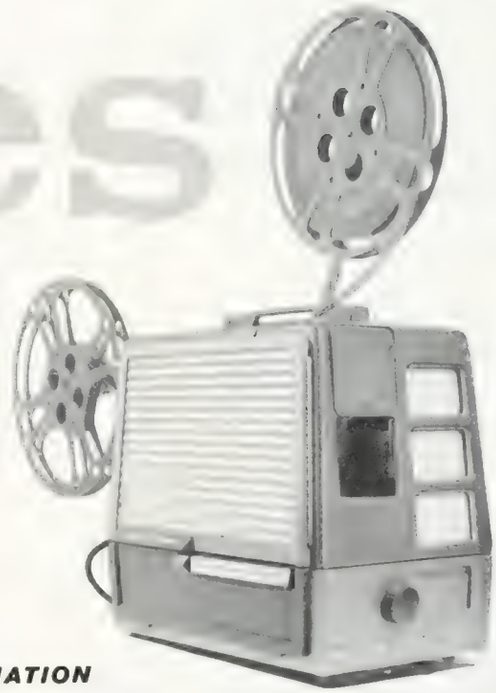
The films are available on free loan to technical groups, universities, business and professional audiences and other groups with specialized interests. Copies of the illustrated catalog are available from Modern Talking Picture Service, 3 East 54th Street, New York.

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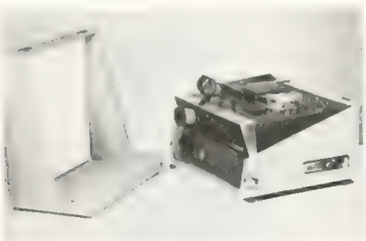
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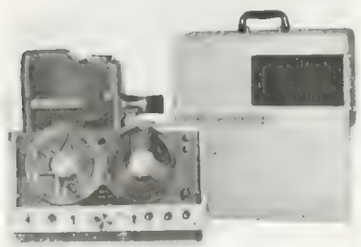
A new approach to sound-slide film projectors—no records—no tape threading—simply slide in the cartridge and go. Continuously and automatically, the story you so proudly produced is presented as your customers want it—brilliant pictures—high fidelity sound.

Now unleash bold new ideas for punch and drama, supported by sound effects for fresh, wide-awake interest. Silent signal commands a new picture to appear . . . in perfect synchronization to the sound.



La Belle "Tutor"
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(also available in reel type tape)

See and hear a La Belle "Tutor" . . . a convincing salesman of itself that can be an enthusiastic salesman for your work . . . and your client's best salesman!



La Belle Maestro makes more and more friends because nowhere can you see and hear a finer slide-sound projector with so many exclusive features—capacities up to 150 slides—silent signal changes slides automatically and instantaneously for "actionized" effects without streaking, glare, or blanks. Be the master of your story—not the servant to limited capacity automatics.

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we begin a third decade with a look at

The Year When Business Screen Was Born

That Was Back in '38 and Remember These Familiar Names?

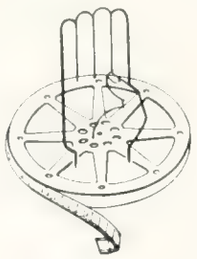
WE WERE LOOKING through the first issue of BUSINESS SCREEN the other day . . . It was published on the 1st of October, 1938. Although it may sometimes be thought that business films first came to full fruition as a result of World War II man-training experience, it is interesting to remember that business films were in a healthy shape, indeed, in 1938.

On page two of this first issue, Caravel Films was advertising that it was "geared to reach one customer or 20 million" and the list of its 1938 clients printed on a panel on the left was mighty impressive. It included not a few big-time customers that Caravel (Transfilm-Caravel, that is) is still serving today.

In that first issue we printed well-wishing letters from Oldsmobile, Canadian Industries, Dictaphone, National Biscuit, Caterpillar Tractor, Eli Lilly, Dennison Mfg., Associated Wool Industries, National Association of Manufacturers, U.S. Department of Interior, and Mrs. Ed Schultz, editor of the Clarksville, Ark. Herald-Democrat, who told of her delight in seeing a fine cooking picture at the local Strand Theatre called *The Star in My Kitchen*. We like to think the Strand may still be showing good cooking films—modern style.

Bell & Howell, on page three, was announcing the new model 138 Filmosound projector for "Theatre-Quality Shows." Which reminds us that we saw an old model 138 operating a short time ago, and it still looked and sounded pretty good.

Bristol-Myers was showing children why they should brush their teeth in a color cartoon, *Boy Meets Dog*, in 1938, just as they are



doing the same thing today in another color cartoon, *The Day That Susie Lost Her Smile*.

On page five, we find Wilding Picture Productions showing an illustration of the George Washington Bridge. "Created by Master Builders," the headline says, and the copy explains how Wilding bridges the gap. And Wilding is still doing it, too, as one of the largest film production firms in the industry.

Da-Lite Screen offered a free Screen Data Book in a coupon on page seven. We think they must have got some good replies, for Da-Lite is still in BUSINESS SCREEN regularly (see page 188) 22 years later.

Modern Talking Picture Service, on page 12, pointed a finger at its emblem, "any place—any time," and called the emblem "the sign of good showmanship." Modern was born when sound films were usually called "talkies" and there weren't anywhere near enough projectors to go around, so Modern had a big projector service going. Now almost everyone has a 16mm projector on hand, or can locate one nearby.

Harvester Made Film History

Pages 14 and 15 reach way back to show how the up-to-date film techniques of 1938 had their origins in 1911. International Harvester was the subject of the story. Harvester used films successfully in 1911, 1938, and does today.

Just as United States Steel and its fine film *Rhapsody of Steel* (by John Sutherland Productions) is big news in 1960, so it was in 1938. *Men Make Steel*, in Technicolor, was just about the biggest picture going. Roland Reed made it and carried two pages of four-color pictures about it.

Jam Handy's First Ad Page

The Jam Handy Organization's first full page advertisement in BUSINESS SCREEN was on page 26, and it promoted a new film called *Selling America*, based on incidents in the life of Benjamin Franklin. The 161st ad in this continuous series can be found on our back cover in this issue and it is equally provocative.

Audio Productions—a leading production firm in 1938, as today, announced that it was the first producer in the East with a Technicolor camera. Audio was then in production on films for General Motors, American Telephone & Telegraph, Cast Iron Pipe Association, DuPont, Ethyl, Public Service of New Jersey, and Western Electric.

These Were the Films of '38

Current and choice in 1938 were such films as *Daylighting the Padres Trail* (Southern Pacific R.R.—Castle Films); *Diesel—the Modern Power* (General Motors—Audio Productions); *The Chance to Lose* (Plymouth—Wilding Picture Productions); *Heat and Its Control* (Johns-Manville—Caravel Films); and *Selling America* (Frigidaire—Jam Handy Organization).

We ran a big feature on a new film in 1938 called *Husbands Are*

(CONTINUED ON PAGE 82)



AWARD-WINNING
IMAGINATIVE FILMS
VOUCH FOR OUR
PAST PERFORMANCE.
MAY WE FILM YOUR
STORY IN THE
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frank willard productions

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PAPER CONTAINER DIVISION
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MONTCLAIR, N. J.

Mr. Harold Wondsel
Wondsel, Carlisle & Dunphy
1600 Broadway
New York, New York

January 28, 1960

Dear Mr. Wondsel:

All of us here at Bondware would like to commend you for the very fine job you did in producing our product story film "Bondware: Sales Leader of the '60's".

We found the film totally effective in presenting initially our complete marketing story to our national food broker sales force. Since then, it has been shown to merchandisers and buyers of our products throughout the country with excellent results. We expect to be able to capitalize on this continuous use of the film throughout all of 1960.

We are looking forward to working again with yourself and your excellent staff at Wondsel, Carlisle & Dunphy.

Cordially,

Continental Can Co.

D. K. Smith
Manager of Sales
Consumer Products

Completely staffed for the creative development and production of sales and merchandising motion pictures. We would like the opportunity of telling how we could make your next film one that will pay off.

WCD

WONDSEL, CARLISLE & DUNPHY, INC.
1600 BROADWAY • NEW YORK 19, N. Y. • CIRCLE 7-1[illegible]



Top Quality
TV Commercials
Educational
Sales Training
and Industrial
Films

Thirty-three years of professional experience together with completely integrated studio and laboratory facilities plus top-flight personnel

Chicago Film Studios
56 East Superior Street
CHICAGO • 11
Phone WHitehall 4-6971

The Year When Business Screen Was Born

(CONTINUED FROM PAGE 80)

Good for Something, produced by Wilding Picture Productions and sponsored by the Coolerator Company. Coolerators—it seems hard to remember—were ice-boxes—not the electric kind, but ones where the ice-man cometh and put the ice in by hand. According to H. C. Beresford, advertising manager, the film sold more Coolerators than any other promotional methods they had ever used. Local ice-men were wildly enthusiastic. The film cost $40,000, incidentally.

Standard Oil of Indiana was a big film user. Posters were up in service stations all over the Middlewest announcing "Coming—*Stan*—the new Hollywood Talking Picture." This film was roadshowed to open-air audiences with much success.

A Pioneer in Distribution

The YMCA Motion Picture Bureau, which soon hatched into Association Films, Inc., advertised on page 50 that it had been providing a cooperative film distribution service for national advertisers since 1911. The oldest film distribution company, and still one of the biggest and best.

The William J. Ganz Company, now part of the Institute of Visual Communications, had an ad spotlighting a film that had carried a vital message to 8,000,000 people. The same company now often reaches the same number of people with one film in a few weeks.

Other advertisers in Volume I, Issue 1 of BUSINESS SCREEN were the Pathescope Company, Precision Film Laboratories, Alexander Film Company, Roland Reed Productions, Raphael G. Wolff, Inc., the Ampro Corp., Loucks & Norling Studios, Chicago Film Studios, and others.

sounds for the screen
Tom Valentino's Major Library Has All of Them

☆ Thomas J. Valentino produced the sound effects for the original production of Elmer Rice's play, "Street Scene," thirty years ago. He's still doing a nice business in the legitimate theatre, but his background music and sound effects service to the film industry has far outgrown this theatrical phase.

As producer and distributor of Major Records, Valentino is set up to provide music and sound effects to meet almost any need from a comprehensive library for TV commercials, documentaries, sound slidefilms, sales presentations, - dustrial films, newsreels, live ra and TV shows, and sales displa

It's Selection That Counts

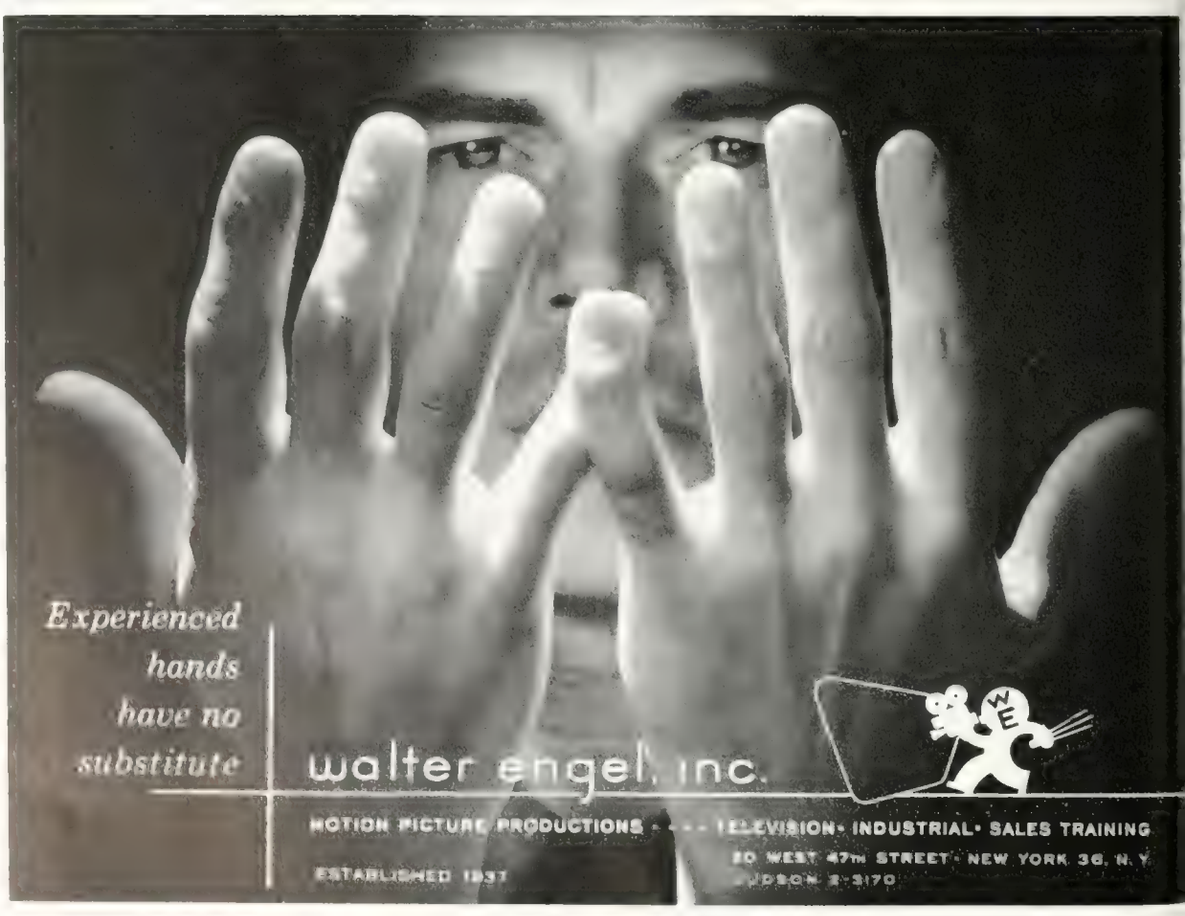
Working on the theory that wh is needed is not necessarily a t of mood music, but rather the rig selections, Valentino draws on t resources of his own memo claiming that he is familiar w every item in the library. In ad tion to straight library services, offers consultation on the best w to achieve effects.

Major Records own all copyrigh to its own music and effects, a rights can be obtained by comm cial producers on a per-selection unlimited-use basis.

Sounds to Fit the Mood

A trip through Major Record titles sounds a little like an exe cise in silent-picture titling. Sele tions include Dramatic Suspens Tread of Doom, Our Industri World, Hot on the Trail, Lo Triumphant, and Uplift Final Special selections can be used t suggest locale and period. Bridge fanfares, closings, openings, an the like are available in abundanc

The Valentino organization an Major Records are equipped t handle complete scores or singl cut spots, from the office at 150 W 46th St., New York.



Do you have a story* which should be told?

Most organizations do have such a story. Many have all the ingredients for telling the story . . . even have industrial, training or documentary films in hand.

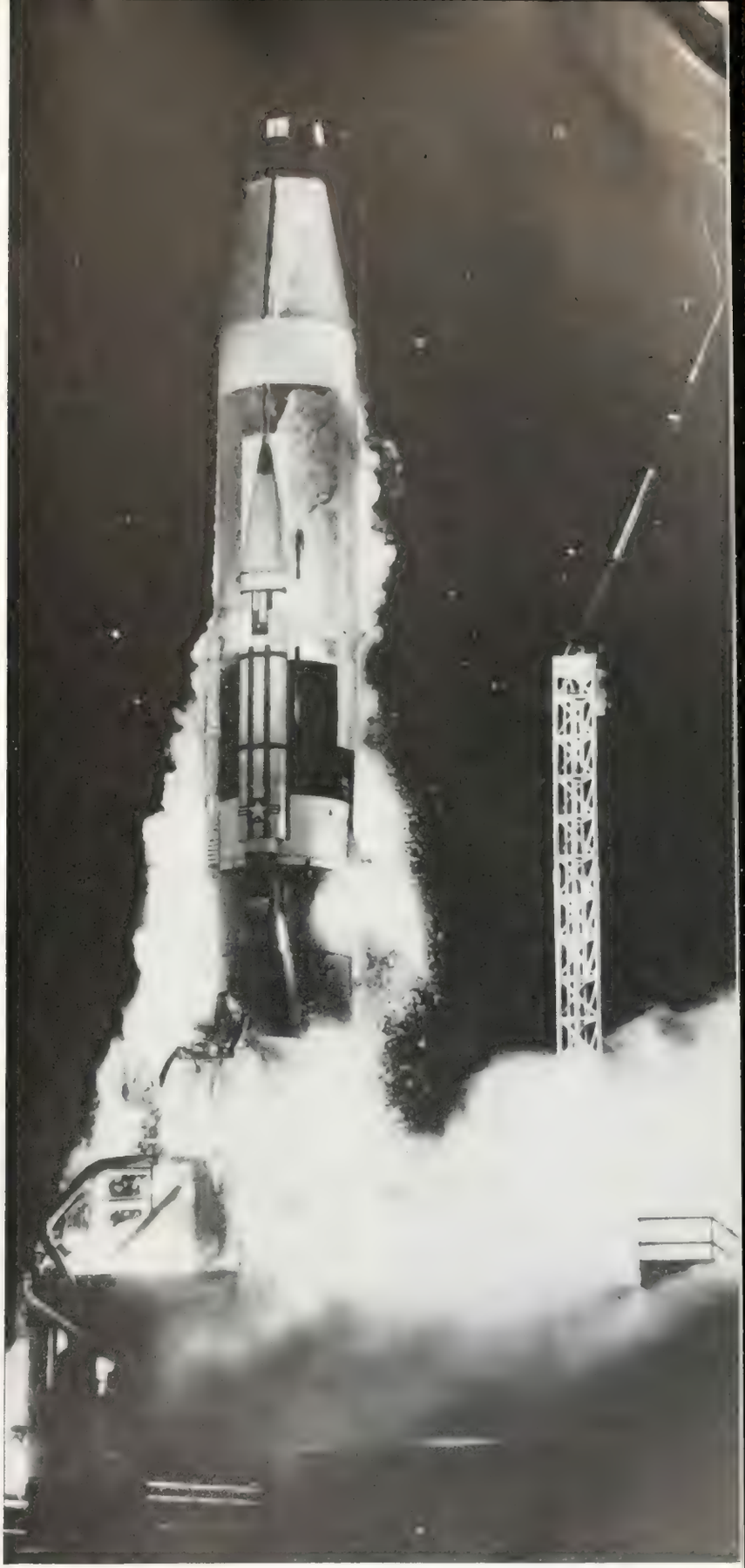
Some hold back because they lack experience and facilities to organize and distribute films efficiently.

Our 20 years experience can make this important step easy and economical for you. We produce films. We distribute films. We act as consultants on film problems.

Feel free to call on us!

PRINCETON FILM CENTER, Inc.

"where human interest joins the Public Interest"



* "ON TARGET" is an example. It is Convair's story of the ATLAS ICBM. During January, 1960, this film was booked for showing on important TV stations and to over 2000 colleges, schools, civic groups and citizen gatherings. The entire operation is being handled smoothly, efficiently and at low cost.

ADDRESS P.O. BOX 131—PRINCETON, NEW JERSEY



Producing filmstrips in color?

Your prints are only as good as your masters . . . and your masters are at their best when we make them

FRANK HOLMES LABORATORIES, INC
1947 FIRST STREET
SAN FERNANDO, CALIFORNIA
EMPIRE 5-4501
Write for new brochure & price list

Over 10,000 Leading Buyers Look to Business Screen!

The Medical-Dental Picture During '59

(CONTINUED FROM PAGE 76)

was the subject of a 30-minute film released by the American Medical Association. Professional actor Tyler McVey played a doctor, and actual patients played themselves in *Rehabilitation — Adds Life to Years.*

The purpose of the film was to demonstrate to doctors the new opportunities to rehabilitate hapless, hospitalized patients into useful, contented citizens.

* * *

CIBA Sponsors Telecast of Heart Operation on Child

A televised heart operation viewed by 1,253,000 persons in the San Francisco area was filmed by CIBA Pharmaceutical Products, Inc., in cooperation with the San Francisco Medical Society and Stanford University.

The 60-minute documentary, *Open Heart Surgery*, showed the actual operation on 8-year-old Tommy Hunter. It attempted to explain to the public the many complex factors in a surgeon's decision to operate, as well as to show how medical and surgical techniques can safely and successfully eradicate heart defects previously thought hopeless.

* * *

Film Report on Fulvicin

To give the medical field details on a new antibiotic, Kevin Donovan Films produced for Schering Corporation the *Film Report on Fulvicin.*

In the 30-minute color production, Dr. J. Walter Wilson of the University of Southern California, the film's narrator and technical advisor, explained how griseofulvin, a new antifungal antibiotic, acted in the body. Outstanding scenes were shot in color with ultraviolet light showing the effects of fungal infections.

The film was made available to medical groups.

* * *

Videotape Political Series for Educational Television

☆ The first videotape program to be produced for the National Educational Television and Radio Center is now under way at Elliot, Unger & Eliot, the commercial production division of Screen Gems, Inc.

The series of seven half-hour shows, titled *Hats in the Ring*, will explain the process by which the United States nominates and elects its presidents. Malcolm Moos, professor of political science at Johns Hopkins University, is acting as lecturer-guide for the series. Integrated into his talks, as visual background, will be film footage, stills and old prints of past political campaigns.

Hats in the Ring will begin telecasting on the NETCR's network of 44 educational stations on April 3. The Center will subsequently offer the series to commercial stations, but on a non-commercial basis.

* * *

F&B Ships Free to Florida

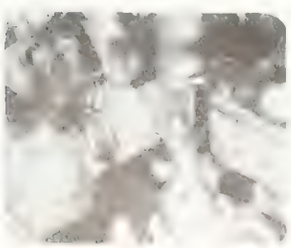
☆ Florman & Babb, Inc., has announced a new "Free Freight to Florida" policy between F&B's New York offices and Florida.

In order to provide better service at no extra cost, all rental equipment shipped to any Florida location by F&B will be shipped via free prepaid air freight. There will be no charge for shipping both ways.

Rentals will be charged only during the time equipment is in use — no rental charge during transit.

Romance?... *in an AXLE?*





SOUND SYSTEM
HIGH FIDELITY

Yes! and in Your Product, too When It's Skillfully Produced!

THE ROMANCE OF AN AXLE

We've created successful **motion pictures and slidefilms** for sales, industrial, consumer, medical science and many other fields. For your next picture . . . Jack Lieb Productions has a wealth of experience in film making with our own complete facilities for hi-fidelity magnetic recording and Hollywood quality photography in 35mm and 16mm. Phone, write or wire us for a sample screening in your office.

JACK LIEB PRODUCTIONS
PRODUCERS FILM STUDIOS
540 LAKE SHORE DRIVE • CHICAGO 11, ILLINOIS • PHONE: WHITEHALL 3-1440



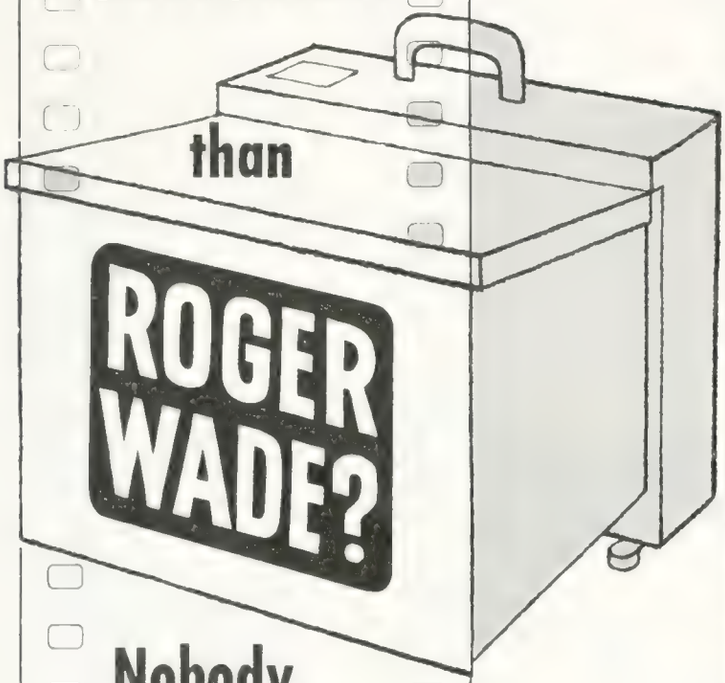
*for information, contact

van praag productions

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*Ralph Bell Fuller heads the creative department at 33 West 46th Street

Bell & Howell-Consolidated Firms Merge

THE MERGER LAST MONTH of two leading companies in two "industries of the future" promises interesting future developments in the fields of photography, audio-visual, electronics, and communications.

The merger, announced in mid-January, of Bell & Howell with Consolidated Electrodynamics Corp., Pasadena, Calif., brings together one of the most aggressive photo manufacturers and a company with leadership potential in data processing, advanced communications and electronics research.



Philip S. Fogg

Becomes B & H Subsidiary

Under terms of the merger agreement, Consolidated becomes a subsidiary of B&H and three Consolidated officers become members of the B&H board of directors. Philip S. Fogg, president and board chairman of CEC remains in those positions and becomes a board member of B&H.

The other new directors are Dr. Robert F. Bacher, chairman of the division of physics, mathematics, and astronomy of the California Institute of Technology; and Dr. Frederick C. Lindwall, chairman of the division of civil, electrical, and mechanical engineering at Cal Tech.

"Industries of the Future"

Charles H. Percy, B&H president, described both photography and electronics as "industries of the future." The merger, Percy said, will double the facilities for electronics research available to Bell & Howell. Estimated combined sales for the two firms in 1959 were more than $100 million.

Sales of the combined firms in 1960 will probably run 50 percent consumer, 15 percent business and industry, and 35 percent government. Combined employment will be in excess of 7,500.

Percy said that in new developments in the photographic and office equipment fields, B&H will make extensive use of CEC's electronic research and scientific developments. CEC, he added, is interested in application of photographic and optical techniques in the future development of specialized analytical, measuring, recording, and data processing instruments and electronics systems.

"It is fitting," he said, "that as we enter a new decade of tremendous technological advances, we combine our resources of knowledge, experience, and abilities."

* * *

Name Changes Announced for Two Eastman Color Films

☆ Two recently-introduced color reversal films by Eastman Kodak Company will have new names in the future. The film now known as SO 260 will be sold as Eastman Ektachrome ER Film, Daylight Type; SO 270 is designated as: Eastman Ektachrome ER Film, Type B.

The "SO" names (standing for

L&L animation service

FOR PRODUCERS

• complete art & camera service

• filmographs
• slidefilms
• animation

Two fully motorized Oxberry 35-16mm camera stands

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New York 17, N.Y.

YUkon 6-9088

"Special Order") were used in the earlier stages of product introduction, as a working name until final designations were evolved.

* * *

Investment Firm Sponsors Film on Mutual Fund Value

☆ A new 21-minute color film on the value of investing in mutual funds has been produced for business and civic audiences by the Kalb, Voorhis & Co. dealer service division, Washington, D. C.

The 16mm sound film, *How Green Are My Dollars*, tells the story of three well-to-do friends with different ideas on investing. It spells out the features and advantages of "lump sum" investment in mutual funds as part of a person's sound financial planning.

Kalb, Voorhis & Co. said that a film board of review of the education department of one major midwestern city has approved the film for showing at any educational meeting.

The script for *How Green Are My Dollars* was written by Ferd Nauheim, partner in charge of the New York Stock Exchange's Washington office and editor of the monthly Modern Securities Services and other sales training materials.

How Green Are My Dollars will be distributed through local mutual fund dealers. It is available to interested groups at no charge.

* * *

Shows Life-Saving Method

☆ The new mouth-to-mouth method of artificial respiration now recommended by American Red Cross is the subject of a 15-minute, 16mm sound color film by Southeastern Films.

Intended for use by small groups desiring to learn the new life saving method, the film had two Atlanta doctors as technical directors. Prints are available from Southeastern Films, 179 Spring Street, NW, Atlanta, Ga.

The Film We Save May Be Your Own... See—

CW

PRODUCTIONS, INC.

1037 Woodland Drive • Glenview, Ill.

Phones: PArk 9-0011, JUniper 3-0011

The care and feeding of ideas

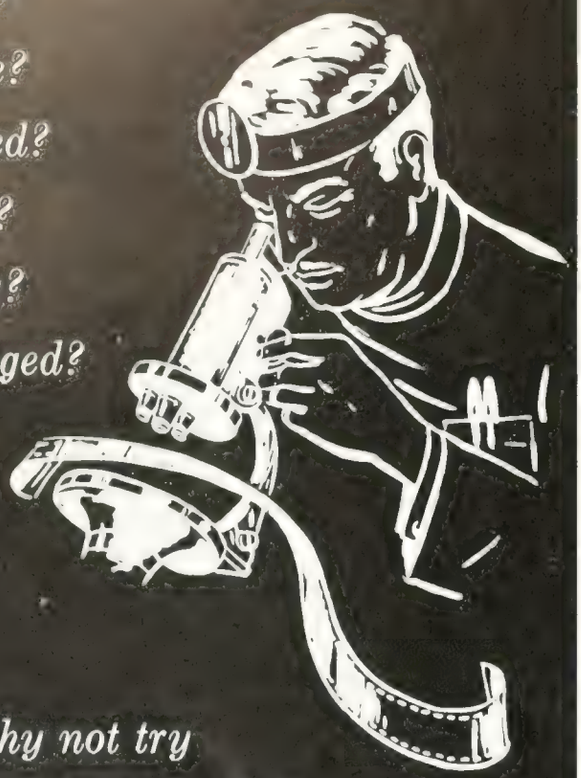
Ideas, like seeds, grow into something worth-while, something outstanding, only when sown in fertile ground and properly nurtured. Over the years, our clients have entrusted to us many ideas for motion pictures. Through the addition of new, original, refreshing approaches, the creation of unusual, interesting themes, adapting them to the medium and applying the proper techniques, these ideas have been developed into effective motion pictures that produce the results desired of them.

Raphael G. Wolff STUDIOS, INC., HOLLYWOOD

1714 North Wilton Place, Hollywood 28, California
Phone: HOllywood 7-6126

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• Worn?
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LONG ISLAND CITY 1, NEW YORK
STillwell 6-4601 Est. 1940

Write for free brochure on film care.

BUSINESS NEWS

Lawrence Productions Now Affiliate of RKO General, Inc.

☆ Another New York film production firm has come under the wing of a major industrial concern. Robert Lawrence Productions, Inc. has affiliated with RKO General, Inc., a division of General Tire & Rubber Company.

This is the fifth such merger in recent months, following the Transfilm and Caravel mergers with Buckeye Corp.; Elliot-Unger-Elliot with Screen Gems-Columbia Pictures; and Filmways with Warner Brothers.

Another leading producer, according to grapevine reports, will soon broaden its ownership by floating a public stock issue.

The Lawrence-RKO General affiliation will involve no changes in management or personnel of either company.

* * *

TV Spots Total $4-Million at Elliot, Unger & Elliot

☆ Elliot, Unger & Elliot, the commercial production division of Screen Gems, Inc., produced a total of $4,000,000 worth of television commercials during 1959, according to a statement issued by the company. This is an increase of 80 per cent over the previous year's volume and makes EUE one of the three largest producers of TV commercials in the country. The New York staff of the company has been increased from 60 to 80 full-time employees in the past year.

* * *

Chetwynd Films Open Service, Equipment Rental Departments

☆ Chetwynd Films, Ltd., Toronto, has announced the formation of two new departments to broaden its services to the film and TV industry.

The new producers services department will be headed by James McCormick, production manager. It will offer research, story outline, script, editing, art, and counselling services.

The motion picture equipment rentals department, supervised by Robert Brooks, offers a catalog of equipment available on a rental basis.

* * *

Jamieson Begins Processing High-Speed Eastman Films

☆ Jamieson Film Co., Dallas, Tex., has initiated commercial processing of the new Eastman 16mm high speed color films now known as Ektachrome ER types (formerly SO 260 and SO 270), under license from Eastman.

In addition to ordinary processing of the high speed films to ASA ratings of 160 daylight and 125 tungsten, the firm is also offering forced processing to ASA ratings of 320 daylight and 250 tungsten, by special arrangement.

Extensive testing by Jamieson cameramen and lab technicians under existing light conditions and a wide variety of exposure problems went into the service, according to Bruce Jamieson, company president. Processing services are being offered direct to all film users at $5.90 per hundred feet.

* * *

BUYERS READ BUSINESS SCREEN

PROFESSIONAL
Help for In-Plant
Films . . . Anytime!
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PRODUCTIONS, INC.
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Haverland Service can sell it!

We're aiming at the soaring, prosperous sixties with budget-minded-but skillful-productions that have built-in "sellability."

Check Our References!

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INDUSTRIAL-EDUCATIONAL-TV FILMS
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Motion Picture and TV SERVICE DIRECTORY

PUBLISHED QUARTERLY by MOTION PICTURE ENTERPRISES INC., Tarrytown, N.Y.—*Phone:* ME 1-4767

More films for industry and television are produced on the East Coast than in any other part of the world. Listed are some of the leading organizations which are the key to the success of the motion picture and television industry.

For a **complimentary copy** of the colorful 45" x 28½" Motion Picture and TV Service Directory and the accompanying classified Hand Directory with more than 40 categories listing producers, agencies, laboratories, camera rentals, etc., fill out coupon at the bottom of this page.

trained ANIMALS for rent

ANIMAL TALENT SCOUTS, Inc.
331 W 18th St., N.Y.C. ..... CH 3-2700
CHATEAU THEATRICAL ANIMALS
608 W 48th St., N.Y.C. ..... CI 6-0520

ANIMATION

ANIMATED PRODUCTIONS, Inc.
1600 B'way., N.Y.C. ..... CO 5-2942
JERRY ANSEL
75 W 45th St., N.Y.C. ..... JU 2-7771
L & L ANIMATION
480 Lex. Ave., N.Y.C. ..... YU 6-9088
PAGANELLI
21 W 46th St., N.Y.C. ..... JU 2-2899
JAMES SEAMAN
45 W 45th St., N.Y.C. ..... CI 6-8944
ALBERT SEMELS STUDIO
165 W 46th St., N.Y.C. ..... CI 5-6806

CAMERAS and ACCESSORIES rental - sales - service

CAMERA EQUIPMENT CO., Inc.
315 W 43rd St., N.Y.C. ..... JU 6-4120
1335 E 10th Ave., Hialeah, Florida
CAMERA MART, Inc.
1845 B'way, N.Y.C. ..... PL 7-6977
CAMERA SERVICE CENTER
333 W 52nd St., N.Y.C. ..... PL 7-0960
FLORMAN & BABB, Inc.
rental - sales - service
68 W 45th St., N.Y.C. ..... MU 2-2928
NATIONAL CINE EQUIPMENT, Inc.
209 W 48th St., N.Y.C. ..... CI 6-0348
S.O.S. CINEMA SUPPLY CORP.
602 W 52nd St., N.Y.C. ..... PL 7-0440
6331 Holly'd Blvd., Holly'd, Calif.

CRAB DOLLIES

NATIONAL CINE EQUIPMENT, Inc.
209 W 48th St., N.Y.C. ..... CI 6-0348

EDITING SERVICES

LEONARD ANDERSON ASSOCIATES
200 W 57th St., N.Y.C. ..... PL 7-4162
EAST COAST EDITORIAL SERVICES
45 W 45th St., N.Y.C. ..... CI 6-2145
FILM EDITING CO.
6 E 46th St., N.Y.C. ..... OX 7-4439
FOTOSONIC, Inc.
619 W 54th St., N.Y.C. ..... JU 6-0355
GOTHAM FILM SERVICE
245 W 55th St., N.Y.C. ..... JU 6-5663
HOLLYWOOD FILM EDITING, Inc.
630 Ninth Ave., N.Y.C. ..... CI 6-3811
DON JACQUES
729 Seventh Ave., N.Y.C. ..... CI 5-4206
JF FILM SERVICE
45 W 45th St., N.Y.C. ..... CI 6-4030
DAVID POLLACK
630 Ninth Ave., N.Y.C. ..... CI 5-2130
ROSS-GAFFNEY
45 W 45th St., N.Y.C. ..... JU 2-3744
L. F. SHERMAN
630 Ninth Ave., N.Y.C. ..... JU 2-2988
LOU SOMERSTEIN
45 W 45th St., N.Y.C. ..... JU 6-6102
TERMINI FILM EDITORIAL SERVICE
245 W 55th St., N.Y.C. ..... JU 2-7873

FILM SCRAP REMOVAL

N.Y. HYPO & SILVER REFINING
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PERMAFILM, Inc.
723 Seventh Ave., N.Y.C. ..... CI 6-0130
RAPID FILM TECHNIQUE, Inc.
37-02 27th St., L.I.C. ..... ST 6-4601
STANDARD FILM PROCESSING CO.
723 Seventh Ave., N.Y.C. ..... CI 5-4697

INSURANCE

JEROME J. COHEN, Inc.
225 W 34th St., N.Y.C. ..... CH 4-3127

LABORATORIES — motion picture

ASSOCIATED SCREEN INDUS., LTD.
2000 N 'Cliffe Ave. Montreal.
BYRON, Inc., Wash., D.C.
1226 Wisconsin Ave. ..... FE 3-4000
DU-ART — TRI-ART
245 W 55th St., N.Y.C. ..... PL 7-4580
GUFFANTI FILM LABORATORIES
630 Ninth Ave., N.Y.C. ..... CO 5-5530
FILMTRONICS LABS.
263 W 54th St., N.Y.C. ..... JU 6-3150
KIN O-LUX, Inc.
17 W 45th St., N.Y.C. ..... JU 6-1880
KOSTER FILM FACILITIES, Inc.
1017 N.J. Ave. Wash. D.C. LI 4-4410
LAB-TV
723 Seventh Ave., N.Y.C. ..... JU 6-2293
NATIONAL CINE LAB.
Washington 17, D.C. ..... HA 2-4333
MECCA FILM LABORATORIES
630 Ninth Ave., N.Y.C. ..... CO 5-7676
PATHE LABORATORIES, Inc.
105 E 106th St., N.Y.C. ..... TR 6-1120
PRECISION FILM LABORATORIES
21 W 46th St., N.Y.C. ..... JU 2-3970

LABORATORIES—slide film

COLORFILM, Inc.
Mamaroneck, N.Y. ..... WE 3-3322

LAB & EDITING EQUIPMENT rental - sales - services

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CAMERA MART, Inc.
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FLORMAN & BABB, Inc.
68 W 45th St., N.Y.C. ..... MU 2-2928
HARWALD CO., Evanston, Ill.
1245 Chicago Ave. ..... DA 8-7070
MOTION PICTURE ENTERPRISES
Tarrytown 83, N.Y. ..... ME 1-4767
S.O.S. CINEMA SUPPLY CO.
602 W 52nd St., N.Y.C. ..... PL 7-0440

LIGHTING & GRIP EQUIPMENT rental - sales - service

CAMERA EQUIPMENT CO., Inc.
315 W 43rd St., N.Y.C. ..... JU 6-1420
CHARLES ROSS, Inc.
333 W 52nd St., N.Y.C. ..... CI 6-5470

MAGNETIC TAPE—FILM STRIPING

FLORMAN & BABB, Inc.
68 W 45th St., N.Y.C. ..... MU 2-2928
MAGNEPIX, Inc.
105 E 106th St., N.Y.C. ..... LE 4-6111
MOTION PICTURE ENTERPRISES
Tarrytown 83, N.Y. ..... ME 1-4767
FREDERICK F. WATSON, Inc.
202 E 44th St., N.Y.C. ..... MU 2-2780

MAKE-UP

MEHRON, Inc.
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723 Seventh Ave., N.Y.C. ..... JU 6-6673
FOTOSONIC, Inc.
619 W 54th St., N.Y.C. ..... JU 6-0355
MUSIFEX CO.
45 W 45th St., N.Y.C. ..... CI 6-4061
PICTURE SCORES, Inc.
115 W 45th St., N.Y.C. ..... JU 6-1845
THOMAS J. VALENTINO, Inc.
150 W 46th St., N.Y.C. ..... CI 6-4675

OPTICAL EFFECTS

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1600 B'way., N.Y.C. ..... PL 7-2098
COASTAL FILM SERVICES, Inc.
321 W 44th St., N.Y.C. ..... JU 2-7780
EASTERN EFFECTS, Inc.
333 W 52nd St., N.Y.C. ..... CI 5-5280
FILM OPTICALS, Inc.
421 W 54th St., N.Y.C. ..... PL 7-7120
K & W FILM SERVICE CORP.
1657 B'way., N.Y.C. ..... CI 5-8081
WM. L. NEMETH STUDIOS
45 W 45th St., N.Y.C. ..... CI 7-1676
SCREEN OPTICALS
333 W 52nd St., N.Y.C. ..... PL 7-7994
TECHNICAL STUDIO
333 W 52nd St., N.Y.C. ..... CI 5-9186
VIDEART, Inc.
480 Lex. Ave., N.Y.C. ..... MU 2-2363

PRINT SERVICING distribution and storage

BONDED TV FILM SERVICE, Inc.
630 Ninth Ave., N.Y.C. ..... JU 6-1030
EAST-WEST DISTRIBUTORS, Inc.
630 Ninth Ave., N.Y.C. ..... JU 2-4727
F.M.S., Inc.
51-10 21st St., L.I.C. ..... EM 1-2463
RADIANT FILM SERVICES
358 W 44th St., N.Y.C. ..... JU 2-3842

PROJECTION EQUIPMENT

E. J. BARNES & COMPANY, Inc.
480 Lex. Ave., N.Y.C. ..... YU 6-8400
RELIANCE SERVICE CO.
236 W 55th St., N.Y.C. ..... JU 6-3247
S.O.S. CINEMA SUPPLY CORP.
602 W 52nd St., N.Y.C. ..... PL 7-0440

PROMPTING SERVICES

Q-TV
630 Ninth Ave., N.Y.C. ..... JU 6-6466
TELEPROMPTER CORPORATION
311 W 43rd St., N.Y.C. ..... JU 2-3800
TELESCRIPT CSP, Inc.
155 W 72nd St., N.Y.C. ..... SU 7-8111

REELS - CANS - CASES

[illegible] CORP., Chatsworth
1800 N. Spaulding Ave. EV-4-1000
MOTION PICTURE ENTERPRISES
Tarrytown 83, N.Y. ..... ME 1-4767

SOUND RECORDING - TRANSFER

CINEMA RECORDING CORP.
45 W 45th St., N.Y.C. ..... CI 5-2467
FINE RECORDING, Inc.
118 W 57th St., N.Y.C. ..... CI 5-6969
KOSTER FILM FACILITIES, Inc.
1017 N.J. Ave. Wash. D.C. LI 4-4410
MAGNO SOUND
723 Seventh Ave., N.Y.C. ..... CI 7-2320
RECORDING STUDIOS, Inc.
1639 B'way, N.Y.C. ..... PL 7-8855
TITRA SOUND CORP.
1600 B'way., N.Y.C. ..... PL [illegible]

SPECIAL EFFECTS PROPERTIES

BERGMAN ASSOCIATES
732 Eastern P'kway, B'klyn, St. [illegible]

SPECIALIZED EQUIPMENT

ACTION MOTION PICTURE SERVICE
358 W 44th St., N.Y.C. ..... CI 6-9568

STAGE RENTAL

NEW YORK STUDIOS, Inc.
354 W 45th St., N.Y.C. ..... PL 7-2271
PAMCO FILM STUDIOS
846 Seventh Ave., N.Y.C. ..... CO 5-8960

STOCK SHOT LIBRARIES

FOTOSONIC, Inc.
619 W 54th St., N.Y.C. ..... JU 6-0355
STOCK SHOTS
333 W 52nd St., N.Y.C. ..... JU 2-6185
SHERMAN GRINBERG FILM LIBRARY
245 W 55th St., N.Y.C. ..... JU 6-8920

TALENT & MODEL AGENCIES

WARD-KEMP
1227 Sixth Ave., N.Y.C. ..... PL 7-0280

TITLES

F. HILLSBERG, Inc.
421 W 54th St., N.Y.C. ..... PL 7-1525
KNIGHT TITLE SERVICE
115 W 23rd St., N.Y.C. ..... WA 4-6688
QQ MOTION PICTURE & TV TITLES
247 W 46th St., N.Y.C. ..... CI 7-2126

VIDEO TAPE RECORDING

TERMINI VIDEO TAPE SERVICES
1440 B'way., N.Y.C. ..... PE 6-6323

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MPE **MOTION PICTURE ENTERPRISES, Inc.**
Tarrytown 83, New York

Gentlemen: Please send FREE copy of Motion Picture and Television Service Directory, also a FREE copy of the Classified Hand Directory.

Name ..... *Position*

Company

Address .....



Television's Growth As a World Medium

Over 1,000 Stations, 32 Million Receivers in Operation Abroad

The U. S. Information Agency reports that 349 television transmitting stations and nearly 10 million receivers went into use overseas during 1959.

That is a 47 per cent rise in TV stations and 40 per cent rise in TV sets, USIA said in a survey sent to its posts abroad. The report excludes the United States and its territories, Canada, and Armed Forces stations.

Free World Adds 282

There are now 1,088 TV stations and 32,090,000 receivers abroad, USIA reports. During 1959, 282 new transmitting stations went on the air in the Free World and 67 new stations were inaugurated in Sino-Soviet bloc countries.

In the Sino-Soviet bloc, the Soviet Union added 45 stations, giving it 136 of the bloc's 189. East Germany increased its transmitters from 11 to 20.

More Are in West Europe

Of the Free World's new stations, 211 are in Western Europe, 46 in the Far East, 19 in Latin America, and 6 in the Near East, South Asia, and Africa area. The growth in Western Europe was primarily caused by extension of the Italian TV network by 61 transmitters, although West Germany also constructed 61 transmitters. In addition, France and Sweden expanded their networks.

In the Far East, Japan surged ahead with 38 new stations. Australian TV also grew considerably.

At the end of 1959, USIA says, 56 countries, seven more than in 1958, had TV. The new ones are Chile, Haiti, Honduras, Panama, Lebanon, Nigeria, and New Zealand.

40% Rise in TV Sets

The number of television receivers increased by nearly 9,250,000. That number compares with a rise of 6,500,000 in 1958 and 3,500,000 in 1957.

Of the more than 32 million sets used at the end of the year, the Free World accounted for about 26,800,000, an increase of 7,200,000 over 1958. The Sino-Soviet Bloc accounted for about 5,300,000, an increase of 2million.

The Soviet Union is reported to have had 4 million sets in use, while East Germany and Czechoslovakia had about 500,000. Western Europe had 19 million sets; the Far East more than 5 million; Latin America about 2,500,000, and the Near East, South Asia, and Africa area somewhat less than 100,000. With 10 million sets, the United Kingdom led the Free World. It was followed by Japan, West Germany, Italy, and France, USIA states.

* * *

G. M. Basford's New Film Department Serves Clients

☆ G. M. Basford Company, which last year reached over $14,000,000 in billings for a new high point in the agency's 43-year old history, is planning to take a much more active role in the production of motion pictures and other visual presentations for its clients. A new department has been established in the agency to handle these activities. Basford's approximately 70 clients are chiefly in the industrial field.

25,000 Feet of Studio Facilities
$25,000,000 Worth of Experience at



CW PRODUCTIONS, INC.
1037 Woodland Drive • Glenview, Ill.
Phones: PArk 9-0011, JUniper 3-0011

New Booklet Tells Story of Byron Facilities and "Firsts"

☆ New facilities and Byron "firsts" are featured in a recently-published booklet which has been under development for five years by Byron Motion Pictures, Washington, D. C. The booklet describing laboratory facilities and studio services is being sent to Byron's customer list, which includes both sponsors and producers throughout the United States.

"Each time work was begun on the booklet," explained Byron Roudabush, president of Byron, "new processes and services would outdate it. We finally decided to publish the booklet as a report of our facilities and services *at this time*, even though our continuing expansion and development program will create further changes and improvements."

Among the new developments at Byron which delayed publishing the booklet are: The famed Arri color developing and printing process; a complete Westrex sound system, considered by experts to be the finest in the field; an automation and electronic control system; 35mm facilities; and high-speed negative spray processing.

Although Byron is not a production organization, it is unique in that it is a service studio and laboratory which began as a producer. Shortly after its founding in 1938, the firm built its own laboratory because it was not satisfied with service and print quality from existing sources. This new laboratory was able to break with tradition in developing new techniques to produce better film in less time at lower cost.

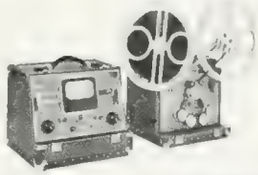
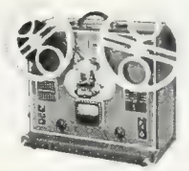
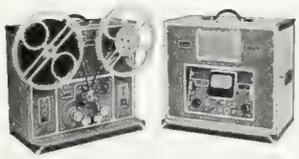
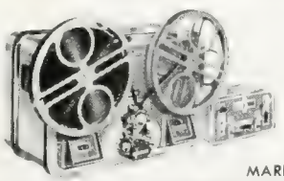
Before long other producers were seeking Byron's studio and laboratory services, and through the years this phase of the organization grew so extensively that Byron dropped production work entirely to concentrate on laboratory and studio services.

"Our original goal of having complete facilities for producers under one roof has been accomplished," commented Byron, "and our services have become known and used throughout the world."

In addition to its Washington office at 1226 Wisconsin Avenue, N. W., Byron has an office at 1220 East Colonial Drive, Orlando, Florida, which was opened in the late '50s to provide better service to rocket and missile clients in the Cape Canaveral area.

*How to select a recorder to start your MAGNASYNC-MAGNAPHONIC SOUND SYSTEM

Sound Equipment Checklist

		LIGHTWEIGHT	MEDIUM WEIGHT	16 MM FILM	17½ MM FILM	35 MM FILM	REWIND	FOOTAGE COUNTER	POWER AMPLIFIER	MONITOR SPEAKER	TORQUE MOTORS	PLUG IN AUDIO	PUSH BUTTON CONTROL	REMOTE CONTROL	SLIDE WIRE POTS	FILM MONITOR	SYNKINETIC MOTION	PLUG IN HEADS
 X-400	When lightweight portability is a **must** the 27 lb. X-400 Type 1 is the answer! Another reason so many producers choose this machine is that it is genuinely professional, and yet, surprisingly economical! From $985.	X		X			X	OPTIONAL	OPTIONAL	OPTIONAL						X	X	OPTIONAL
 TYPE 1	The Type 1 is a miniaturized version of the Type 5. Low power consumption and extreme portability has made this 39 lb. unit a popular selection for remote location production by leading professional motion picture studios. From $1360.	X		X	X		X	X	X	OPTIONAL		X				X	X	OPTIONAL
 TYPE 15	The X-400 Type 15 is designed for the man who wants everything in one case . . . playback amplifier, monitor speaker, footage counter and torque motors. You can be proud to have this machine represent you on any sound stage! From $1385.		X	X			X	X	X	X	X					X	X	OPTIONAL
 TYPE 5	The most popular magnetic film recorder in the world is the Type 5! With this unit and all its operational conveniences, you are definitely in the "major league." The Type 5 owner always starts his pictures with a special feeling of confidence in the realization that he has allowed no compromise in the selection of equipment. From $1570.	X	X	X	X	X	X	X	X	X	X	X				X	X	OPTIONAL
 MARK 1X	There is nothing on the market that compares with the remarkable Mark 1X. This unit is in a class by itself . . . with push-button remote controlled relay functions, plug-in audio elements and all the "extras" that make for flawless recording under the most adverse conditions. From $2145.	X	X	X	X	X	X	X	X	OPTIONAL	X	X	X	X	OPTIONAL	X	X	X

Send for complete details on the new Nomad 7-pound RECORDER-REPRODUCER that makes any movie camera a sound camera . . . any projector a sound projector with true interlock lip-sync. Priced from $585.00.

MAGNASYNC Magnaphonic SOUND SYSTEM

Write, wire or phone

MAGNASYNC CORPORATION Formerly Magnasync Manufacturing Co., Ltd.

5542 Satsuma Ave., North Hollywood, California • STanley 7-5493 • Cable "MAGNASYNC"

DEALERS: **CHICAGO**, Zenith Cinema Service, Inc.; Behrend Cine Corp.; **LOS ANGELES**, Birns & Sawyer Cine Equipment; **NEW YORK**, Camera Equipment Co.; **SAN FRANCISCO**, Brooks Camera Co.; **AUSTRALIA**, Sydney, New South Wales, Sixteen Millimetre Australia Pty. Ltd.; **BELGIUM**, Brussels, S.O.B.A.C., S.A. (Societe Belge D'Applications Cinematographiques); **BOLIVIA**, La Paz, Casa Kavlin; **BRAZIL**, Rio de Janeiro, Mesbla, S.A.; **BURMA**, Rangoon, G. K. Theatre Supply Co. Ltd.; **CANADA**, Toronto, Ontario, Alex L. Clark, Ltd.; **CUBA**, Havana, Caribbean Electronics, S.A.; **DENMARK**, Copenhagen, Kinovox Electric Corp.; **ENGLAND** London, W.1, Delane Lea Processes, Ltd.; **HONGKONG**, Supreme Trading Co.; **INDIA**, Bombay, Kine Engineers; **ITALY**, Rome, Reportfilm S.R.L.; **JAPAN**, Tokyo, J. Osawa & Co., Ltd.; **PAKISTAN**, Karachi 3, Film Factors Ltd.; **SWITZERLAND**, Zurich 7/53, Rene Baeniger; **THAILAND**, Bangkok, G. Simon Radio Co. Ltd.

1950 "GROWTH OF THE INDIVIDUAL IS OUR YARDSTICK FOR EFFECTIVE COMMUNICATIONS"

1960 "GROWTH OF THE INDIVIDUAL IS OUR YARDSTICK FOR EFFECTIVE COMMUNICATIONS"

Adherence to this basic *philosophy* . . .
coupled with the continuous development
of *new tools and techniques* . . .
has enabled us to provide a growing
range of services for clients
we have worked with during the
last ten years including:

American Medical Association
American Telephone & Telegraph Co.
Esso Standard Oil
Ethyl Corporation
Frigidaire Division of General Motors
General Electric Company
Gulf Oil Corporation
Johnson & Johnson
McGraw Hill Publishing Co.
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Pan American World Airways
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H S
COMMUNICATORS OF IDEAS

HENRY STRAUSS & CO., INC.
31 WEST 53RD STREET · NEW YORK 19, N. Y.
PLAZA 7-0651

The Creative Man and the Film

Ideas Worthy of Great Audiences Are Tomorrow's Urgent Need

In This Eventful past year, the Editors of Business Screen reported an audience totaling over 20 billion persons viewing the motion pictures of the 500 most active business and trade group sponsors using this medium. Organized groups owning or having ready access to 16mm sound film projection equipment devoted nearly *15 million hours* to looking at sponsored pictures!

In thousands of the nation's theatres and over the channels of 520 nationwide television stations, at rural crossroads, in factories, union halls and in schools, churches, hospitals and *nearly everywhere* that people came together to meet, discuss and learn . . . these films from business and government are wanted . . . *for their ideas and information.*

Standards Maintain Growth

There are *standards* today which have made ready access to films easily available to all the channels through which they are shown. 16mm and 35mm projection, fortified by ever-improving laboratory processes, finer color films with greater latitude, and filming by experienced craftsmen (307 of them in the U. S. alone list over 1,700 titles in these pages) with precise, dependable camera equipment . . . make all this possible on a *national* and *international* basis.

On that background, the inventors and researchers may project a new technology for the future. A few years ago, projector manufacturers provided a useful new tool for both internal and overseas use in the optical-magnetic sound projector. The economy of "rolling your own" sound was offered by the more optimistic as a "revolution" in the medium. But optical sound tracks are still *duplicated in thousands of prints of a single title.*

Creativity Is a Resource

Progress is an irresistible force and *when properly harnessed,* it can be of inestimable benefit. But before we make anything of Videotape, or the provocative thermoplastic method (see page 95), or of any other new technological development, there is a more important premise to consider:

The lesson of this 10th Annual Production Review and of the films which are most widely-used and most useful in the world today lies in their creative originality . . . *in the ideas they offer* and in the very special kind of genius it takes to create and produce such ideas in motion picture form.

It is this backdrop of *creativity* and *originality* of the message against which all new technology must stand to be measured. These do not spring into being overnight . . . such films require research into objectives and into the raw material with which they must deal. Nor do they pass into oblivion with a single showing but *show and re-show at the need or convenience of those who see them.*

These films which make this *an industry* worthy of its hire are truly the "products of imagination" and the essence of skills. There are never enough of such pictures and there are far too many of the other kind . . . *written on the wind and gone with it . . .*

In the foreword to this 10th Annual Production Review we have noted the great needs of the future . . . touching upon the trades and vocations which have urgent need of new inspirational and teaching films . . . touching upon the almost total absence of motion pictures that record the thoughts and ideals of living great men and women of our day. Where is the film of Frank Lloyd Wright, speaking his original concepts to the generations of architects to follow . . . of Kettering inspiring untold thousands of embryo engineers and inventors like himself?

The Men of the Future . . .

Yes, the future rests with the Creative Man as well as the Inventor. Some might hold that the inventor-technician is far ahead of those who can *interpret* the productive world he has made for us . . . what does he have for the aged and all those useful years they have ahead of them . . . for the worker and all those hours of recreation idleness he doesn't know how to spend . . . or for the youth who doesn't know the adventure of hard work or of the satisfying rewards of dedication to a craft or a profession?

Tomorrow holds rich promise for films that merit thousands of prints worthy of the eager millions who would see and learn from their words and images. The men who can create such films and the men who can fashion them into finished products worthy of this audience are the men whom tomorrow needs most!

* * *

Editorial Preview of Features in Your Next Business Screen:

☆ Out of this largest of Production Review issues and into another number to follow: the Editors of Business Screen have a rich horde of features in store for Issue Two, already well along.

These Colorful Stories . . .

New studio facilities, both large and modest, will be given an exciting editorial preview . . . from Omaha, through Chicago . . . to Buffalo! There'll be *color,* handsome and provocative, in pages on outstanding current films, including *Rhapsody of Steel.* You'll travel to the South Pole with an intrepid Lockheed cameraman and around the world with the Air Transport Service in a new Air Force sponsored film story!

. . . and These Departments

We continue with Mary Tanham's informative "Washington Commentary" and resume Dan Rochford's wise counsel for management communicators. More details on new technological developments for your personal analysis and a fascinating story of modern business showmanship "on the road" round out this brief preview of Issue Two of Business Screen. And with this . . . to rest after an arduous couple of months!

60,000 Women View Cancer Education Films

The factual film medium took a giant step forward recently when approximately 60,000 women attended free showings of cancer protection films in 51 Long Island (N.Y.) theaters. The movie-goers were wives of United Nations delegates living in Queens.

The two films, shown simultaneously throughout the chain of theaters, were *Breast Self-Examination,* which shows women how to detect abnormalities in the earliest stages of cancer, and *Time and Two Women,* which describes the Papanicolaou uterine cancer cell examination.

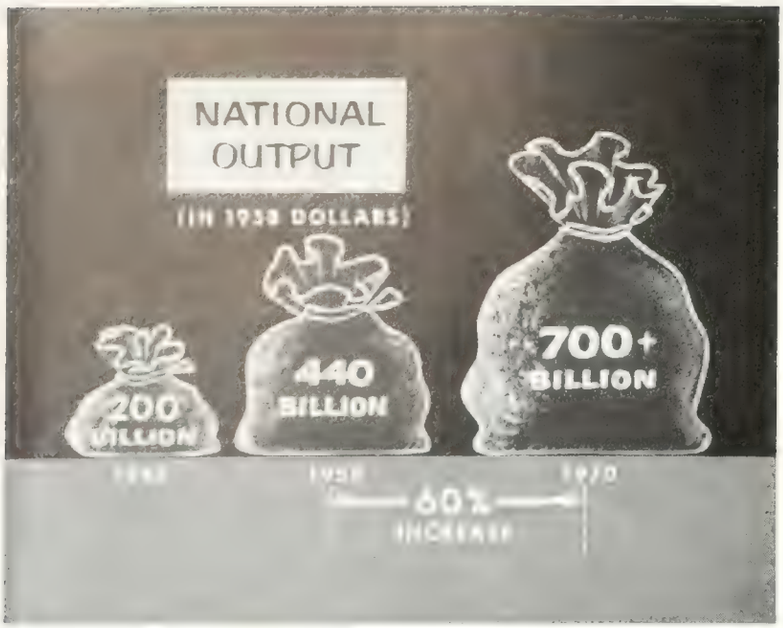
The "for women only" showings were followed by question-and-answer sessions in which 80 doctors closed their offices to participate in the program.

Governor Nelson Rockefeller of New York said the science-informational motion pictures were "a most valuable service in the interest of public health." Dr. Warren Cole, president of the American Cancer Society, described the films as "the biggest one-day cancer educational crusade ever undertaken."

The program was sponsored by the Queens, Nassau and Suffolk Divisions of the ACS.

Below: *part of the 60,000 women who saw American Cancer Society's films at recent mass showings in Long Island (N.Y.) theatres.*







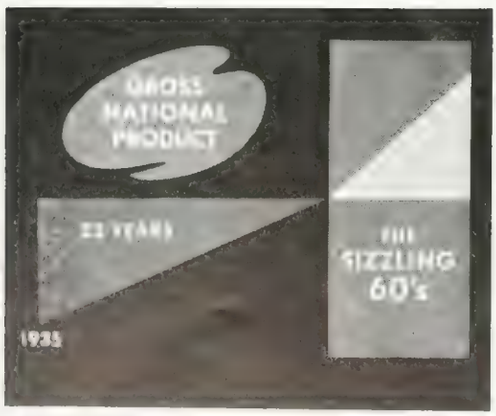
Projecting Progress in the Sizzling 60's

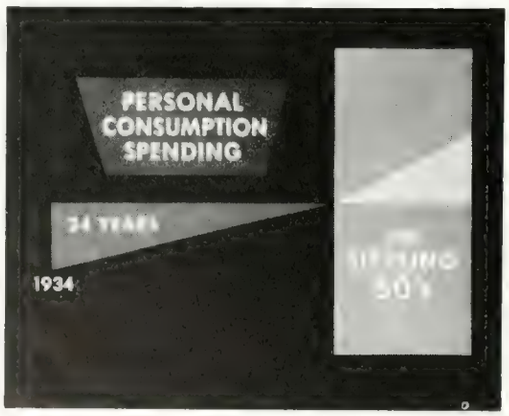
Bright Promise of a Growing America Is the Theme of a New Wilding Color Film

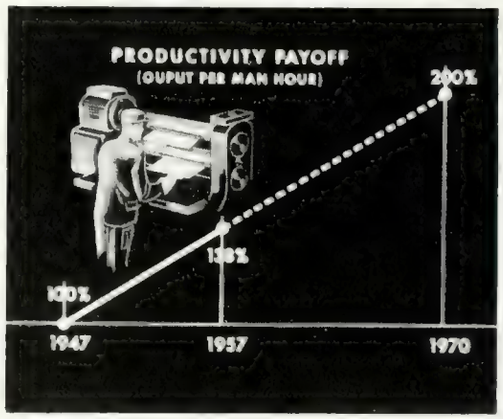
☆ A growing population, increased industrial productivity and a predicted steady rise in more evenly distributed personal incomes is the message of a current 16mm color film, produced by Wilding, Inc. and now being made available to sales groups, etc. The film's appropriate title: *Projecting Progress in the Sizzling Sixties!*

Originally created for Swift & Company, the new sound picture helps to refute the late winter pessimism reflected by the current dip in stock prices and other "indicators." For America's future population of 1965 is expected to reach 200 million and, by 1970, to exceed 220 million people. If population were enough, Red China would be the richest land on earth—so the film points out that it's up to our working force to keep our rising curve of national output moving upward through increased productivity.

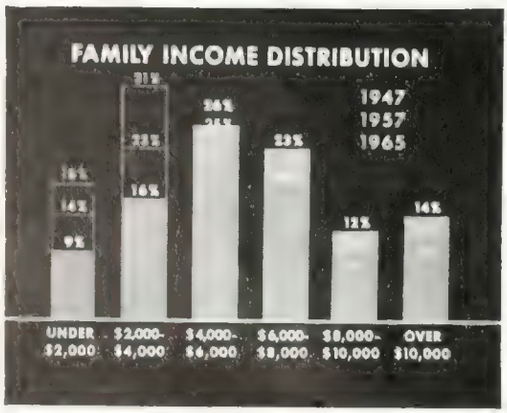
Projecting Progress predicts nearly 500 billions of dollars of spendable income by 1970 and those funds, based on recent trends, should bring a steady upgrading of lower incomes into "the more comfortable brackets." Spending for both durables and non-durables is developed on that basis: "sales of radio and tv sets to increase 50%; expenditures for recreation and leisure time activities . . . to rise 70% . . . household goods to increase in volume by 80% and spending for automobiles . . . up 100%. Spending for food alone is slated to go from its level of some $56 billion in 1950 to a terrific $127 billion in 1970!" More people, buying more homes, producing more products, earning and spending more money . . . that's the challenge of *"The Sizzling Sixties!"*

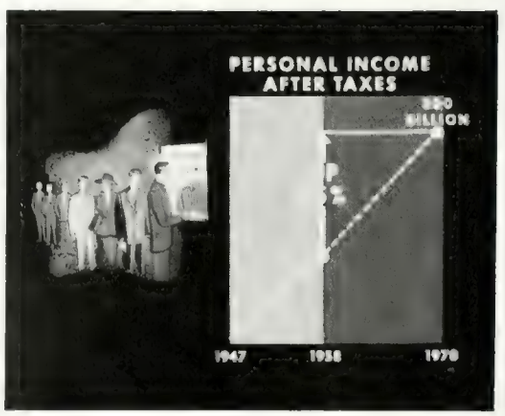












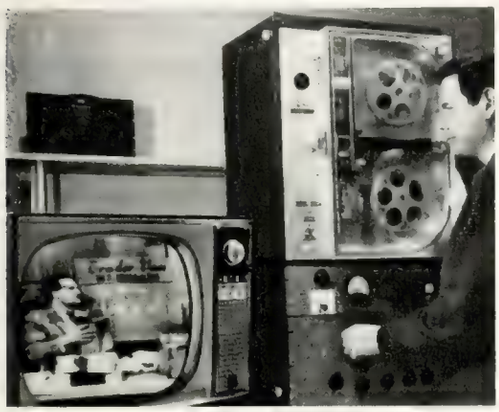
Thermoplastic Innovation

General Electric Research Development Has Magnetic-Photographic Advantages

☆ A new method of recording visual information, called thermoplastic recording or TRP, is said to combine the processing speed and versatility of magnetic recording and the storage capacity of photography. It was unveiled in January by General Electric scientists.

"Thermoplastic recording can already concentrate 100 times as much information in a given space as can magnetic recording, and has the potential for still greater concentration," according to Dr. Guy Suits, General Electric vice-president and director of research.

"Like photography, TPR possesses the advantage of almost instantaneous recording and will produce pictures either in color or black-and-white, but it does not require the chemical processing needed by photographic film and



Above: *thermoplastic recorder is transforming television picture signal on transparent tape.*

can be erased and re-used as desired," Suits declared at the demonstration.

Still in a developmental stage, TPR uses electrons to convert information, including visual images, into microscopic wrinkles in a plastic material. In the recording or "writing" phase, an extremely fine electron beam, modulated by the information to be stored, "writes" upon plastic tape. This "writing" consists of a pattern of charges that the electron beam lays down upon the plastic surface.

After the charges have been deposited, the plastic is temporarily softened by heat. This enables electrostatic forces, created by the charges, to deform or wrinkle the molten plastic surface. The plastic is immediately allowed to harden. This freezes the information-bearing wrinkles on the surface, forming the record. This entire process is completed in less than 1 100th of a second.

Reproduction or "reading" of the transparent thermoplastic record is effected by an optical system which makes use of the phenomenon of "diffraction." The pattern of wrinkles recorded on the film diffracts, or scatters, light in a systematic way to reproduce information. This can be done on a screen, as with motion pictures, or on a photoelectric device to gener-

(CONT'D ON PAGE ONE HUNDRED NINETY-NINE)



A Check-List of Sponsor and Producer Responsibilities*

THE SPONSOR'S RESPONSIBILITIES*

I. Planning

1. Recognize Need for a Film.
2. Define the Objectives.
3. Determine the Audience.
4. Define the Content.
5. Obtain Necessary Budget.
6. Select the Producer.

II. Script

1. Contract for Script or for Script and Production.
2. Centralize Liaison Responsibility.
3. Facilitate Working Relationships with Producer.
4. Supply Technical and Policy Information.
5. Establish Internal Approval Machinery.
6. Pay for Script.

III. Production

1. Contract with Producer for Production.
2. Supply Liaison Representative.
3. Supply Technical and Policy Advice.
4. Approve Production Details.
5. Provide Special Products and Equipment.
6. Make Internal Photographic Arrangements.
7. Adopt Reasonable Schedules and Deadlines.
8. Arrange Approval Showings.
9. Make Progress Payments.
10. Pay for Extra Services Requested.
11. Assume Partial Financial Responsibility if Film is not Acceptable.
12. Insure Negative after Delivery.

IV. Prints

1. Contract for Printing.
2. Laboratory Arrangements.
3. Care of Prints.

V. Distribution

1. Arrange for Distribution.
2. Arrange for Good Projection.
3. Maintain Attendance Records.
4. Prepare Promotional Material.

THE PRODUCER'S RESPONSIBILITIES

I. Planning

1. Study Sponsor's Problems.
2. Offer Professional Experience and Advice.
3. Show Samples of Past Work.
4. Provide Evidence of Organizational Competence and Stability.
5. If Requested, Suggest Outline or Synopsis.
6. If Requested, Provide Preliminary Research.
7. Make Price Estimates if Requested.

II. Script

1. Contract for Script or for Script and Production.
2. Develop Basic Film Concept.
3. Supply Professional Film Writer.
4. Supply Research Personnel.
5. Supply Film "Treatment".
6. Supply Satisfactory Original Shooting Script.

III. Production

1. Contract with Sponsor for Production.
2. Assume Complete Production Responsibility.
3. Arrange Approval Showings at Designated Intervals.
4. Make Corrections as Necessary.
5. Absorb Cost of Corrections which are Producer's Responsibility.
6. Deliver Fine Grain Negative and Test Print.
7. Deliver "Out-Takes" to Sponsor, if Requested.
8. Arrange Copyright for Sponsor.
9. Advise Sponsor on Use of Films in Television.
10. Arrange for Foreign Rights, if Desired.
11. Deliver Final Recording Script.
12. Insure Negative During Production.

IV. Prints

1. Supply Prints.
2. Maintain Proper Storage and Maintenance of Negative.

V. Distribution

1. Provide Distribution Service (or Advise: ed.) if Requested.
2. Provide Supplementary Promotional Material, if Requested.

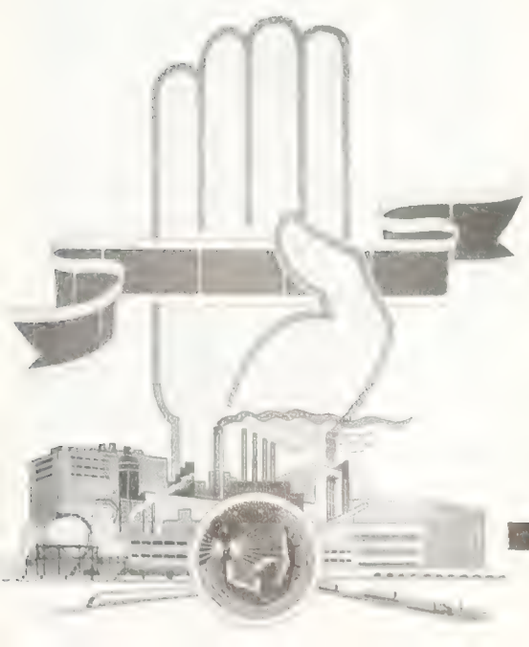
*The Association of National Advertisers' booklet, "Sponsor and Producer Responsibilities in the Production of Motion Pictures" provides much additional data.

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Connecticut Cities

SWEETMAN PRODUCTIONS

Walnut Hill Road, Bethel, Conn.
Phone: PIoneer 3-6669

Date of Organization: 1957

Merrill K. Sweetman, *Owner-Producer*
Louise F. Sweetman, *Treasurer*
A. Ajay, *Art Director*

SERVICES: Producers of industrial, sales and service training motion pictures and slidefilms, teaching filmstrips, convention and trade show exhibits. FACILITIES: Studio with 16mm and 35mm cameras, lights, editing equipment, animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *World in a Bottle*, in production (Pepsi-Cola Co.); *Hot Water and Health*, in production (American Gas Assn.). SLIDEFILMS: Trade show presentations (Vitramon Corp.). FILMSTRIPS: *Minerals on Parade* (self-sponsored). TV COMMERCIALS: for Modern Broadcast Sound Co., Inc.

KEVIN DONOVAN FILMS

208 Treat Road, Glastonbury, Connecticut
Phone: MEdford 3-9331

Date of Organization: 1953

Branch: 15 West 44th St., New York, N.Y. Phone: YUkon 6-6049. John Bennewitz, *in charge.*

Kevin Donovan, *Owner*
John Bennewitz, *Executive Producer*
James Benjamin, *Writer*
Harold B. Scroggy, *Production Manager*

SERVICES: Motion pictures and slidefilms; public relations, industrial and medical films. FACILITIES: 16mm and 35mm Mitchells; 16mm Cine Specials; 16mm Arriflex, Magnasync equipment. 16mm and 35mm editing equipment including 16mm Moviola.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Report on Griseofulvin*, English and Spanish versions (Schering Corp.); *Your Invitation to Teach* (Glastonbury Board of Education); *The C.M.S. Story*, two versions (Connecticut Medical Service); *Dewline—Annual Re-Supply*, Parts One and Two (Federal Electric Corp.); *Testing for Tomorrow* (Ohio Edison Co.).

CINE-VIDEO PRODUCTIONS, INC.

Boston Post Road, Milford, Connecticut
Phone: TRinity 4-6590

Date of Organization: 1950
Date of Incorporation: 1951

Garo W. Ray, *Executive Producer*
Kenneth F. Rieke, *Chg. of Production Facil.*
Samuel Barr, *Accounting*

SERVICES: Industrial, educational and sales training program motion pictures. Complete laboratory services as producers' aids. Animation, titling, editing, sound recording laboratories; optical transfers, printing of color and monochrome. FACILITIES: Complete sound stage, 80,000 watts capacity. 16mm processing laboratory reversal, negative or positive. Magnetic sound recording; optical transfer tracks; multi-mix RCA system, 4 sync recorders, sync projector; cameras and lenses.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Story of Abrasive Cutting* (American Chain Co.); *'Copters in Combat; 'Copters at Work* (Sikorsky Aircraft); *Where There's a Will; Child Care for Handicapped Mothers* (Univ. of Conn.).

NEWTON W. SANFORD PRODUCTIONS

1045 Hartford Turnpike, North Haven, Connecticut
Phone: ATwater 8-0647 (New Haven exchange)

Date of Organization: 1947

Newton W. Sanford, *Owner, Script Writer*
Dorothy C. Sanford, *Secretary*
Frank Beaudin, *Photographer*
Hyat Lemoine, *Sound Engineer*

SERVICES: Complete production from planning to answer print on motion pictures or slidefilms. FACILITIES: Photographic studio; complete editing; sound studio with Magnasync equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Underground Raceways* (Brown Co.); *Leaders in Electric Tools* (Stanley Electric Tools Div., The Stanley Works); *Swaging Machines; Spherical Roller Bearings* (The Torrington Co.); *Careers with a Future* (Culinary Institute).

ROLAB STUDIOS
(Rolab Photo-Science Laboratories)

Sandy Hook, Connecticut
Phone: GArden 6-2466

Date of Organization in New York City: 1928; in Connecticut: 1933

Henry Roger, *Owner-Director*
E. H. Roger, *Secretary*

SERVICES: Complete and partial productions, assistance to other producers utilizing our facilities; camera and sound; sound stage for rent; specialists in highly technical camera work. FACILITIES: Modern studio with lighting equipment; 25 cameras, 35mm, 16mm, still 18mm 24mm to 8″ x 10″; complete lab for micro-macro-time-lapse; optical benches; biological, medical, physical, chemical research; optical, electrical motion picture engineering; manufacturer of instruments for time-lapse, special cameras, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Partial productions for television (Arco Films); Experiments for research on eye movements (Vanderbilt University). TV pilot feature (New York producer). SLIDEFILMS: *Chisels for Woodworking*, 9 subjects; *Hammers, Screwdrivers, Nails and Screws*, 9 subjects; *Hand Saws for Woodworking*, 9 subjects (Stanley Tools).

Unifilms, Inc.

Studio: 74 Stage St., Stamford, Conn.
Phone: DAvis 4-0737

Earle Curtis, Jr., *in charge*

(See complete listing under New York City)

✻ this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue.

NEW ENGLAND

Metropolitan Boston Area

ACORN FILMS OF NEW ENGLAND, INC.

465 Stuart St., Boston, Mass.
Phone: COmmonwealth 6-3507

Date of Organization: 1952

Branch Office: 168 West 46th St., New York, N.Y. Phone: JUdson 6-2272. Elliott Butler, *in chg. of Production.*

John V. Rein, Jr., *President and Sales Manager*
Hazel Frost, *Exec. Assistant and Treasurer*
James Murphy, *Clerk and Legal Counsel*
Richard Collins, *Cameraman*

SERVICES: Specialists in motion picture film for publicity and public relations for TV; public relations programs serviced through TV. FACILITIES: Sales offices, cutting rooms, projection room; full complement of 16mm equipment, sound and silent.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Saving* (Mass. Coop. Bank League); *Artists & Models* (Boston Art Directors); *Space Computer* (National Research Corp.); *Opportunities Unlimited* (Wentworth Institute); *College Days* (Lasel Junior College); *Belmont Centennial* (Town of Belmont); *Eating Out* (Mass. Restaurant Assn.); *Governor's Conference* (New England Council); *Telephone Carolers* (New England Tel. & Tel. Co.); *707 Inaugural* (American Airlines); *Expansion U.S.A.* (General Tel. & Electronics); *Solid State* (Remington Rand); *Boston at Christmas* (Retail Trade Board); *Pleasure Island* (Pleasure Island). TV PROGRAMS: *Coyle Manhunt; Newport Jazz Festival; The Silver Ball: Consecration Bishop Flanagan; Brandeis Lectures; A Day with Press Secretary Hagerty; New Hampshire Legislature; Town Meeting; Archibald MacLeish; Our Destiny in the '60's* (WBZ-TV, Westinghouse Broadcasting Corp.).

✻

BAY STATE FILM PRODUCTIONS, INC.

35 Springfield St., Agawam (Springfield), Massachusetts
Phones: REpublic 4-3164-5; REpublic 4-6189

Date of Organization: 1943

Branch: 80 Boylston Street, Boston, Mass. Phone: HAncock 6-8904. David Doyle, *Vice-President*, in charge; Lowell Wentworth, *Account Executive*

Morton H. Read, *President*
David Doyle, *Vice-President, Sales*
Eugene N. Bunting, *Vice-Pres., Production*
Harold O. Stanton, *Vice-Pres., Television*
Francis N. LeTendre, *Vice-President Laboratory*
Winifred Pettis, *Treasurer*
Lowell Wentworth, *Account Executive*
Edward R. Knowlton, *Script Director*
Harold Fischer, *Dir. of Photography*
Kenneth Alexander, *Chief Sound Engr.*

SERVICES: 16mm and 35mm motion pictures in b&w and color; industrial, scientific, public relations, sales, training, religious, documen-

(LISTING CONTINUES ON FOLLOWING PAGE)

BAY STATE: CONTINUED

tary, animated; TV commercials and programs; sound slidefilms; foreign language narratives; still photography, b&w and color; script services; sales and training aids; distribution. Services Available to Other Producers: Photography, sound recording, printing, processing, editing, scoring, cutting, interlock screening, animation, titles, use of sound stage, set designing, lighting, truck mounted generators. FACILITIES: Mitchell and Maurer cameras; complete lighting facilities; AC and DC portable gas driven generators; Maurer 16mm multiple track optical film recording; 16mm and 17½mm synchronous magnetic film recording; ¼" synchronous magnetic recording; 16mm, 17½mm and 35mm dubbing; two printing labs for color and b&w, DePue and Peterson printing equipment, electronic cueing; 16mm b&w processing, positive, negative, reversal; two screening rooms with 35mm and 16mm interlock equipment; cutting rooms; 16mm and 35mm Moviolas; sound readers for 16mm, 17½mm and 35mm. optical and magnetic; complete animation department with two animation stands; art department; carpenter shop; set designing; two music libraries; film vault; still photography department with dark rooms for color and b&w; two sound stages, over 3000 sq. ft.; permanent staff of 23 technicians, art and script specialists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Vtol-Stol Aircraft; H43B Progress Report; Fire Fighting* (Kamen Aircraft Corp.); *The Most Widely Read Book in America* (Diamond Match Div., Diamond National Corp.); *Big Day for Roger Gray; Total Brake Service with Raybestos; Everywhere U.S.A.* (Raybestos Div., Raybestos-Manhattan, Inc.); *Cause Undetermined* (The Electric Cos. of the Conn. Valley); *Show Window of the East, 1959 Edition* (Eastern States Exposition); *Riverside Park* (Riverside Park Corp.); *Automatic Bagging Service* (Plastics Div., Monsanto Chemical Co.); *Polaroid 2,000* (Polaroid Corp.); *Playtown U.S.A.* (B. F. Goodrich Co.); *These Are the Women* (Mass. Dept. of Commerce); *At the Forefront with Copper* (Copper and Brass Research Institute); *KDS Report* (Mass. Institute of Technology); *Green Mountain Legacy* (National Life Insurance Co.); *Come Along and Grow with Us* (National Mfg. Co.); *Pumpkin Coach* (Congregation of Christian Churches); Classified Report (Electric Boat Div., General Dynamics Corp.). SLIDEFILMS: *Hi-Way-I* (Mo-Par Div., Chrysler Corp.); *Saving for the Future* (New England Life Insurance Co.). TV COMMERCIALS: (Series) for Adell Chemical Co.; Westfield Mfg. Co.; State Line, Inc.; Gong Bell Mfg. Co.; Faber Co.; Conn. Milk Producer's Assn.; Polaroid Corp.; W. F. Young Co.; Girls Clubs of America; Wilrick Co.

See Advertising Pages for Helpful Data

☆ Producers whose advertisements appear on other pages of this Annual Review Issue carry this special designation (*) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.

*

DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth Street, Boston 16, Mass.
Phone: KEnmore 6-2511

Date of Organization: 1946

Joseph Rothberg, *President*
George E. Serries, *Sales Manager*
Charles Rockwell, *Production Manager*
Paul Rockwell, *Unit Manager*
Plynn E. Williams, *Creative Director*
Margaret E. Smith, *Office Manager*
Al. E. Petruccelli, *Chief Electrician*
Elvin Carini, *Editor*
Marvin Rothberg, *Production Assistant*

SERVICES: 16mm and 35mm production and sound slidefilms. Complete services available to outside industrial producers. FACILITIES: 2 complete sound stages, screening rooms, narration, editing rooms with 16mm and 35mm Moviolas, animation and art dept.; 10-position custom mixing console; magnetic and optical recorders, interlock dubbers; 2 music libraries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A New Day in Agriculture* (Wirthmore Feeds, Inc.); *Clinical Management of Psychiatric Disorders* (Schering Corp.); *New England Homes Club* (New England Homes Club); *You Be the Jury* (United Fund of Greater Boston); *The Lake Dwellers* (Foreign Missionaries); *Federal Reserve Bank and You* (Federal Reserve Bank of Boston); *Tidal Power* (U. S. Army, Corps of Engineers); ALCH-RVR (Cambridge Air Research Center); *Building for the Future* (American Mutual Insurance Co.) *J-85 Engine* (General Electric Company). SLIDEFILMS: *$70 Million Opportunity* (Employers' Group of Insurance Companies); *Liquid Vinyl Paint; Techniques* (Dewey & Almy Chemical Co.); *Guildware Plastics* (Scott Advg. Agency). TV COMMERCIALS: for Cherry Pineapple Flip Ice Cream, "Flower Lady," Winter Winds," H. P. Hood; Cryovac Bar-B-Cuts (Kenyon & Eckhardt, Inc.); Slumberland (Gabriel Stern, Inc.); One Pie Products; Habitant Soups (Beacon T.V. Features); Motorola Hi-Fi Stereo (Tarler & Skinner); Ironwear Hosiery (Jerome O'Leary Advg. Agency); Vogue Dolls (James Thomas Chirurg Co.); Homemakers Baked Beans (Robert F. O'Brien Co.)

*

DEPHOURE STUDIOS, INC.

782 Commonwealth Ave., Boston 15, Mass.
Phone BEacon 2-5722

Date of Organization: 1935
Date of Incorporation: 1936

Joseph Dephoure, *President & Treasurer*
Milton L. Levy, *Vice-President*
David F. Dowling, *Director, Industrial Sales*

SERVICES: Complete film production, 16mm and 35mm. Industrial, documentary, medical, business, public relations and training films; slides, slidefilms and TV commercials; TV Kinescoping; b&w processing; b&w and color printing; hot press titles; animation; sound recording. FACILITIES: 16mm and 35mm sound and silent cameras; sound stage with studio and portable lighting; Houston special processor; synch magnetic and optical recorders, interlock playback; crane dolly; 16mm printer with fader attachment, electronic light cueing; projection room, 16mm and 35mm projectors, optical and magnetic; Oxberry animation stand; Kensol hot press; editing rooms, art department; music libraries; script writing.

DEPHOURE STUDIOS: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cut Up Poultry; Production Planning with Cryovac; Problems, Partners, Progress* (Cryovac Div., W. R. Grace & Co.); *Who Is Thy Neighbor* (Jr. League of Boston); *Football Roundup, 1959* (Dartmouth College); *Poison in the House* (Dept. of Health, State of New Hampshire); *Telephone People and Public Affairs* (New England Tel. & Tel. Co.); *Drama in Drilling* (Brown & Sharpe Mfg. Co.); *The Waldorf Story* (The Waldorf System); *Progress Report, Explosion Characteristics of Liquid Hydrogen* (Arthur D. Little, Inc.); *Fashion Firsts* (Back Bay Assn. of Boston); *Eye Research* (Mass. Lions Clubs); *Femoral Embolectomy* (Hitchcock Clinic); *The Linguatrainer* (Science Electronics, Inc.); *This Is Transitron* (Transitron Electronic Corp.); *The Battle for Production* (Selvage & Lee); *A Triumph in Technology* (Telechron Div., General Electric Co.); *Vital Pulpotomy Technics* (Dr. Harold Berk); Public Service Report (Westinghouse Broadcasting Corp.). SLIDEFILMS: *Latex House Paints, Breakthrough or Boondogle; Flotrol C* (Dewey & Almy Chemical Div., W. R. Grace & Co.); Annual Report (A. C. Lawrence Leather Co.). TV COMMERCIALS: for Better Home Heat Council; Winkler Low Pressure Burners; Adams & Swett; Barcolene; Nepco (Silton Bros., Callaway, Inc.) Andy Boy Broccoli (Robert F. O'Brien Co.); J. A. Blunt; J. A. Challenge; Boston Herald Traveler; Pleasure Island (Gabriel Stern, Advg.); Narragansett Lager Beer (Cunningham & Walsh); Carling Brewing Co.; S. S. Pierce (Harold Cabot & Co., Inc.).

Rampart Associates, Inc.

19 Beechcroft Street, Boston, Mass.
Phone: STadium 2-5373

Arnold Lawrence, *Executive Producer*

(See complete listing under New York City)

T R PRODUCTIONS, INC.
(Trans-Radio)

683 Boylston Street, Boston 16, Mass.
Phone: COpley 7-5760

Date of Organization: 1947
Date of Incorporation: 1951

Oscar H. Cheses, *President, Gen. Mgr.*
Donald Stuart Berman, *Production Mgr.*
Gunter Pfaff, *Chief Cameraman*
Edwin A. Beller, *Writer-Director*
C. Edward Spinney, *Art Director*
Stephen A. Silverman, *Production Asst.*

SERVICES: Producers of motion pictures and sound slidefilms for industry, government and education; radio and TV commercials, kinescopes. Editorial and animation services, scripts. FACILITIES: Complete production facilities; 35mm and 16mm cameras; sprocket, ¼" magnetic tape, disc and optical recorders; 35mm Moviola; 16mm interlock projection; sound stage; lighting equipment; screening room; recording room; mixing and dubbing; art and animation; editorial department; kinescopes; 16mm laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Life and Times of Abner Abernathy* (Mutual Savings Banks of Conn.); *Pinch and Roll Process* (General Electric Co., Small Aircraft Engine Dept.); *Life of a Check* (Mass. Bankers Assn.); *Inauguration of Governor Foster Furcolo* (Herbert Frank Advg.); *Re-upholstering Production Stuffing Techniques* (Simmonds Upholstering Co.). SLIDEFILMS: *Care of Washroom Fixtures* (National Sanitary Supply Assn.); *Occupational Opportunities and Information* (Northeastern University). TV COMMERCIALS: for First National Bank of Boston; Connecticut Mutual Savings Banks (Batten, Barton, Durstine & Osborn); Cott Beverages (John C. Dowd); Narragansett Beer (Cunningham & Walsh); Soapine; Lincoln Syrups (Jerome O'Leary); Simmonds Upholstering Co. (Radam); Kyanize (J. C. Walther); Sylvania Electric Co. (Harold Cabot); Little Yankee Shoes (Campbell, Emery, Haughey and Lutkin). Kinescopes for various clients.

Other MASSACHUSETTS Cities

WATSON FILM PRODUCTIONS

23 Chestnut Hill Road, Holden, Mass.
Phone: VA 9-3422

Date of Organization: 1956

James L. Watson, *Sole Proprietor*

SERVICES: Complete production of motion pictures and slidefilms for industry, education, television. Separate scriptwriting and consultation service. FACILITIES: Cameras, Bolex 16mm and Arriflex 16mm; editing rooms with Bell & Howell hot splicer; magnetic and optical sound readers; ColorTran portable lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *You Can Be Proud* (Worcester Golden Rule); Gauge Pilot Film (Draper Corp.); *The Bullard Cutoff Machine* (James Smith & Sons, Inc.); *Automated Order Picking; Thermal Emissivity* (Arthur D. Little, Inc.). SLIDEFILMS: *Our Little Women* (Worcester Girls Club); *You Are the Vital Spark* (Worcester Golden Rule).

WORCESTER FILM CORPORATION

131 Central Street, Worcester 8, Mass.
Phone: PL 6-1203

Date of Organization: 1918

Weld Morgan, *President*
Linwood M. Erskine, Jr., *Vice-President & Secretary*
Floyd A. Ramsdell, *Treasurer & Gen. Mgr.*
David B. Ramsdell, *Sales Manager*
Carleton E. Bearse, *Vice-President, Production*

SERVICES: Production of motion pictures. FACILITIES: 16mm cameras both motion picture and still; 35mm still 3-D and motion picture cameras; GMC truck used to generate own electricity; complete crew including script writers, animation men, cameramen, directors, and all editing equipment.

(Cont'd above)

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RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Old as the Hills* (Norton Co.); *Behr Tape—The Fastest Growing Tape Line; Wide Belt Metal Working* (Behr Manning Co.); *Helicopter Spar Broaching; Texas Tower* (LaPointe Machine Tool Co.); *Short Cuts to Savings* (Simonds Saw & Steel Co.); *Hands of the Giants*, short version (Wyman Gordon Co.); *Counterpunch* (Fenwal, Inc.); *Classification for Type* (Holstein-Friesian Assn. of America).

NEW ENGLAND: Vermont

CAMPBELL FILMS

Academy Ave., Saxtons River, Vermont
Phone: 3604

Date of Organization: 1947

Robert M. Campbell, *Executive Producer*
Fred J. Brown, *Production Manager*
Warren T. Johnson, *Account Executive*

SERVICES: Educational and business films for all purposes; slidefilms. FACILITIES: Complete production facilities, camera, lights, sound equipment for location and studio production. Animation stand. Editing rooms and recording studio with three channel magnetic mixing. Westrex Editor. Bell & Howell J. C. printer. 16mm interlock screening.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It's Up to You* (The Grand Union Co.); *President's Inauguration* (Smith College); *Mt. Holyoke* (Mt. Holyoke College); *Pepsi-Cola and the Cold Bottle Market* (The Vendorlator Mfg. Co.). TV FILMS: Industrial shooting for The Kendall Co.



Acorn Films of New England

168 West 46th St., New York, N.Y.
Phone: JUdson 6-2272

Elliott Butler, *in charge of Production*

(See complete listing under Boston, Mass.)

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Alexander Film Co.

500 Fifth Avenue, New York 36, New York
Phone: LOngacre 5-1350

Maxine Cooper, *Res. Vice-President*
Kenneth Allen Silver, Alexander International

(See complete listing under Colorado)

Allend'or Productions

60 West 46th Street, New York 36, N.Y.
Phone: CIrcle 5-0770

Benjamin S. Greenberg, *Vice-President*

(See complete listing under Los Angeles area)

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AMERICAN FILM PRODUCERS

1600 Broadway, New York 19, N.Y.
Phone: PLaza 7-5915

Date of Organization: 1946

Robert Gross, *Executive Producer*
Lawrence A. Glesnes, *Executive Producer*
Sheldon Abromowitz, *Production Control*
Madeline Stolz, *Office Manager*

SERVICES: Motion pictures, 16mm and 35mm color and black and white; and slidefilms. Specialties: industrials, sales, public relations, television, education, training, medicals, documentary and merchandising. FACILITIES: Complete 16mm and 35mm camera, lighting and sound production equipment; three cutting rooms, screening room, shooting stage; special effects; animation; storyboard personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Helicopter Rescue at Sea; Radiological Safety in Civilian Manned Ships* (U. S. Navy); *Float Zone* (Merck & Co., Inc.). TV COMMERCIALS: for National Biscuit Co., Bulova Watch Co., Gillette International—Toni, Esso Standard Oil Co., Saving & Loan Assn., Adorn Hair Spray, Buick Motor Co., Liggett & Myers Tobacco Co.—Chesterfield, Standard Oil Co. of New Jersey (McCann-Erickson, Inc.); Stella D'Oro Food Products, Progresso Food Products (Carlo Vinti Advg. Inc.); National Health (William Kalis Associates).

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ANIMATIC PRODUCTIONS, LTD.

15 West 46th Street, New York 36, N.Y.
Phone: JUdson 2-2160

Date of Organization: 1949

Branch: 43 West 61st Street, New York, New York

Tasker G. Lowndes, *President*
Reese Patterson, *Vice-President & Creative Director*
Leonard B. Elliott, *Account Executive*
William V. Adams, *Account Executive*
Mako Oike, *Director of Animation*
James DeGregory, *Art Director*
Darrell Baker, *Art Director*
Leon Perer, *Director of Photography*
Terry Colasacco, *Production Coordinator*

SERVICES: Specialists in creation of sound slidefilms, Salesmate presentations, filmographs, limited animated movies, sound-o-matics and TV commercials. FACILITIES: Art department, technical animation, cutting, editing and projection rooms; two animation stands; 35mm and 16mm motion picture cameras, still cameras.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS & SALESMATE PRESENTATIONS: *Bottling and Packaging Coca-Cola* (The Coca-Cola Co.); *TC Equals AB* (Town & Country Magazine); *For People Who Like Beer* (Reynolds Metals Co.); *The Eyes Buy It* (Glenbrook Laboratories Div., Sterling Drug Co.); *The Man Who Makes the Sales* (Fueloil & Oil Heat Magazine); *Bourbon Street Boat*

[LISTING CONTINUES ON FOLLOWING PAGE]

ANIMATIC PRODS., CONT'D.

(American Broadcasting Co.). WIDESCREEN & FILMSTRIPS: for Lever Brothers Co., Procter & Gamble Co., Simplicity Patterns Co., W. A. Taylor & Co., Inc., Lederle Laboratories Div., American Cyanamid Co., United Community Funds and Councils of America, Chain Store Age Magazine, The Art Directors Club, Radio Corp. of America, Bristol-Myers Co., D'Con Co. Div., Sterling Drug Co., Scripto, Inc., Permachem Corp. FILMOGRAPHS, SOUND-O-MATICS AND TV COMMERCIALS: *The Treasure of Twenty-Three Years* (National Fund for Medical Education); Thrifti-Check Service Corp.; Lipton Tea (Thomas J. Lipton, Inc.); Playtex (International Latex Corp.); Remington Princess Electric Shaver (Remington Rand Corp.); Nytol (Block Drug Co.); BiSoDol (Whitehall Laboratories Div., American Home Products); Colgate Dental Cream (Colgate-Palmolive Co.); Old Gold Cigarettes (P. Lorillard & Co., Inc.); Milkbone Dog Biscuits (National Biscuit Co.); Vaseline Hair Tonic (Chesebrough Ponds, Inc.).

ANSEL FILM STUDIOS, INC.

45 West 45th Street, New York, N. Y.
Phone: JUdson 2-7771

Date of Organization: 1956

Jerome V. Ansel, *President*
Ruth Ansel, *Vice-President*
Brenda Lahy, *Art Department*
Viktor Sidorov, *Camera Department*

SERVICES: Complete production of educational and sales promotion motion pictures. FACILITIES: Complete animation production department; 16mm and 35mm animation equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Neurologic Actions of Phenothiazine Compounds* (Smith, Kline and French Laboratories); *Brush Killers* (Dow Chemical Co.). THEATRE SPOTS: Pepsi Cola trailers (Pepsi Cola Co.). TV COMMERCIALS: for Ford Motor Co. (J. Walter Thompson Co.); Cutex Lipstick & Nail Polish (Doyle, Dane & Bernbach).

These Listed Companies Provided Essential Facts for the Buyer

☆ The hundreds of companies listed in these pages have *voluntarily* furnished you, the prospective user of their services, with *detailed reference data* and key facts regarding their people, facilities and *recent experience.*

No producing company *anywhere in the world* has been refused admittance to these listing pages *provided they laid the facts you need on the line* and met our minimum reference requirement.

We urge you to *visit the studios* and shops of these listed companies, *to view titles of films* and other work submitted as references. *Meet the principals* involved. This large group of listed companies easily *includes the best in the business* and merits your full support!

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AUDIO PRODUCTIONS, INC.

Film Center Building
630 Ninth Avenue, New York 36, N. Y.
Phone: PLaza 7-0760

Date of Organization: 1933

OFFICERS AND DEPARTMENT HEADS

Frank K. Speidell, *President*
Herman Roessle, *Vice-President*
T. H. Westermann, *Vice-President*
Peter J. Mooney, *Secretary & Treasurer*

PRODUCER-DIRECTORS

Frank Beckwith — Harold R. Lipman
L. S. Bennetts — H. E. Mandell
Alexander Gansell — Edwin Scharf

ASSOCIATE PRODUCER

Edward J. Lamm
Pathescope Productions

SERVICES: Motion pictures only, all commercial categories. Specialties: public relations, sales promotion, merchandising, training, medical, technical and educational motion pictures. FACILITIES: Both silent and sound studios; six cameras and lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers; editing equipment; zoom stand for trick work; machine shop; extensive film and music library cleared for television.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Security for the Nation's Communications* (American Tel. & Tel. Co.); *Steam for Industry* (Babcock & Wilcox); *Carburetor Deposits and Icing* (Ethyl Corp.); *Tale of Two Towns* (National Board of Fire Underwriters); *It's Wonderful Being a Girl* (Personal Products); *Shear Magic* (Texaco, Inc.); *Newsreel No. 1* (Travelers Insurance Co.); *In Your Defense* (Western Electric Co.); Technical films, continuing series (U.S. Navy); Quarterly reports (American Bosch Arma Corp.); Technical series (American Machine & Foundry Co.). TV COMMERCIALS: for N. W. Ayer & Son; Benton & Bowles; Dancer-Fitzgerald-Sample; Doherty, Clifford, Steers & Shenfield; McCann-Erickson; Young & Rubicam and others.

SCUDDER BOYD FILMS, INC.

45 West 45th Street, New York, N. Y.
Phone: JUdson 2-5558

Date of Organization: 1955

Scudder Boyd, *President*
Charles L. Mathewson, *Vice-President Sales*
Mal Wittman, *Vice-President Animation*
Louis J. San Andres, *Production Coordinator*

SERVICES: Documentary, industrial and television commercial motion pictures; animation for industrials and television commercials; slidefilms. FACILITIES: Complete shooting and editing, 35mm and 16mm; b&w and color.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Who Owns American Business; Why Stock Prices Go Up and Down; Care and Feeding of Money; Some Questions and Answers of Investing* and 4 other titles (New York Stock Exchange); *A Better Trip Tomorrow* (Esso Research and Engineering Co.); *The Andes Run; One in Nine; What Makes It Go* (Esso Standard Div., Humble Oil and Refining Co.); *Your Car of Tomorrow* (Committee of Stainless Steel Producers American Iron & Steel Institute); Newsfilms for Esso; New York Stock Exchange; The Upjohn Co.; Crowell-Collier Publishing Co. CLOSED CIRCUIT TV FILMS: for H. J. Heinz Co. TV COMMERCIALS: for Sutro Brothers; Aldon Carpets.

JOHN BRANSBY PRODUCTIONS, LTD.

1860 Broadway, New York 23, N. Y.
Phone: JUdson 6-2600

Date of Organization: 1936

John Bransby, *President & Exec. Producer*
John Campbell, *Vice-Pres., Chg. of Production*
Lee Stenstrom, *Secretary*
Michael A. Carlo, *Director of Photography*
David M. Jacobson, *Chief Editor*

SERVICES: Production of industrial, travel, sales and training films: 16mm or 35mm, color or black and white. FACILITIES: Location equipment for photography and sound. Full equipment for industrial and location lighting. Animation photography, complete film editing service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Project River Road* (ITT Laboratories); *Scenic Alabama; Fabulous Florida* (Standard Oil Co. of Kentucky); *New Man at the Island* (Esso Standard). SLIDEFILMS: *The Paying Guest* (Esso Standard through McCann-Erickson).

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BRAY STUDIOS, INC.

729 Seventh Avenue, New York 19, N. Y.
Phone: CIrcle 5-4582

Date of Organization: 1911

J. R. Bray, *Chairman of the Board*
P. A. Bray, *President & General Mgr.*
M. Bray, *Treasurer*
P. Bray, Jr., *Secretary & Sales Mgr.*
Max Fleischer, *Director of Animation*
B. D. Hess, *Distribution Manager*

SERVICES: Production and distribution of health and general educational subjects, industrial, sales and job training motion pictures; technical and cartoon animation; television films; foreign language translations. Specialized distribution facilities available to sponsors. FACILITIES: Studio equipment for all types of motion pictures; slidefilms in sound and color; animation department; production crews, animation artists, script writers and library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *T Mark 6 System; Mark 22 Gyro Compass* (U. S. Navy); *General Operation of an AN FST-2 Site; IFF* (U. S. Air Force); *Accidents Don't Happen,* series of three Spanish narrations titled—*Safety Supervisor, Organization, Early Handling of Spinal Injuries* (National Film Board of Canada); *Transistors—Low Frequency Amplification* (self-sponsored). TV COMMERCIALS: for United Fund (United Fund of Norwalk, Conn.).

✻ this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue.

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CAMPUS FILM PRODUCTIONS, INC.

20 East 46th Street, New York 17, N. Y.
Phone: MUrray Hill 2-8735

Date of Organization: 1934

Nat Campus, *President*
Jules Krater, *Executive Producer*
Stephen Schmidt, *Production Manager*
Renee Fluxgold, *Distribution Coordinator*
Joan Allen, *Office Manager*

SERVICES: Motion pictures and slidefilms for business, government and social agencies; also various film services separately; including translations, sound tracks; editing and finishing service for company photographed films; distribution service. FACILITIES: Complete studio, on-location equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Butyl for Tires* (Enjay Co.); *Refinery at Work* (Esso Standard Oil Co.); *The Revolutionary Bucron Tire* (Atlas Supply Co.); *30 More* (Sinclair Refining Co.); *Retard that Flame* (Benjamin Moore & Co.); *More Profits with Trilafon* (Schering Corp.); *Underground Tanks* (Preload Co., Inc.); *Intestinal Roundworm Infection*, Spanish, French, German adaptations (Pfizer International, Inc.); *Ten Year Study* (Lexington School for the Deaf); *Penicillin, Past, Present and Future; Dedication to Research* (Bristol Labs); *Mechanized Bridge & Building Gangs* (Southern Railway System). MOTION SLIDE GRAPHICS: *Battling for Business in the Fighting Sixties* (U. S. Envelope Co.). SLIDEFILMS: *Petroleum Science at Work* (Esso Research & Engineering Co.). TV FILMS: *Medicine Today*, series of 3 (Medical Television Unit of New York University-Bellevue Medical Center). TV COMMERCIALS: for Bucron Tires (Esso Standard Oil Co.).

JOHN CAROL PRODUCTIONS, INC.

104 East 40th St., New York, N. Y.
Phone: MUrray Hill 7-6096

Date of Incorporation: July, 1959

John H. Rose, Jr., *President*
Robert VanHouten, *Vice-President Charge of Sales*
Frank Pistone, *Art Director*
Edward Gerace, *Production Manager*
Katherine Armes, *Prod. Coordinator*

SERVICES: Wide-screen presentations, slidefilms, slides, flipcharts. Filmographs, live motion, 16mm and 35mm full cel animation, TV spots; complete package programs for industry. FACILITIES: Complete art department, animation studio; editing facilities; creative script writing; highly specialized projection equipment.

RECENT PRODUCTIONS AND SPONSORS

WIDE-SCREEN PRESENTATIONS: *New Dimensions* (Corning Glass); *Styling and Engineering* (Plymouth Div.); *Golden Value Line of the 60's* (General Electric Co.); *Thrust Operation* (McCann-Erickson); *Workmanship* (Structural Clay Products Institute); untitled productions for Gibson Refrigerators; National Distillers; Kimberly-Clark Corp.; E. I. duPont de Nemours & Co.; Sabena Belgian World Airlines. SLIDEFILMS: Untitled for DeSoto; Four Roses Distillers; B. T. Babbitt Co. FILMOGRAPHS: *The First '59; The Potential; Sensi-Temp; Frosty Guard; History of Air Conditioning; Power Shower* (General Electric Co.); *Solid for '60* (Plymouth).

HU CHAIN ASSOCIATES

15 East 48th Street, New York 17, N. Y.
Phone: PLaza 5-5240

Date of Organization: 1941

Hubert V. Chain, *Owner*

SERVICES: Production of industrial films, TV live action and animated commercials. FACILITIES: Equipment for location shooting of 16mm and 35mm films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Bull in the Melmac Shop* (American Cyanamid Co.); *The New Future for Cocoa* (Olin-Mathieson Chemical Co.); *Cibaceron* (Ciba, Ltd.). TV COMMERCIALS: for Buffalo Savings Bank; Schenectady Savings Bank.

COLEMAN PRODUCTIONS

75 West 45th Street, New York 36, N. Y.
Phone: CIrcle 5-9080

Date of Organization: 1935

Harry L. Coleman, *President*
John Peterson, *Director of Photography*
William Moeller, *Editor*
J. Brown, *Sound*
Millard Lampell, *Scripts*
Robert Evans, *Sales Coordinator*

SERVICES: Complete production of 16mm and 35mm motion pictures from script to final print for industry, medical, travel and television use. FACILITIES: Small studio available with lights, props, cameras, sound equipment, cutting rooms and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Wonderful Jet World of Pan American; Journey Into Springtime* (Pan American World Airways); *The Saf Story* (The Alim Corp.); *Today's Activity—Tomorrow's Progress* (Student Nurses Assn. of New York); *The Master Builders* (F. H. McGraw & Co.).

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C-W Productions, Inc.

60 E. 42nd St., Suite 644, New York, N. Y.
Phone: OXford 7-0306

Rod Gibson, *Manager*

(See complete listing under Chicago area)

COLOR ILLUSTRATIONS, INC.

4 East 48th Street, New York 17, N. Y.
Phone: MUrray Hill 8-2460

Date of Organization: March, 1938

Victor Sandak, *President*
Harold Sandak, *Secretary-Treasurer*
Joseph C. Stern, *Vice-President*

SERVICES: Complete photographic and art facilities for all types of visual presentations for business and education. FACILITIES: Photographic and art studios; processing labs, etc.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Open Door* (Nabisco—Sales Communication, Inc.); *Battle Plan* (Coca-Cola Co.—Sales Communication, Inc.); *Springboard to Profits* (Air Conditioning Div., American Standard Corp.); *The Solid Gold Sales Case* (Armstrong Cork Co.); *The Perfect Case* (E. T. Div., International Business Machines).

NEW YORK

CRAVEN FILM CORPORATION

330 East 56th Street, New York 22, N. Y.
Phone: MUrray Hill 8-1585

Date of Organization: 1950

Thomas Craven, *President*
Harvey C. McClintock, *Vice-President*
Charles Adams, *Vice-President*
Marvin Barouch, *Comptroller*
D. William Robinson, *Production Manager*
Morton S. Epstein, *Supervising Editor*

SERVICES: Motion pictures for government, industry, religion, and education; live-action and animated TV commercials; live programs for meetings and conventions; filmed series shows for television. FACILITIES: Air conditioned sound stage with complete auxiliary facilities; camera, sound, lighting and animation equipment; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The World We Want* (New York Herald Tribune Youth Forum); *Friendship Flight; H.R.H. Prince Sihanouk Visits the U. S.; The Four Bitter Years; Emblemas de Amistad* (U. S. Information Agency); *Barsua* (Hewitt Robins Co.). TV COMMERCIALS: for Goodyear; Westinghouse; Merck, Sharpe & Dohme; General Foods; Hygrade Meat Products; Cheerios; Vitalis; Bexel Vitamins; Procter & Gamble; Eastman Chemical Corp.; Orafix; Griffin Shoe Polish.

CULHANE FILM STUDIOS, INC.

207 East 37th Street, New York, N. Y.
Phone: MU 2-5070

Date of Organization: February, 1959

Shamus Culhane, *Executive Producer*
Nox Lempert, *Director-Producer*
Gil Meyer, *Sales Manager*
Win Hoskins, *Animation Supervisor*

SERVICES: Films for television and industry, public relations, education, medical and scientific. Commercials and programs for television, in b&w and color. FACILITIES: Complete creative staff for production of live action and animation; art department, music and effects department; animation cameras and stands.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Showdown at Ulcer Gulch* (Curtis Publishing Co.); *Arthritis; Birth Defects; Polio* (National Foundation). THEATRICAL FILMS: *Around the World in 80 Days* animated titles (Mike Todd). TV FILMS: *Hemo the Magnificent*, series (Bell Telephone Laboratories). TV COMMERCIALS: for Western Electric; Vicks; Capital Airlines; U. S. Army; Hood Orange Juice; Ajax; openings and closings for Alcoa Theatre, Playhouse 90.

D.P.M. PRODUCTIONS, INC.

62 West 45th Street, New York 36, N. Y.
Phone: MUrray Hill 2-0040

Date of Organization: 1946

Maurice T. Groen, *Pres. & Exec. Producer*
Ronald T. Groen, *Vice-Pres., in chg. of Prod.*

SERVICES: Industrial, public relations, transportation, travel, nature studies, wildlife conservation, outdoor life, boating, golf, fish-

(LISTING CONTINUES ON FOLLOWING PAGE)

D.P.M. PRODUCTIONS: CONT'D.

ing, hunting, sales promotion and horticultural motion pictures; TV shorts and commercials; color shots. FACILITIES: Production affiliations for location shooting in New York, Los Angeles, Sweden, Austria, South Africa and Malaya; worldwide coverage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Key to Better Soil Management* (American Agricultural Chemical Co.); *Highlights of Scandinavia* (Swedish American Line); *Caravelle Trailer* (Air France); *Tuliptime in Holland*, in production (Associated Bulb Growers of Holland). TV PROGRAMS: *The Carling Clubhouse*, series of 13 (Carling Conservation Club).

GENE DEITCH ASSOCIATES, INC.

43 West 61st Street, New York, N. Y.
Phone: CIrcle 7-1970

Date of Organization: August, 1958

Gene Deitch, *President*
Ken Drake, *Vice-Pres., Prod. Mgr.*
Al Kouzel, *Creative Director*
George Dryfoos, *Director of Sales*

SERVICES: Animation pictures, slidefilms, TV commercials, industrial and theatrical films. Creative storyboard service. FACILITIES: Production, editing.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: (Series) for Baker's Chocolate, General Foods (Foote, Cone & Belding); Planter's Peanut Butter, Planters Co. (Don Kemper Agency); Goodyear Tires, Goodyear Co. (Young & Rubicam); Royal Crown Cola (Filmways-D'Arcy Advg.); Cocoa Puffs, General Mills; U. S. Army Recruiting, U. S. Army (Dancer, Fitzgerald & Sample); Sardo Bath Oil, Sardo Co. (Skyborn Films—Kelly, Nason Advg.); Cities Service, Cities Service Co. (Ellington Advg.); Esso Oil Heat, Esso Standard Co. (McCann-Erickson); Masquerade Party, Kent Cigarettes (Lennen & Newell Advg.).

DEMBY PRODUCTIONS, INC.

1 West 58th Street, Hotel Plaza, New York 19, N. Y.
Phone: PLaza 9-2495

Date of Organization: 1951

Emanuel H. Demby, *President*
Betty Jeffries, *Vice-President*
Alexander Marshack, *Supervisor, Scientific Film Unit*
Rowena Pearl, *Director, Client Relations*

SERVICES: Production of theatrical, TV and public relations motion pictures. Special division for scientific film research and production. Associated with Motivation Research Reports for production of training films and testing storyboard reactions via proven psychological techniques. FACILITIES: Writing, research and production staff. Closed circuit system covering some 3,000 families for testing films on TV sets. Space, geophysical film libraries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cavalcade of Music* (Shearer Products); *The World In Space* (confidential sponsor); *How to Be a Cowboy* (syndicated). SLIDEFILMS: *Philanthropy* (Milton Hood Ward & Co.); *Pay TV* (Selectivision, Inc.).

✻ DYNAMIC FILMS, INC.

Executive Offices: 405 Park Avenue, New York 22, N. Y.
Studios: 112 West 89th St., New York 24, N. Y.
Phone: PLaza 1-7447
Division: Medical Dynamics, Inc.
Sol S. Feuerman, *President*

Date of Organization: 1946

Nathan Zucker, *President*
Lester S. Becker, *Vice-President*
Gerald Carrus, *Controller*
Mina Brownstone, *Director of Promotion and Public Relations*
Donald Finamore, *Editorial Supervisor*
James Townsend, *Director Technical Services*
Victor Johannes, *Studio Manager*
Eileen Humeston, *Programming Director*

SERVICES: Producers and distributors of all audio-visual materials including films, filmstrips, sound slidefilms, tape and easel presentations for industry, public relations, sales training, employee relations and specialized visual aids. Also theatrical features and short subjects, television programming, special foreign language versions, foreign film production, etc. FACILITIES: Sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Matter of Fact* (The Wm. S. Merrell Co.); *Auto U.S.A.; 1959 Victory Circles* (Perfect Circle Corp.); *Race Against the Records* (Pure Oil Co.); *Day of Living* (Metropolitan Life Insurance Co.); *Preparation for the Later Years* (The Mutual Benefit Life Insurance Co.); *The Atom and the Navy* (U. S. Navy); *Your Lucky Brake; Success Story* (Grey-Rock Div., Raybestos-Manhattan, Inc.); *Driving with Champions* (Champion Spark Plug Co.); *Men Missiles—500 Miles* (Socony-Mobil Oil Co.); *Science & Mrs. America* (American Viscose Co.); *Behind the Scenes at Indianapolis 1959* (Monroe Auto Equipment Co.); *The Role of the Steroids* (Merck, Sharp & Dohme); *More Than Money* (U. S. Air Force); *Speak Up* (Tura, Inc.); *Depression in General Practice* (Wallace Laboratories); *The Golden Door* (American Immigration Conference).

Kevin Donovan Films

15 West 44th Street, New York, N. Y.
Phone: YUkon 6-6049

John Bennewitz, *in charge*

(See complete listing under Connecticut)

EAST COAST PRODUCTIONS, INC.

45 West 45th St., New York, N. Y.
Phone: CIrcle 6-2146

Date of Organization: 1947
Date of Incorporation: 1953

Joseph Josephson, *President*
Blanche Josephson, *Vice-President*
Davida Zimmerman, *2nd Vice-President*
Jean Green, *Secretary*
Bill Nemeth, *Optical Photography*
Mitchel L. Petreyko, *Cinematographer*
Jesse Sandler, *Writer-Director*
Larry Reily, *Animation*

SERVICES: Production, editorial and technical services for industrial, educational, theatric and TV; film services for video taping; pu lic relations films and commercials for dome tic and foreign use; re-editing of feature film shorts, TV programs and spots; optical ar special effects; animation services and musi recording and mixing; studio and location ph tography. FACILITIES: 35mm and 16mm Arr flex cameras with blimps, boom and mik 16mm Magnasync tape recorders; dollies, po cats, lighting, ColorTran; Eyemo camera etc; insert studio for table top product sho and demonstrations; three fully equipped ai conditioned editing rooms.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: Untitled public relation (General Foods through Foote, Cone & Belc ing); special film presentation (America Express Co. through Benton & Bowles); mo tion picture film segments (TelePrompTe Corp.). TV COMMERCIALS: (Series) for Colo forms (Kudner Agency); Chesebrough-Ponds NorthEast Airlines; Blue Cross-Blue Shiel of Michigan; Pan American World Airways Waldorf Tissue, Scott Paper Co. (J. Walte Thompson Co.); Revere Copper & Brass (Ad ams & Keyes Agency); Texize (Henderso Advg. Agency).

✻ ELEKTRA FILM STUDIOS, INC.

33 West 46th Street, New York 36, N. Y.
Phone: JUdson 2-3606

Date of Organization: 1956

Abe Liss, *President*
Bob Yung, *Vice-President, Charge of Industrial Films*
Sam Magdoff, *Business Manager, Charge of TV Commercials*

SERVICES: Complete motion picture and slidefilm production; live action and animation for TV, theatre, industry and business. FACILITIES: Script, camera, animation, design sound, music, editing, slidefilms, studios.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Once Upon a Smile* (Jantzen, Inc.); *Me* (Fawcett Publications); *Color Analysis with Miss Clairol* (Clairol, Inc.). SLIDEFILMS: *An Apple a Day* (Hockaday Associates); *The State is Great* (Capezio Shoes). TV COMMERCIALS: for General Motors (MacManus, John & Adams); American Tel. & Tel. Co. (N. W. Ayer & Son); Socony-Mobil Co. (Compton); Standard Oil Co. of New Jersey; Buick Div.; National Biscuit Co.; Nestle Co. (McCann-Erickson); American Tobacco Co.; General Electric; E. I. duPont; California Oil Co.; Campbell Soup (Batten, Barton, Durstine & Osborn); American Motors (Geyer, Morey, Madden & Ballard); Ford Motor Co.; Boyle-Midway (J. Walter Thompson); General Mills (Dancer-Fitzgerald-Sample); American Safety Razor (Kenyon & Eckhardt); Johnson & Johnson (Young & Rubicam); Bristol-Myers (Doherty, Clifford, Steers & Shenfield, Inc.); Standard Brands, Canada; Esso, Imperial-Canada (McLaren Advertising); Longines Wittnauer (Direct).

✻ this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue.

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CHARLES ELMS PRODUCTIONS, INC.

5 East 40th Street, New York 16, N. Y.
Phone: MUrray Hill 6-8877

163 Highland Ave., No. Tarrytown, N. Y.
Phone: MEdford 1-3363

Date of Incorporation: 1952

Charles D. Elms, *President*
Charles D. Elms, Jr., *Vice-President*
Ruth M. Elms, *Secretary, Treasurer*

SERVICES: Research and production of 16mm, 35mm and 75mm "Widescope" motion pictures; slide motion; sound slidefilms; slide presentations; training manuals and charts for sales promotion, sales training and education. FACILITIES: Studio and technical laboratory, mobile camera, sound and lighting equipment, "Widescope" camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mid Year—Americana; Love That Job,* Edition VI; *Let's Call a Spade a Spade; Oklahoma; Treasurer's Report* (Philip Morris); *Bilco Door* (Remsey Agency); *Federal* (Federal Boiler Corp.). SLIDEFILMS: *Manufacturing Control; Accounts Receivable—Retail; Our Customers Say; Rent or Buy; Organizing Your Territory* (International Business Machines Corp.); *How to Make Money in Cigarettes* (Philip Morris); *Lummis* (Mastercraft Assn.).

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WALTER ENGEL PRODUCTIONS, INC.

20 West 47th Street, New York 36, N. Y.
Phone: JUdson 2-3170

Date of Organization: 1937

Walter Engel, *President*
William C. Hodapp, *Creative Director and Script Supervisor*
Joseph T. Williams, *Exec. Head of Camera and Editing Dept.*
Bob Levengood, *Production Assistant*
Lorraine Knight, *Production Coordinator and Casting Supervisor*

SERVICES: Industrial, documentary, educational, sales training and TV commercials, motion picture productions; limited and full animation, 16mm and 35mm. FACILITIES: Complete studio facilities. Location film and sound unit. Animation and editing departments. Single and double sound recording. All self-contained operations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Right and Wrong Way to Conduct an Interview* (Standard Brands, Inc.). SLIDEFILMS: *Character Pete* (SunCrest Beverages); 1960 sales training film (National NuGrape). TV COMMERCIALS: for Betty Crocker Cake Mix (General Mills); *SPI No. 1* (Society of Plastics Committee); Lucky Strike (American Tobacco Co.); Quality Bakers of America.

Estudios Moro S. A.

Master Films Distributors, Inc.
509 Madison Ave., New York, N. Y.
Phone: MUrray Hill 8-8227

George Caputo, *Manager*

(See complete listing in Int'l Section)

Principal studios are located in Spain

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FARRELL AND GAGE FILMS, INC.

213 East 38th Street, New York 16, N. Y.
Phone: MUrray Hill 3-8358

Date of Organization: 1951

Matt Farrell, *President & General Manager*
C. Lillian Farrell, *Secretary*
William McAleer, *Vice-President & Director of Photography*
Joseph Faro, *Production Manager*
Carlos Orta, *Film Editor*

SERVICES: Production and distribution of sound motion pictures and sound slidefilms for business and industry. FACILITIES: Complete 16mm and 35mm motion picture and slidefilm production in black and white and color, including sound studio, magnetic film recording, editing services, script, foreign language, art work, animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What's New at Hercules,* second edition (Hercules Powder Co.); *Work Improvement for Maintenance* (U. S. Navy); untitled restricted film (American Machine & Foundry Co.). SLIDEFILMS: *Modern Packaging—Where It is, Where It's Going* (Breskin Publications, Inc.); *Something New in Packaging* (Hercules Powder Co.).

RAY FAVATA PRODUCTIONS, INC.

165 West 46th Street, New York 36, N. Y.
Phone JUdson 2-5860

Date of Organization: August, 1959

Ray Favata, *President*
Carl Reiter, *Associate*

SERVICES: Animation and live action for TV commercials, sales promotion and entertainment. FACILITIES: Creative and design staff of six animators and assistants; camera facilities; Oxberry equipment; ink and paint facilities.

RECENT PRODUCTIONS AND SPONSORS

TV FILMS: *Kid Gloves* (Goulding-Elliott-Graham); *Willie Woo,* pilot film (sponsor unidentified). TV COMMERCIALS: for *Millbrook* (Nabisco); *Bert & Harry* (Piels Beer); *Pocahontas* (N.A.I.A.).

(New Company: formed August, 1959)

FILM ENTERPRISES, INC.

222 East 46th Street, New York 17, N. Y.
Phone: MU 2-3972

Date of Incorporation: July, 1959

James R. Handley, *President*
F. William Bryant, Jr., *Secretary-Treasurer*
Charles H. Hawkins, Jr., *Production Coordinator*
Rosemary B. Ilyus, *Executive Secretary*

SERVICES: 16mm and 35mm motion pictures for business and industry; slide and stripfilms; script service; audio-visual production management and coordination. FACILITIES: Administrative offices; preview screening; complete editorial department fully equipped.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Partners in Progress; 1401 Data Processing* (IBM World Trade Corp.); *Rocket Power* (Thiokol Chemical Corp.); *Will There Be Ducks* (Alfred C. Glassell, Jr. in assn. with Ducks Unlimited). SLIDEFILMS: *Teamwork for Tomorrow* (American Petroleum Institute).

NEW YORK

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FILM GRAPHICS INC.

369 Lexington Ave., New York 17, N. Y.
Phone: MUrray Hill 6-5255

Date of Incorporation: 1946

Lee Blair, *President*
Bernard Rubin, *Secretary-Treasurer*
Sidney Greenhaus, *Production Manager*
Calvin Schultz, *Chief Editor*
Donald Towsley, *Dir. of Animation*
Howard Linkhoff, *Sales Representative*
Michael Alexander, *Director*
Ben Berenberg, *Director*
Ted Pahle, *Chief Cameraman*

SERVICES: Complete motion picture production, 35mm and 16mm; live action and special effects; recently expanded animation and editorial services. FACILITIES: Two sound stages, 50′ x 100′ and 75′ x 200′ located at 3 West 61st Street, New York City; two 35mm B. N. C. Mitchell cameras; complete sound recording facilities; 35mm Mitchell rear screen projector; animation and film editorial departments; 4 animation stands; optical facilities; 50 permanent production employees.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Refining Precious Metals* (International Nickel Co., Inc.); *The Meaning of General Order #21; Waterbury Hydraulic Transmission* (U.S. Navy); classified training films for U. S. Navy, U. S. Army and U. S. Signal Corps.

Filmack Productions

630 Ninth Avenue, New York 36, N.Y.
Phone: PLaza 7-0900

Donald Mack, *Executive in Charge*

(See complete listing under Chicago area)

Fiore Films

Room 1005, 723 Seventh Ave., New York 19
Phone: COlumbus 5-8764

William Kohler, *Executive in charge*

(See complete listing under New Jersey)

FORDEL FILMS, INC.

1079 Nelson Avenue, New York 52, N.Y.
Phone: WYandotte 2-5000

Date of Organization: 1941

Clifford F. Potts, *Pres. & Exec. Producer*
Enid Borde, *Secretary-Treasurer*
James M. Logan, *General Manager*
William V. Martin, *Comptroller*
W. Edward Downton, *Account Executive*
James D. Sage, *Producing Director*
Reginald McMahon, *Editorial Supervisor*
Dennis Gunst, *Research & Quality Control*

SERVICES: Public relations; sales promotion; training; educational; scientific and medical motion pictures and slidefilms; TV shorts and commercials; complete responsibility, including planning, production and printing; specialists in color, live and animated. Audio-visual consultation and services for conventions and sales meetings including display design, continuous projectors and other devices, sound effects, sales gimmicks, etc. FACILITIES: Sound

(LISTING CONTINUES ON FOLLOWING PAGE)

FORDEL FILMS: CONT'D.

stage; complete cameras, lights and sound equipment for studio and location production; animation stand; art department; cutting rooms; 16mm magnetic and optical interlock screening facilities; color printing department; carpenter shop; machine shop; mobile units.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Theory of Batteries* (U. S. Navy); *Control of Postoperative Wound Infections* (Squibb); *Enchanting Japan* (Swift); *More Meat—Better Meat* (Mathieson); *Mosquito War* (Bergen County).

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WILLIAM J. GANZ COMPANY, INC.
A Division of I.V.C.

40 East 49th Street, New York 17, N.Y.
Phone: ELdorado 5-1443

(See complete data under Institute of Visual Communication, Inc. listing, this section)

GERALD PRODUCTIONS, INC.

421 West 54th St., New York 19, N. Y.
Phone: PLaza 7-2125

Date of Organization: 1955

Gerald Auerbach, *Exec. Producer*
Hampus Morner, *Director, International Div.*
Diana Paul, *Asst. Producer*
Stuart Grant, *Supvr. Editor*
Jaroslaw Monostyrsky, *Creative Director*

SERVICES: Motion picture production (live animation) for theatre, television, public relations and industry. FACILITIES: Production facilities include editing, sound, two stages, recording, projection theatre.

RECENT PRODUCTIONS AND SPONSORS

TV FILMS: *This Week in Medicine*, weekly series (Ciba Pharmaceutical Co.); 60 productions (NBC TV); 2 productions (ABC TV); 1 production (CBS TV).

GIFFORD-KIM PRODUCTIONS, INC.

165 West 46th St., New York 36, N. Y.
Phone: JUdson 2-1591

Date of Organization: May, 1958

Lewis L. B. Gifford, Jr., *President*
Paul W. Kim, *Vice-President*
Julia M. Whalen, *Production Manager*

SERVICES: Specialists in animated films, also live-action; ideas for films, scripts and storyboards prior to production; fully equipped to produce films from idea to answer print. FACILITIES: Animation department, two animation cameras; ink and paint staff, editing services and facilities.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Pepto-Bismol, Norwich; Posts (Benton & Bowles); Radio Corp. of America (Kenyon & Eckhardt); Nabisco; Esso (McCann-Erickson); Betty Crocker Instant Frosting; Valiant-Chrysler Corp.; American Tobacco Co.; Trig; Chung King Enterprises (Batten, Barton, Durstine & Osborn); Armour (N. W. Ayer & Son); Boyle-Midway; Ford Motor Co.; Hygrade (J. Walter Thompson); Nationwide Insurance (Ben Sackheim); Army Reserve; General Mills (Dancer-Fitzgerald-Sample); Duncan Hines (Compton); Robin Hood Oats (Young & Rubicam); Milady's Blintzes; Red L Seafood (Smith-Greenland); Sunshine Biscuit Co. (Cunningham & Walsh).

JACK GLENN, INC.

207 East 37th Street, New York 16, N.Y.
Phone: OXford 7-0121

Date of Incorporation: 1953

Jack Glenn, *President*
Bernice Trefman, *Art Director*
Frances Ribman, *Manager of Sales*

SERVICES: Production, writing, direction and editing of special-purpose and entertainment motion pictures; commercials and slidefilms; animation and filmstrips; specializing in institutional films; films for public relations, promotion, orientation, education, designed with either fiction or documentary format. A corporation of services contracting separately for script-writing and or directing, producing, editing. Contract or sub-contract. FACILITIES: Wall, B & H, Arriflex, Mitchell cameras; lighting and sound equipment; studios and scenic shops; projection and cutting rooms in New York City and in Irvington-On-Hudson, Westchester County, N.Y.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Specialty Steels* (Crucible Steel Co. of America through Marshall Organization). SLIDEFILMS: *You, Too, Can Have a Branch YMCA; A YMCA for Your Community* (National Council of YMCAs). TV COMMERCIALS: (Series) for National Council of YMCAs; YMCA of Greater New York.

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GOTHAM FILM PRODUCTIONS, INC.

11 East 44th Street, New York 17, N.Y.
Phone: MUrray Hill 2-4450

Date of Organization: 1954

Seymour Zweibel, *President, Executive Producer, Director*
Susan Wayne, *Vice-President, Producer, Director*
Lillian Klass, *Secretary*

SERVICES: Sound slidefilms.

(See complete data under Seymour Zweibel Productions, Inc., listing, this section)

WILLIAM P. GOTTLIEB COMPANY

202 East 44th Street, New York 17, N.Y.
Phone: OXford 7-4995

Date of Organization: 1949

William P. Gottlieb, *President*
Walter E. Schaap, *General Manager*
John G. Finkbiner, *Production Manager*
Paul Hodge, *Art Director*
Arun Foxman, *Business Manager*

SERVICES: Creation and production of sound slidefilms and filmstrips. Specialists in educational and institutional work, sales promotion, personnel training, business-sponsored filmstrips for school distribution. Counsel on all phases of audio-visual presentations. Writing and production of illustrated booklets. FACILITIES: Research and scriptwriting staff; art department; photo studio; recording and projection equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Home Sweet Home, Forever* (Metropolitan Life Insurance Co.); *Knowledg Is Our Product; Spanish for Elementary Schools* (McGraw-Hill Book Co.); *Steps to Security* (American Nurses Assn.); *The Formation of Ferromagnetic Domains* (Bell Telephone Laboratories); *Some Place Like Home* (National Federation of Temple Sisterhoods); *The Story of Henderson* (Textile Workers Union of America); *The Hand That's Always There; Your Most Valuable Asset* (George J Gero Co.); *Dollars for Security* (Institute of Life Insurance); *Teaching Arithmetic Today for Tomorrow's World* (Webster Publishing Co.); *A Study of the Decision-Making Process* (Folding Paper Box Assn.).

GRAY-O'REILLY STUDIOS

480 Lexington Avenue, New York, N. Y.
Phone: YUkon 6-4070

Date of Organization: November, 1952

John F. O'Reilly, *Vice-President*
James E. Gray, *Vice-President*
George Livermore, *Studio Manager*

SERVICES: Production of television commercials for business and industry. FACILITIES: Two stages, animation department, complete sound, editing, set building.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Amoco (Joseph Katz); Birdseye; Minute Rice; Jello; Lipton Tea, Soups; Bakers Coconut; GE Mixers, Can Openers, Skillets, etc.; Remington Shavers; White Owl; Robert Burns Cigars (Young & Rubicam); Clorets; Dreft; Falstaff Beer; General Mills (Dancer-Fitzgerald-Sample); Rem; Omega Oil (Gumbinner); Cities Service Gasoline (Ellington & Co.); Seabrook Farms Foods (Smith-Greenland); Reader's Digest (J. Walter Thompson); Utica Club Beer (Cohen & Alshire); Greenmint Mouth Wash (S. S. C. & B. Adv.).

BEN GREENE FILM PRODUCTIONS

318 West 51st St., New York 19, N. Y.
Phone: PLaza 7-3858

Date of Organization: 1930

Ben Greene, *Owner*

SERVICES: Consulting producer, prime contractor with top-line personnel on contract; creative films from idea to finished productions. FACILITIES: Studios, editorial, equipment on rental.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Design for Victory; Tips on Typing; Know Your Typewriter* (Underwood Corp.); *The Winner* (Sundstrand Adding Machine-Underwood Corp.); *Fire and How to Fight It* (Walter Kidde & Co., Inc.); *Hobby Lobby* (sponsor unidentified—distributed by Columbia Pictures Corp.).

Halas & Batchelor Cartoon Films, Ltd.

c/o Louis de Rochemont Associates, Inc.
380 Madison Avenue, New York 17, New York
Phone: OXford 7-0350

(See complete listing in International Section)

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PAUL HANCE PRODUCTIONS, INC.

1776 Broadway, New York 19, N. Y.
Phone: CIrcle 5-2424

Date of Organization: 1939

Roy Moriarty, *President*
Henry Langsam, *Treasurer*
Nymah Keyes, *Secretary*
Phillip Mellilo, *Sales Director*

SERVICES: Research, writing and all photographic phases of motion picture production by permanent technical staff. FACILITIES: Complete camera, sound and lighting equipment for all types of field photography. Still photo studio, art department and 16mm and 35mm animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Titan Reports; Nike-Zeus Reports; Precision Command Guidance* (Bell Telephone Laboratories); Training Film (Radio Engineering Laboratories); *Sanka* (General Foods Corp.); *Dyna-Soar Reports* (American Machine & Foundry).

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The Jam Handy Organization, Inc.

1775 Broadway, New York 19, New York
Phone: JUdson 2-4060

Herman Goelz, *in charge*

Complete office facilities and projection room with service staff for Eastern clients

(See complete listing under Detroit area)

HARTLEY PRODUCTIONS, INC.

339 East 48th Street, New York 17, N. Y.
Phone: ELdorado 5-7762

Date of Organization: 1940

Irving Hartley, *President*
Elda Hartley, *Secretary-Treasurer*
Jean Brooks, *Vice-President, in charge of Distribution*

SERVICES: Specialty is writing and producing sponsored public service films for television and distribution to TV stations throughout the United States and Alaska through Hartley Film Distributors, Inc. FACILITIES: Studio A, street level, drive-in loading dock; Studio B, permanent kitchen set. Equipment with 16mm Mitchell camera, 16mm Mitchell blimp, 16mm & 35mm Arriflex cameras, Fearless dollies, Mole Richardson boom (with perambulator), 6 channel mixing console with full equalization, 17½mm & ¼" magnetic recording and dubbing, Rangertone and Fairchild pic sync., 16mm and 35mm optical recording, 16mm and 35mm interlock projection. Complete lighting equipment. Two completely equipped editing rooms and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cast Off for Family Fun* (Behr-Manning Co.); *Toys That Teach* (Monsanto Chemical Co.); *Foamagic* (Mobay Chemical Co.); *Tea Day USA* (Tea Council of America); *The Fabric Story* (Waverly Div., F. Schumacher & Co.).

HARVEST FILMS

90 Riverside Drive, New York, N.Y.
Phone: TRiangle 4-1100

Date of Organization: 1950

Leo Trachtenberg, *President*
Alfred Socolow, *Assistant to President*
Bernard Egert, *Art Director*

SERVICE: Production of motion pictures and filmstrips for industry, government, educational and social service organizations. FACILITIES: Complete production and creative facilities; cameras, sound equipment, art department, music library, animation and editorial facilities, sound stages, storage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *For All the Children* (Herald Tribune Fresh Air Fund); *Dr. Carter Takes a Drive* (New York State Department of Health); *Marielle* (New York Life Insurance Co.); *It's Up to You* (National Society for the Prevention of Blindness); *The World of Helen Keller* (American Foundation for Overseas Blind).

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HAVERLAND FILM PRODUCTIONS

104 West 76th Street, New York 23, N.Y.
Phone: TR 4-1300

Date of Organization: May, 1958

Laszlo Haverland, *Owner, Producer-Director*
Arpad Makay, *Director of Photography*
Paul Meistrich, *Senior Writer, Asst. Director*
Bertalan Bodnar, *Art Director*

SERVICES: 16mm and 35mm industrial, educational, sales promotional, research and television programs; script to screen film productions. FACILITIES: Arriflex cameras, lights; magnetic and optical recorders, three-channel re-recorder; animation stand; music library; narration and dubbing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Portrait* (Markos-M. Grumbacher, Inc.); *Brush and Color Making; Exploring Casein* (M. Grumbacher, Inc.); *Freedom Fighters* (Free Europe Distr.); *Miracle at Times Square* (Ind. TV-Distr.).

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HUNN, FRITZ & HENKIN PRODUCTIONS, INC.

216 East 49th Street, New York, N.Y.
Phone: PLaza 2-1940

Date of Organization: March, 1958

Howard Henkin, *President*
Ronald Fritz, *Vice-Pres., Creative Dir.*
Dan Hunn, *Vice-Pres., Dir. of Animation*
Larry Puck, *Executive Producer*
Frank Nikielski, *Manager, Animation Dept.*
Len Appleson, *Chief Editor*
Marie Schetter, *Manager, IP Dept.*
Tom Page, *Casting Director*

SERVICES: 16mm and 35mm industrial features, commercials, entertainment features, television programs, color and b&w; specializing in animation and live action. FACILITIES: Animation staff of 25 people; Oxberry stand, complete live action staff and studio, editing, recording, music, scripts, storyboards and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Wonderful Age of Electricity* (New Jersey Power & Light Co.); *Down to Earth* (Arco Mfg. Corp.); TV COMMERCIALS: for Quaker Oats (Lynn Baker Agency); General Electric (Maxon, Inc.); Labatts, Ltd. (Ellis, Advg.); Sterling Drug, B. T. Babbitt (Brown & Butcher); Best Foods (Dancer, Fitzgerald & Sample); Lever Bros., Best Foods (S.S.C.B.); Dutch Masters Cigars (Erwin Wasey, Ruthrauff & Ryan); Alberto Culver (Wade Advg.); Nestle Co., Coca-Cola Co., General Motors (McCann-Erickson); Howard Clothes (Mogul Williams & Saylor); Nestle Co., Ltd. (E. W. Reynolds, Canada); Beechnut (Young & Rubicam); Revere Co. (John C. Dowd); Shaeffer Beer (Batten, Barton, Durstine & Osborn); Atlantic Refining Co. (N. W. Ayer & Son); Ford Motor Co. (J. Walter Thompson Co.).

NEW YORK

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INSTITUTE OF VISUAL COMMUNICATION, INC.

40 East 49th Street, New York 17, N.Y.
Phone: ELdorado 5-1443

Date of Organization: 1919

William J. Ganz, *President*
Herbert R. Dietz, *Executive Producer*
Vincent J. Capuzzi, *Distribution Manager*
Jane Page, *Comptroller*

SERVICES: Producers and distributors of all audio-visual communication forms, including motion pictures, filmstrips, slidefilms. Complete film production from script to screen for public relations, industrial, sales, training, educational films. Complete nation-wide and foreign distribution of films. FACILITIES: Creative staff, studio equipment, editing facilities fully equipped for film and tape.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gifts; Gag Reel* (Calvert Distillers Co.); *My Kind of Story* (American Red Cross). SLIDEFILMS: *Lord Calvert; Quality Story* (Calvert Distillers Co.); *A Useful Look Ahead*, revised (Nation's Business). SALES MEETINGS: Calvert 1959 Christmas Meeting (Calvert Distillers Co.).

VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway, New York 19, N.Y.
Studio: 415 West 55th St., New York 19, N. Y.
Phone: CIrcle 5-4830

Date of Organization: 1947

Branch Offices: Bear Films Div., Victor Kayfetz Productions, Inc., 1780 Broadway, New York 19, N. Y. Frank Bear. Rochester Div., Victor Kayfetz Productions, Inc., 1200 Westfall Road, Rochester 18, N. Y. Phones: HIllside 5-0883, GReenfield 3-3000, ext. 534. Don Lyon.

Victor Kayfetz, *President, Exec. Producer*
Seymour Posner, *Assistant to the Producer*
Abe Blashko, *Animation Director*
Leo Levko, *Mech. Production Supervisor*
Sylvia Gerson, *Golden Snowball TV Plan*
Bertil Carlson, *Engineer & Equipment Designer*
Irene Siegel, *Production Assistant*
Donald Armstrong, *Production Assistant*
Celeste Iannazzo, *Production Assistant*

SERVICES: Motion picture production, combining live cinematography, animation. FACILI-

(LISTING CONTINUES ON FOLLOWING P

VIC KAYFETZ: CONT'D.

TIES: 16mm and 35mm equipment for live shooting: 35mm Eclair Camerette, B&H 70 DR, 16mm Camerette, 16mm Arriflex with sound blimp. Studio flats, backgrounds, table tops, machine shop and carpentry facilities. Slidefilm and 2 x 2 slide production cameras. For animation shooting; 35mm Model L DeBrie and 16mm Cine Special both completely adapted for animation. Animation stand (16mm and 35mm) with compound table. Complete art and animation department. 16mm and 35mm sound Moviolas. 35mm interlock and 16mm projectors in booth of screening room. Complete accessory equipment; tripods, high hat, dolly, location lighting equipment, cables, two station wagons, cargo trailer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *National Safe Boating Week* (Coast Guard Auxiliary); *Service Life of Modern High Speed Aircraft as Affected by Structural Fatigue* (U. S. Navy); *Mower Car Magic; 1960 Chain Saw* (Homelite Div., Textron, Inc.); *An Service du Bucheron* (Terry Machinery Co., Ltd.); *The Sponge Master* Mop (Bissell, Inc.); Paul Winchell Appeal for Hemophilia Fund (Rodwil Co.). TV COMMERCIALS: for Mower Cars (Homelite Div., Textron, Inc.); 1960 National Motor Boat Show (National Assn. Engine & Boat Mfrs. Inc.); 1960 Fords (J. Walter Thompson Co.).

HERBERT KERKOW, INC.

480 Lexington Avenue, New York 17, N. Y.
Phone: YUkon 6-4266

Date of Organization: 1937
Date of Incorporation: 1946

Herbert Kerkow, *President and Treasurer*
Rosemond Kerkow, *Secretary*

SERVICES: Production from original research to finished film; for public relations, educational, training, industrial, documentary, sales training and sales presentation films. FACILITIES: Sound stage, set building department, projection room, sound recording and re-recording; editing and animation facilities; four cameras (Bell & Howell and Eclair Camerette, 35mm; Maurer and Arriflex, 16mm). Visualization Sound Stage, special equipment employing new techniques to present ideas and products on film.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Progress Reports #6 and #7; *Improved Nike-Hercules Hipar Tower Test Assembly* (Bell Telephone Laboratories, Inc.); *The Theory of Limits*, series of 1 entitled—*Limits of Sequences; Limits of Real Functions; Derivative and Integral, Applications* (Mathematical Assn. of America); *Skyscraper* (Int'l Television Service, U. S. Information Agency); *A Study in Maternal Attitudes* (New York Fund for Children, Inc.); *How to Present an Idea or Product Effectively on Film*, industrial and educational versions (self-sponsored).

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KEY PRODUCTIONS, INC.

527 Madison Avenue, New York 22, N. Y.
Phone: ELdorado 5-2180

Date of Incorporation: 1948

James D. Kantor, *President*

KEY PRODUCTIONS: CONT'D.

William M. Kahn, *Vice-President*
James E. Patrick, *Secretary*
Benjamin W. McKendall, Jr., *Director, Sales & Promotion*

SERVICES: Specializing producers of motion pictures and slidefilms for commercial organizations, either as business presentations or as public service features.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Your Newspaper Team* (The National Newspaper Promotion Assn.). FILMSTRIPS: "Current Affairs" series (1959-1960) titled: *Hawaii—the 50th State; Britain in the Modern Age; The St. Lawrence Seaway and Power Project; Southeast Asia—Overview of a Strategic Area; Southeast Asia—Focus on Indonesia and Malaya; Inflation and the Standard of Living*. Sponsors include newspapers in 16 states and Canada, among which are: New York Journal American; Cleveland Press; Toronto Star; Hartford Courant; Shreveport Journal.

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KLAEGER FILM PRODUCTIONS, INC.

1600 Broadway, New York 19, N. Y.
Phone: JU 2-5730

Date of Incorporation: June, 1957

Robert H. Klaeger, *President*
John J. Fenton, *Vice-President*
Peter F. DeCaro, *Treasurer*
Stephen Kambourian, *Supervising Editor*
George Ottino, *Animation Dept. Manager*

SERVICES: Permanent staff in all phases of motion picture production; treatment, script, casting, camera, scenic design; producers on staff for pre-production planning and consultation prior to actual production. FACILITIES: Photographic studio on premises, cutting and editorial rooms; animation studios.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Penelope Changes Her Mind* (National Board of Fire Underwriters); *Double Trouble; Finish with a Future* (E. I. duPont de Nemours & Co.); *Assignment Anti-Freeze* (National Carbon); *E-G2* (Dow Chemical Co.); *Greyhound Sales Presentation* (Greyhound Corp.); *General Electric Presentation* (General Electric Co.); Untitled (National Distillers through Lennen & Newell). TV COMMERCIALS: for Saran Wrap; Dowgard; Sportsman Cigarettes; Pontiac; Thermettes; General Motors Institutional; Scotchgard; Cadillac (MacManus, John & Adams); Nash; Wizard (Geyer, Morey, Madden & Ballard); E. I. duPont products (Batten, Barton, Durstine & Osborn); Niagara Starch; Vel; Ad; Arrow Shirts; Stokely-Van Camp; Lustre Creme; Wildroot; Muriel Cigarillos; Newport Cigarettes; Reynolds Wrap (Lennen & Newell); General Electric products; Heinz (Maxon Agency); Greyhound Bus; Van Heusen; Lionel Trains; Ideal Toys; Lilt; Westinghouse products; Hassenfeld Toys; Benrus; Good Housekeeping; RCA (Grey Advg. Agency); Ajax, U. S. Savings Bonds; Pertussin; Buick; Columbia Stereo-Phono; Atlas Batteries; Westinghouse; B. F. Goodrich; Vaseline Hair Tonic (McCann-Erickson Inc.); Prestone; Nescafe; Pacquin; Veep; Salem; Eveready; Ballantine; Camels; Vaseline; Winston (William Esty Co.); Dondril (Tatham-Laird); Vicks (Morse International); Burgerbits;

KLAEGER FILM PRODS.: CONT'D.

Anacin (Ted Bates & Co.); Gem Razor (Kenyon & Eckhardt); U. S. Rubber Co. products; American Machine & Foundry products; Eastern Airlines (Fletcher Richards, Calkins and Holden); Texaco (Cunningham & Walsh); Airwick; Baker's Instant Chocolate; Pepsodent; Clairol; Nebbs; Savarin Coffee; Imperial Margarine (Foote, Cone & Belding); Playtex products (Reach, McClinton); Maxwell House Coffee; Tide (Benton & Bowles); Ipana (Doherty, Clifford, Steers & Shenfield); Slug-A-Bug; Sharp's Christmas Tins; Shulton's Desert Flower (Wesley Associates); Thom McAn (Doyle, Dane, Bernbach); Scripto Pens (Donahue & Coe); DuPont Acrylic Paint (N. W. Ayer & Son); Watchmakers of Switzerland (direct).

KNICKERBOCKER PRODUCTIONS, INC.

1600 Broadway, New York 19, N. Y.
Phone: CIrcle 5-6710

Date of Organization: 1947

Howard A. Lesser, *President*
Willard Van Dyke, *Executive Producer*
Thomas S. Dignan, *Vice-President*
Renzo Olivieri, *Vice-President*
Agnes Grant, *Secretary*

SERVICES: Production from original research to finished film. Specialties: Public relations, training and educational motion pictures. FACILITIES: Production equipment, animation, editing and slidefilm departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *In Search of Housing* (New York State Commission Against Discrimination); *Fashion is Big Business* (Fashion Institute of Technology); *Magnetic Protection of Mine Warfare Ships* (U. S. Navy); *Atoms for Peace; University of Michigan* (U. S. Information Agency).

LANCE PRODUCTIONS, INC.

353 West 57th Street, New York, N. Y.
Phone: PL 7-6167

Date of Organization: 1950

Lorraine Lester, *President*
Samuel H. Evans, *Vice-Pres. & Treasurer*
George Lessner, *Vice-President*
Alford A. Lessner, *Vice-Pres. & Coordinator of Production*

SERVICES: Filming of all types, commercials, documentaries, features; recordings, music especially written for commercials and particularly features. FACILITIES: 75′ x 75′ x 24′, soundproof studio; recording studio; Ampex, Fairchild, RCA equipment; microphones, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Book and the Idol* (Israeli Consulate); *The Head that Wouldn't Die* (Rex Carlton). TV FILMS: Untitled series of 26 (Fantasy Features, Inc.). TV COMMERCIALS: for Jack Schwartz (Erwin Wasey, Ruthrauff & Ryan); Suburban Propane Gas Co. (Mac Wucello).

Your Most Dependable Buyer's Guide

★ The pages of this Annual Production Review provide reference data attested for accuracy by executives of all listed companies. Client and film references are provided as warranty of recent business film experience.

ROBERT LAWRENCE PRODUCTIONS, INC.

118 West 54th Street, New York 19, N.Y.
Phone: JUdson 2-5242
Teletype: NY 1-1554

Date of Organization: 1952

AFFILIATES

Grantray-Lawrence Animation, Inc.
716 North La Brea, Hollywood 28, Calif.
Phone: WEbster 6-8158
Teletype: LA 1463

Ray Patterson, *President*
Robert L. Lawrence, *Vice-President*
Grant Simmons, *Secretary-Treasurer*

Robert Lawrence Animation, Inc.
418 West 54th St., New York 19, N. Y.
Phone: JUdson 2-5242
Teletype: NY 1-1554

Peter Cooper, *Vice-President*

Loucks & Norling Studios, Inc.
418 West 54th St., New York 19, N.Y.
Phone: JUdson 2-5242

Howard Lawrence, *Vice-President*

FOREIGN OFFICE

Robert Lawrence Productions (Canada) Ltd.
38 Yorkville Ave., Toronto 5, Ontario
Phone: WAlnut 5-5561

John T. Ross, *President & General Mgr.*

AT NEW YORK CITY

Robert L. Lawrence, *President*
Louis Mucciolo, *Vice-President, in charge of Studio Operations*
Henry Traiman, *Vice-President, in charge of Editorial Operations*
Philip Kornblum, *Treasurer*
Kenneth Marthey, *Staff Director*
Jerry Maticka, *Staff Director*
Robert McCahon, *Staff Director*
Gerald Schnitzer, *Staff Director*
Joseph Spery, *Staff Director*
Jerry Jacobs, *Production Supervisor*
Barbara Lane, *Production Supervisor*
Doris Reichbart, *Production Supervisor*
Rae Walsh, *Production Supervisor*
Roy Townshend, *Asst. Studio Manager*
Sal Scoppa, *Assistant Director*
Audrey Sammons, *Casting Director*

SERVICES: Produce industrial and sales promotion films, TV programs, TV commercials. FACILITIES: Two air-conditioned sound stages, editing rooms, screening room, carpenter shop, production offices. Toronto production facilities are complete, including 60′ x 125′ studio.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for A. C. Spark Plugs (D. P. Brother); American Beer (VanSant, Dugdale); Big Top Peanut Butter (Grey); Canada Dry (J. M. Mathes); Chevrolet (Campbell-Ewald); Delsey (Foote, Cone & Belding); General Mills (Knox Reeves); Gerber's Baby Foods (D'Arcy); Genesee (McCann, Marschalk); Heinz (Maxon); Holsum Bread (W. E. Long); International Latex (Reach, McClinton); Lestoil (Jackson Associates); Massey Ferguson (Needham, Louis & Brorby); Pall Mall (Sullivan, Stauffer, Colwell & Bayles); Prince Matchabelli (J. Walter Thompson); Reynolds Metals (Clinton E. Frank); R.C.A. (Kenyon & Eckhardt); Sanka (Young & Rubicam); U. S. Steel (Batten, Barton, Durstine & Osborn); Max Factor; Revlon.

ARTHUR LODGE PRODUCTIONS, INC.

21 West 46th Street, New York, N. Y.
Phone: JUdson 2-5477

Date of Organization: 1953

Arthur J. Lodge, Jr., *President*

SERVICES: Motion pictures for public relations, education; film documentaries; TV newsfilm. FACILITIES: Offices, cutting rooms, library, cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled training film (Wool Bureau); Untitled training film (Bestt Paintroler Co.). NEWSFILMS: Untitled films, series of 12 (American Iron and Steel Institute). TV FILMS: *Industry On Parade*, 52 films (National Assn. of Mfrs.; Assn. of American Railroads; Furniture Mfrs. Assn. of Grand Rapids; National Assn. of Wool Mfrs.; American Trucking Assns., Inc.; All American Rose Selections; National Fueloil Council, Inc.; Milk Industry Foundation; Electronic Industries Assn.; American Bottlers of Carbonated Beverages; American Institute of Men's and Boys' Wear; American Supply and Machinery Mfrs. Assn., Inc.; American Iron and Steel Institute; National Lumber Mfrs. Assn.; Air Conditioning and Refrigeration Institute; Rubber Mfrs. Assn.).

JAMES LOVE PRODUCTIONS, INC.

115 West 45th Street, New York 36, N.Y.
Phone: JUdson 2-4633

Date of Organization: 1952

James A. Love, *President*
A. M. Love, *Secretary*
James Willie, *Production Supvr.*
William D. Henry, *Editing Supvr.*

SERVICES: Production of motion pictures and slidefilms; location and studio photography; animation, scripts, editing, film consulting; TV commercials, industrial and public relations films. FACILITIES: Complete other than studio; mobile location equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Blueprint for a Sale* (Univ. C.I.T.); *Your Neighbors* (Bell Telephone of Penna.); *Navy Radar* (U. S. Navy); *A.A.C.S. Story; Air Battle Analysis; Key to Progress; Teaching by Guided Discussion* (U. S. Air Force); *Sparrow III; Danger Zone; Hawk; Hawk Report #1, 2, 3, and 4* (Raytheon Mfg. Co.); *No Wheels; Girls' Work is Never Done* (Cadance Records); *Moon Watch* (General Electric Co.); *Game Cookery; When Friends Drop In; Smorgasbord Is Served* (U. S. Brewers Foundation); *Happy Mowing* (Scott Seed Co.); *Westinghouse Research* (Westinghouse); *Hero Next Door* (C.A.P.). SLIDEFILMS: *Blueprint for a Sale* (Univ. C.I.T.).

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TED LOWRY, INC.
(formerly Ted Lowry Animation)

225 East 46th Street, New York, N.Y.
Phone: PL 2-6451

Date of Organization: October, 1958
Date of Incorporation: December, 1959

Ted Lowry, *President*

SERVICES: Creation and production of films, slidefilms and graphic art for industrial and television films. Animation service to producers and sponsors. FACILITIES: 16mm and 35mm



TED LOWRY: CONTINUED

Oxberry animation stand and sound studio facilities available on lease.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pigs to Market* (Fordel Films—American Cyanamid Co.); *Niagara* (John Bransby Prods.—New York Power Authority); *Cultured Wood* (MGM Industrial Division—Kroehler Furniture); *Making Our Best Better* (Eastern Film—Gerber Baby Food Co.). SLIDEFILM: *Cultured Wood* (MGM Industrial Division—Kroehler Furniture).

LUX-BRILL PRODUCTIONS, INC.

319-21 East 44th Street, New York 17, N.Y.
Phone: ORegon 9-6320

Date of Organization: 1950

Richard S. Dubelman, *Client Liaison, Production Supervisor*
Herbert D. Brown, *Editorial Department*
Edward Welsh, *Studio Manager*
Anne L. Bauer, *Office Manager*

SERVICES: Production of live and or animated motion pictures and slidefilms from idea to stage to screen stage. Editing and re-editing company films; integration of motion pictures and live television; all types of rear projection photography. FACILITIES: Animation department; fully equipped studio for live shooting; location equipment; editing and screening rooms; creative and technical staff; recording studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Attention Toy Dealers* (Remco Industries); *The Weekend Air Force Reserve* (U. S. Air Force); *Toni Doll* (American Character Doll Co.); *Go Bowling* (American Machine & Foundry); Christmas presentation (Schenley Industries); Fall Sales (I. W. Harper Co.). TV FILMS: *Francesca* (Foster Parent's Plan). TV COMMERCIALS: for Crisco, Ivory, Dash (Procter & Gamble); New York Stock Exchange; Colgate-Palmolive; Narragansett Brewing Co.; Sterling Drug Co.; American Cyanamid; The Nestle Co.; Esso, Atlas, Uniflo (Esso Standard Oil Co.); Chesebrough-Ponds; Bridgeport Brass Co.; Tangee Lipstick; Oakite; American Can Co.; Remington-Rand; Peter Pan; Nationwide Insurance Cos.; Vick Chemical Co.; Folgers Coffee; Golden Books (Golden Book Encyclopedia); The Burgess Co.; Sunshine Crackers; Cocoa Marsh, Yum Berry (Taylor Reed).

M K R FILMS, INC.

619 West 54th Street, New York 19, N. Y.
Phone: COlumbus 5-4878

Date of Organization: 1955

A. E. ("Gene") Milford, *Vice-President*
Ralph Rosenblum, *Secretary-Treasurer*
Paul Alley, *Producer-Writer*

SERVICES: Production of 16mm and 35mm films for business, industry and television: sales, promotion, public relations, educational, medical and scientific; editing of theatrical features and television program series. FACILITIES: Studio and editing rooms: theatre and laboratory on same floor.

(LISTING CONTINUES ON FOLLOWING PAGE)

M K R FILMS: CONT'D.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Pan American Games* (Standard Oil Company of New Jersey); *Teaching English Grammar* (U. S. Information Agency); *Paramount Previews* (Music Corp. of America); *Radiology,* direction and editing only (American College of Radiology). TV PROGRAMS: *Secrets of Freedom* (NBC Television); *Brenner,* editing services only for series (CBS Television). THEATRICAL FEATURES: editing services only: *Pretty Boy Floyd* (Continental); *Kiss Her Goodbye* (Show Corp. of America).

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MPO PRODUCTIONS, INC.

15 East 53rd Street, New York 22, N. Y.
Phone: MUrray Hill 8-7830

Date of Organization: 1947

Branch Office: 4024 Radford Avenue, North Hollywood, Calif. Phone: POplar 9-0326. Mel Dellar, *Executive Producer;* James Chapin, *Account Service.*

Judd L. Pollock, *President*
Marvin Rothenberg, *Vice-President*
Arnold Kaiser, *Secretary & Treasurer*
Gerald Hirschfeld, ASC, *Vice-President*

Gerald Kleppel, *Vice-President, Supervisor of Editing Dept.*
Sanford Greenberg, *Assistant Treasurer & Controller*
Zoli Vidor, ASC, *Director of Photography*
Lawrence E. Madison, *Producer*
Victor Solow, *Producer*
Joseph Moncure March, *Scenario Editor and Producer*
Ira Marvin, Joe Kohn, Murray Lerner, Lloyd Ritter, Mickey Schwarz, Charles Dubin, James Beach, Charles Wasserman, *Producers*
William Susman, Philip Frank, Morton Dubin, *Production Coordinators*
Paul Petroff, *Director of Scenic Design*
Al Mozell, Tony Brooke, Joe Brun, ASC, *Cinematographers*
George Marvin, Mike Wyler, Joe Nash, Norman Gewirtz, Dan Eriksen, *Assistant Directors*
Lawrence Mezey, *Recording Director*
Dieran Nahigian, *Account Service*
Ira Loonstein, *Studio Manager*
Sam Robert, *Manager Prop Department*
Norman Leigh, *Manager Electrical Dept.*
Jack Safran, *Lab. & Print Control*

SERVICES: Complete production of films for sales promotion and training; public relations; information and training films for U. S. forces and gov't agencies; color sportsmen's and conservation films. Distribution service to TV stations, club groups, schools, etc. Presentations and stage shows for industry, closed circuit presentations for sales force and management meetings. FACILITIES (New York): Two studio production centers with lighting, photographic and sound equipment, mobile units, sound trucks, 5 shooting stages, make-up and dressing rooms, screening rooms, set construction shops, etc. (California): Complete production facilities in Hollywood at Republic Studios.

MPO PRODUCTIONS: CONT'D.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Unseen Journey* (Gulf Oil); *Plan for Learning* (U. S. Steel); *Breath of Life* (Johnson & Johnson); *Lever Brothers Sweepstakes* (Lever Bros.); *Ages of Time* (Hamilton Watch); *The Onlooker* (Greater New York Fund); *Monsanto—1959* (Monsanto Chemical Co.); *C.P.A.* (American Institute of CPA's); *Salmon—Catch to Can* (U. S. Fish & Wildlife); *Patterns for Progress* (Burlington Industries); *Parts and Service Managers—Important Men, Important Jobs* (Ford Motor Co.). TV COMMERCIALS: for N. W. Ayer; Ted Bates; Batten, Barton, Durstine & Osborn; Baker Advg.; Benton & Bowles; D. P. Brother; Leo Burnett; Campbell-Mithun; Cockfield-Brown; Compton Advg.; Cunningham & Walsh; Daniel & Charles; Dancer-Fitzgerald-Sample; D'Arcy; Doherty, Clifford, Steers & Shenfield; Doner & Peck; Doyle, Dane, Bernbach; Wm. Esty; Foote, Cone & Belding; Fuller & Smith & Ross; Guild, Bascom & Bonfiglia; Grey Advg.; Hanford-Greenfield; Kenyon & Eckhardt; Ketchum-MacLeod & Grove; Lang, Fisher & Stashower; Lennen & Newell; C. J. LaRoche; Richard K. Manoff; Maxon; McCann-Erickson; McKim Advg.; Mogul, Williams & Saylor; Needham, Louis & Brorby; Norman, Craig & Kummel; Ogilvy, Benson & Mather; E. W. Reynolds; Reach, McClinton; Ross Roy Inc.; Sullivan, Stauffer, Colwell & Bayles; Tatham-Laird; J. Walter Thompson; Warwick & Legler; Weightman Agency; The Wesley Associates; Young & Rubicam.

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MARATHON TV NEWSREEL, INC.

10 East 49th Street, New York 17, N. Y.
Phone: MUrray Hill 8-6043

Date of Incorporation: 1948

Branch: Marathon News, 73 Delamere Road, London, W.5, England. Maurice Ford, *in charge.* Marathon Newsreel, 12 Rue Lapegrere, Paris 18 E, France. Jean Magny, *in charge.* Marathon TV Newsreel, Via Lucrezia Caro 12, Rome Italy. Giovanni Pucci, *in charge.*

Konstantin Kalser, *Pres. & Exec. Producer*
Kenneth Baldwin, *Vice-President & Supervisor of Production*
Charles Van Bergen, *Director of Newsfilm Operations*
Jean Hauck, *Director of Administration*
Cindy Karp, *Distribution & Traffic Manager*

SERVICES: Public information films, worldwide news service, company newsreels, special events coverage for industry; film editing, commercials, stock shots, etc. FACILITIES: Complete 16mm and 35mm production and editing facilities. Correspondent cameramen in all countries of the world and throughout the United States. Foreign offices in London, Paris, Berlin and Rome.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Give and Take* (Volkswagenwerk G.m.b.H.); *New Ski Thrills* (Volkswagen of America, Inc.); *Minute Man Progress Reports; Really Riding on Air* (Curtiss-Wright Corp.); *Oral Anti-Polio Vaccine* (American Cyanamid Co.); *Declomycin* (Lederle Labs Div., American Cyanamid Co.);

MARATHON TV NEWS: CONT'D.

Safety Tips for Motorized Mothers; Oil in Libya (Socony Mobil Oil Co.); *Singoserp, Esidrix* (Ciba Co., Inc.). NEWSFILMS: for Socony Mobil Oil Co.; Curtiss-Wright Corp.; Volkswagen of America, Inc.

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MEDICAL DYNAMICS, INC.

405 Park Aveue, New York 22, N. Y.
Phone: PLaza 1-7447

Sol S. Feuerman, *President*

(See complete data under Dynamic Films, Inc. listing, this section)

METRO-GOLDWYN-MAYER, INC.

Office: 1540 Broadway, New York 36, N. Y.
Phone: JUdson 2-2000
Studio: 550 Fifth Avenue, New York, N. Y.

Date of Organization: 1919

Branch Offices: MGM Studios, Culver City, Calif. Phone: UP 0-3311. Bob Fierman, *West Coast Sales Repr.*
1307 South Wabash Ave., Chicago 5, Ill. Phone: FI 6-8477. Bob McNear, *Midwest Sales Repr.*

NEW YORK OFFICE & STUDIO

Bill Gibbs, *Director of Commercial & Industrial Division*
Leslie Roush, *In Charge of Studio*
Alex Leftwich, *Director*
Sheldon Nemeyer, *Director of Industrial Sales*
Len Weiner, *Director of Commercial Sales*

CULVER CITY STUDIO

Elmer Wilschke, *In Charge of Production*
Bob Drucker, *Producer*
Jack Reynolds, *Producer*
Dave Monahan, *Director*
Robert Bennett, *Creative Director*

SERVICES AND FACILITIES: 30 sound stages, indoor water tank for underwater photography; thousands of interior and exterior sets including entire city streets, villages, lakes, forests, laboratory for color and b&w; warehouses of props, art department, set dressing, wardrobe, casting, hair styling; thousands of backdrops, rear projection plates, blue-backing traveling matte system, matte painting, camera and sound recording departments, etc.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *America: The Automobile Age* (American Motors); *Cultured Wood* (Kroehler Furniture); *Departure* (American President Lines); *A Message to Sir Walter* (Long White Potato Assn.); sales promotion series (Owens Corning Fiberglas) and others. TV COMMERCIALS: for J. Walter Thompson Co., Foote, Cone & Belding, Benton & Bowles, Ted Bates, Leo Burnett and others.

MULLER, JORDAN AND HERRICK

554 Fifth Avenue, New York 22, N. Y.
Phone: CIrcle 5-1820

Date of Organization: 1955

John T. Jordan, *President*
William F. Herrick, *Vice-President, Charge of Audio-Visual Department*
Frank B. Muller, *Vice-Pres. & Treas.*

SERVICES: All phases motion pictures, slidefilms and other audio-visual media. Service

both audio-visual and print media accounts. FACILITIES: Five staff writers, director, art director; complete art facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES; SLIDEFILMS: *Road Show; Boiler Feed Pumps* (Worthington Corp.); *Color and You; Take a Look at Color; Color as You Wear It* (J. C. Penney Co.; Coats and Clark's Thread; McCall's Patterns); *Behind the Window* (Owens-Corning-Fiberglas); *Instant Baby Food Announcement*, series of 4 (General Foods, Inc.); *Alathon Pipe* (E. I. duPont de Nemours & Co.); *UNA and the Univac* (Remington Rand Corp.); *Line ... in Your Wardrobe* (J. C. Penney Co.; McCall's Patterns); *From the Buyer's Point of View* (Sweet's Catalog Div., F. W. Dodge Corp.).

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OWEN MURPHY PRODUCTIONS, INC.

723 Seventh Avenue, New York 19, N. Y.
Phone: PLaza 7-8144

Date of Organization: 1946

Owen Murphy, *President & Exec. Producer*
Paul Cohen, *Vice-Pres. in Chg. Production*
Eric Lawrence, *Chief, Editorial Department*
Jack Green, *Editor*
Richard Moses, *Assistant Director*
Arthur Kaplan, *Controller*

SERVICES: Motion pictures for industry and television; complete production; scripts, cinematography, editorial, recording; live and animation. Special editorial service for industrial photographic departments. FACILITIES: Full production facilities including 35mm and 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit; cutting rooms; recording room and insert stage. Permanent creative staff—writers, directors, cameramen, editors and supervisors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *All About New York* (New York Telephone Co.); *The Town and The Telephone* (American Tel. & Tel. Co.); *Report to Stockholders* (Western Electric Co.); *The Big Difference; He Didn't Have Time; Tire History in the Making; Voyage to Rome* (Firestone Tire & Rubber Co.); *R-N Process* (National Lead Co.). TV COMMERCIALS: for *Eyewitness to History* (Campbell-Ewald Co.).

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NATIONAL EDUCATIONAL FILMS, INC.

165 West 46th Street, New York 36, N. Y.
Phone: PLaza 7-6600

(See complete data under Sound Masters, Inc. listing, this section)

NATIONAL SCREEN SERVICE CORP.
(TV and Industrial Films Division)

1600 Broadway, New York 19, N. Y.
Phone: CIrcle 6-5700

Branch Offices: 7026 Santa Monica Blvd., Hollywood, Calif. Bernard Brody. Soho Square, London, England, Anthony Haynes.

Herman Robbins, *President*
Wolf Oppenheimer, *Chief Executive*
Robert L. Gruen, *Vice-President*
William S. Kent, *Sales Director*
M. C. Brachhausen, *Sales*
Harry Semels, *Production Supervisor*
Tom Golden, *Animation Director*
Irving Weiner, *Editing*

SERVICES: TV commercials, industrial, public service, documentary motion pictures. FACILITIES: Studios for live production and animation; optical prints, animation stands, art and editing departments, printing plant.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: series for Pontiac Division, General Motors Corp. (MacManus, John & Adams); Ballantine Beer (William Esty Co.); British Petroleum Corp. (Collyer Advg. Ltd.); B. C. Remedy Co. (C. Knox Massey Associates); Hudson Vitamin Products, Inc. (Pace Advg. Agency, Inc.); ABC; WMGM.

STANLEY NEAL PRODUCTIONS, INC.

475 Fifth Avenue, New York, N. Y.
Phone: MUrray Hill 3-6396

Date of Organization: 1948

Corporate Affiliate: Creative Visual Media, 138 E. 36th St., New York 16, N. Y.
Phone: MUrray Hill 5-8326

Donald J. Lane, *President*

SERVICES: Motion pictures and slidefilm production, including writing, research, surveys and editing. FACILITIES: Art studio and service, cameras, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Man on the Land* (Massey-Ferguson); *Phonemanship* (American Telephone & Telegraph Co.). SLIDEFILMS: *Power of Power Words; Weekend in America* (Sanforized Div., Cluett Peabody); *World History*, series of 6 (American Book Co.).

TED NEMETH STUDIOS

729 Seventh Avenue, New York 19, N. Y.
Phone: CIrcle 5-5147

Date of Organization: 1935

Theodore J. Nemeth, *Producer, Director*
Mary Ellen Bute, *Associate Producer*

SERVICES: Motion picture production services 35mm and 16mm, b&w and color for theatre and TV and commercial distribution. FACILITIES: Sound stage, recording 35mm photography equipment; stop-motion animation equipment; special effects; 35mm optical printing, cutting and editing, projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New and Old Vienna* (Austrian Tourist Bureau); *Lip Quick* (Richard Hudnut); *News In Fashion* (Monarch Productions). TV PROGRAMS: *Jack Paar Show* (Ford Motor Co.); *Garry Moore Show* (Polaroid Camera Co.).

DON NESTINGEN ASSOCIATES

17 East 48th Street, New York 17, N. Y.
Phone: PLaza 5-1127

Date of Organization: 1957

Don Nestingen, *President*
P. Burke, *Vice-President*

* this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue.

NEW YORK

DON NESTINGEN: CONT'D.

SERVICES: 16mm and 35mm motion pictures for specific communications jobs for business and industry. FACILITIES: Cameras, lighting and editing equipment and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Image Makers* (Pepsi Cola Co.); *Building a Refinery—Procurement; When Kellogg Builds; Research and Development at M. W. Kellogg* (The M. W. Kellogg Co.); *Research on Foundry Coke* (Allied Chemical Corp.).

*

NEWSFILM, INC.

10 East 49th St., New York 17, N. Y.
Phone: MUrray Hill 8-6043

Date of Organization: January, 1960

Kenneth Baldwin, *President*
Charles Van Bergen, *Vice-President*
Konstantin Kalser, *Secretary-Treasurer*

(See complete data under Marathon TV Newsreel listing, this section.)

On Film, Inc.

315 East 55th Street, New York, N. Y.
Phone: PLaza 9-2330

Allan Riley, Morton Schaps

(See complete listing under New Jersey area)

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Sam Orleans & Associates, Inc.

550 Fifth Avenue, New York, New York
Phone: ENright 9-2002

Editorial Department: Pathe Building, 105 East 106th St., New York, New York

(See complete listing under Tennessee area)

PATHESCOPE COMPANY OF AMERICA, INC.
(Pathescope Educational Films, Inc.)

71 Weyman Ave., New Rochelle, New York
Phone: BEverly 5-0800

Date of Organization: 1914

Edward J. Lamm, *President*
Ruth H. Lamm, *Secretary*
John K. Ball, *Account Executive*
Vera Falconer, *Audio-Visual Director*
Charles H. Wolfe, *Distribution Mgr.*

SERVICES: Pathescope has affiliated its industrial film, TV commercial production and studio facilities with Audio Productions of 630 Ninth Avenue, New York City, and will continue to operate these divisions with Audio Productions. FACILITIES: Pathescope will continue its educational division under the Pathescope name. It will operate exclusively for the production and distribution of educational films and filmstrips for schools and colleges.

RECENT PRODUCTIONS AND SPONSORS

FILMSTRIPS: *Pathescope-Berlitz Audio-Visual French Language*, series of 40; *Pathescope-Berlitz Audio-Visual Spanish Language*, series of 30 (Pathescope-Berlitz); *What Makes a Good Salad Good; Desserts in Color; Jelly-Jewels; Jam-boree with Frozen Fruits* (General Foods Corp.).

LLOYD PEARSON ASSOCIATES, INC.

509 Madison Ave., New York, N. Y.
Phone: MU 8-9545

Date of Organization: 1955

Lloyd Pearson, *President*
F. E. Johnstone, *Vice-President*
Joseph Packard, *Marketing Director*
Marie Sullivan, *Comptroller*
Lawrence Johnson, *Director of Foreign Operations*
Morton Friedman, *Production Mgr.*

SERVICES: Complete range of visual presentations including industrial films, slidefilms, cinema screen commercials, TV commercials for international markets. FACILITIES: Worldwide facilities incorporating all phases of creative and production operations for U. S. firms abroad and domestic.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Shipwreck; The Prisoner; Desert Island; Office Drudge* (Pepsi-Cola Co.); *Sky Sailing; Deep Sea Fishing; Skiing; The Hunter* (Eversharp Schick Safety Razor Co.); *Turbo Drill* (Dresser Industries). TV COMMERCIALS: for Amana Freezers (MacFarland, Aveyard); Lanvin Spray Perfume.

PECKHAM PRODUCTIONS, INC.

15 East 48th Street, New York 17, N. Y.
Phone: PLaza 5-7470

Date of Organization: October, 1958

John L. Peckham, *President*
Dr. Jack Miscall, *Treasurer*
Patricia L. Miscall, *Art Director*
Peter H. Peckham, *Production Manager*
E. Paul Wiley, *Sales Manager*

SERVICES: 16mm and 35mm films for business, industry and TV; sales promotion, public relations, educational and scientific. Commercials and programs for TV in color and b&w; sales training, sales and advertising films. FACILITIES: Complete creative and editorial facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Gift of Kings* (Union Carbide Corp.); *Contact!* (American Airlines); *Executive Sixties!* (Newsweek, Inc.); *Sparking Across Africa* (Champion Sparkplug Co.); TV COMMERCIALS: for Ideal Toy Co.; Hasbro Toys; Gimbels.

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PELICAN FILMS, INC.

292 Madison Avenue, New York 17, N. Y.
Phone: ORegon 9-0670

Date of Organization: 1954

Thomas J. Dunford, *President*
Arthur J. Zander, *Vice-President*
Eli Feldman, *Vice-President, Sales*
Chris Ishii, *Vice-President*

SERVICES: Animation and live action motion pictures for sales promotion, public relations and education; TV spots; slidefilms. FACILITIES: Fully staffed and equipped animation studio; sound stage, recording and lab facilities on lease basis.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: (Series) for Robert Hall Clothes (Arkwright Advg.); Johnson & Johnson (N. W. Ayer & Son, Inc.); Continental Banking Co. (Ted Bates & Co.); American Tobacco Co.; United Fruit Co.; Goodrich Tire Co.; New York Telephone Co. (Batten, Barton, Durstine & Osborn, Inc.); Good 'N Plenty Candy (Adrian Bauer & Alan Tripp); Schick (Benton & Bowles, Inc.); Maytag (Leo Burnett Co.); AT&T, Yellow Pages (Cunningham & Walsh); Liggett & Myers; McKesson & Robbins; General Mills (Dancer-Fitzgerald-Sample, Inc.); Bristol-Myers (Doherty, Clifford, Steers & Shenfield, Inc.); Sun Oil Co.; Reynolds Tobacco; Union Carbide (William Esty & Co.); Alcoa Wrap; East Ohio Gas Co.; Consolidated Gas Co.; Calgon Bouquet (Ketchum, MacLeod & Grove, Inc.); Lever Bros.; RCA Victor (Kenyon & Eckhardt, Inc.); Nabisco; Westinghouse; Flit (McCann-Erickson, Inc.); Ronzoni (Mogul, Lewin & Saylor, Inc.); State Line Potato Chips (The Randall Co.); H-O Farina; Lipton Tea (Sullivan, Stauffer, Colwell & Bayles, Inc.); Piels Beer; Drackett Co.; General Foods; American Airlines; Chef Boy-Ar-Dee; General Electric; Johnson & Johnson; Bufferin (Young & Rubicam, Inc.); Coldene (J. Walter Thompson Co.); General Foods (McKim Advg.); Shell Oil Co.; American Broadcasting Co.; California Texas Oil Corp.

Peterson Productions Limited

Room 903, 245 West 55th St., New York 19
Phone: PL 7-9357

John R. Heaney, *Manager*

(See complete listing under Toronto)

R. A. PHEELAN PRODUCTIONS

550 Fifth Avenue, New York 36, N. Y.
Phone: CIrcle 6-1626

Date of Organization: 1954

R. A. Pheelan, *President*
Anthony Brook, *Vice-President*
H. C. Miller, *Secretary-Treasurer*
Victor Peters, *Production Manager*

SERVICES: Producers of theatrical features and travel films; informational films for TV. FACILITIES: 16mm and 35mm cameras; Ampex sound; editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Under the Sun* (Youth Hosteling); *Europe for Two* (Travel Council Ltd.); *Our United States* (Assn. of Petroleum Cos.); *Film Frolics* (Official Films); *Rebels Die Young*, theatrical (sponsor unidentified).

DAVID PIEL, INC.

300 Central Park West, New York 24, N. Y.
Phone: TRafalgar 3-6820

Date of Organization: 1956

Affiliate Company: Marshal Templeton Organization, 4051 Penobscot Bldg., Detroit, Michigan

David Piel, *President*
Hedi Piel, *Vice-President*
Jerome Turkel, *Secretary and Bus. Mgr.*
Karel Wiest, *Prod. Mgr.* (Detroit)
Sidney Kupfershmid, *Assoc. Art Dir.*

SERVICES: Motion pictures, sound slidefilms, other graphic aids for sales promotion and advertising. Specializing in creation of complete integrated selling programs. FACILITIES: Live action, animation, art studio; editing and laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Big Mac and His Magic Train* (United Artists Associated). SLIDEFILMS: *Widgets* (McCall's); *Seafaring Tale* (Buick); *Readiness to Buy* (Benton and Bowles); *1969* (Maidenform Corp.); *Emery—United States* (Emery Air Freight Corp.). Consultation services for John Williamson Co.; Sales Communication, Inc.; Marshal Templeton Organization.

ROY PINNEY PRODUCTIONS, INC.

149 East 69th Street, New York 21, N. Y.
Phone: TRafalgar 9-2224

Date of Organization: 1946

Roy Pinney, *President*
Doris Pinney, *Treasurer*
Walter Kienzle, *Production Manager*
Janet White, *Sales Representative*
William Ward Beecher, *Art Director*

SERVICES: Documentary, nature and travel films, sales training and product promotion. FACILITIES: Three-story building with 25′ x 80′ studio; 16mm and 35mm cameras, magnetic recorder; projection, dressing, cutting rooms; production offices, etc. Photo lab for b&w and color processing of stills.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Summer Camp* (State of Maine); *Secrets of Nature*, series of 5 titled: *Okefinokee Swamp; Wild Animal Pets; Octopus; Dolphins; Funny Fish* (no sponsor indicated). TV PROGRAMS: *Wild Cargo*, 4 half-hour films (WLTV, New Orleans).

PINTOFF PRODUCTIONS, INC.

64 East 55th Street, New York, N. Y.
Phone: ELdorado 5-1431

Date of Organization: December, 1957

Ernest Pintoff, *President*
Arnold Stone, *Vice-President, Prod.*
Jose Di Donato, *Vice-President, Sales*
Henry E. Knaup, *Client Contact*

SERVICES: Producers of animated and live action motion pictures for industrial, theatrical and TV commercial use. FACILITIES: Complete facilities for the production of animated and live action production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Violinist* (self-sponsored). TV COMMERCIALS: Series for Ferris Meat Products (Hicks & Greist, Inc.); RCA TV Sets (Kenyon & Eckhardt); Texaco (Cunningham & Walsh, Inc.); General Electric Appliances (Young & Rubicam, Inc.).

PROJECT-O-FEX, INC.

535 Fifth Avenue, New York 17, N. Y.
Phone: MUrray Hill 7-1881

Date of Organization: 1957

Paul F. Adler, *President*

SERVICES: Animation; rear screen projection; superimpositions of "live" over moving sequences; filmstrip presentations; use of Project-O-Fex equipment for live TV spots and sales meetings. FACILITIES: Audition room and production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Parade* (Parade Magazine); *Physician and Pharmacist* (Drug Topics); SLIDEFILMS: *Teamwork Pays* (National Wholesale Drug Assn.); *Convention*, insert (National Electrical Mfrs. Assn.).

Q. E. D. PRODUCTIONS, INC.

45 West 45th Street, New York 36, N. Y.
Phone: JUdson 2-4291

Date of Organization: 1953

Robert Baron, *Executive Producer, Director*
John McMannus, *Director*
Leeland Haas, *Producer, Writer*
Harold Ross, *Script Supervisor*

SERVICES: Producers and creators of industrial, educational, public relations and television motion pictures and TV commercials. FACILITIES: Fully staffed and equipped with 16mm and 35mm cameras. Complete sound stage. 16mm and 35mm magnetic recording equipment, set construction. Camera car and complete location unit, cameras, lighting, sound.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The '59 Showcase* (Sun Oil Co.); *High in the Clouds* (Avianca Airlines).

RAMPART ASSOCIATES, INC.

309 Fifth Avenue, New York 17, New York
Phone: YUkon 6-4150

Date of Incorporation: 1959

Branch Offices: 19 Beechcroft Street, Boston, Massachusetts. Phone: STadium 2-5373. Arnold Lawrence, *Executive Prod.* 11 North Pearl Street, Albany, New York. Phone: 3-3891. Philip Itzkow, *Executive Producer.* Bergmillergrasse 8, Vienna 89, Austria. Phone: 92-48-324. Gunther von Fritsch, *Executive Producer.*

Russel Burton, *President*
Ronald Kohn, *Vice-President*
Robert Slocum, *Account Executive*
Richard Udell, *Secretary*
Burt Rosen, *Production Manager*

SERVICES: Production of industrial, public relations and travel films for theatrical and non-theatrical use; television commercials; color and b&w; live or with animation in 35mm or 16mm; sound slidefilm presentations. FACILITIES: Creative and technical staff; 35mm and 16mm production affiliates in U. S. and overseas; cameras, sound, lighting equipment; studios as required and screening room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Bee There* (The Boston Vespa Co., Inc.); *The Westchester Way* (Westchester Terminal Plaza); *For Fred* (Meckler & Serling); *The Road Riddle* (Leonard S. Wegman Co.). SLIDEFILMS: *Planning for Progress* (Greenhut & Taffel).

Roland Reed Productions, Inc.

New York, New York
Phone: AT 9-2737

Hamilton McFadden, *Vice-President*

ROBERT YARNALL RICHIE PRODS., INC.

666 Fifth Avenue, New York 19, N. Y.
Phone: CIrcle 6-0191

Date of Organization: 1939

Robert Yarnall Richie, *President*
Virginia G. Richie, *Vice-President*
Frank H. Burns, *Vice-Pres., Sales*
Thomas F. Moloney, *Vice-Pres., Prod.*
Dorothy Donahue, *Treasurer*
A. J. Calvo, *Secretary*

SERVICES: 16 and 35mm motion picture production, television, industrial, documentary; slide-motion, strip films; scripts and story board treatments. Specialists in still photography. FACILITIES: equipped for motion picture photography, Mitchell cameras; Magnasync sound on location. Lighting for large industrial interiors; location truck.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *International Petroleum Exposition* (National Supply Co., Division of Armco Steel Corp.); *Oil-Paths of Progress* (J. Ray McDermott Co.). TV COMMERCIALS: (Series) for Texaco (Cunningham & Walsh).

LOUIS de ROCHEMONT ASSOCIATES

380 Madison Avenue, New York 17, N. Y.
Phone: OXford 7-0350

Date of Organization: 1948

Louis de Rochemont, *Executive Producer*
F. Borden Mace, *Pres. & Assoc. Producer*
Lothar Wolff, *Vice-Pres. & Producer*
Martin J. Maloney, *Vice-Pres. in Chg. of Operations*
Louis de Rochemont, III, *Vice-Pres. and Associate Producer*
William Terry, *Production Manager*

SERVICES: Production of industrial, educational, theatrical and television motion pictures; distribution of theatrical features, short subjects and 16mm films. FACILITIES: 16 and 35mm motion picture equipment, lighting equipment; cutting rooms. Completely staffed and producers in all wide-screen processes—Cinemiracle, Cinerama and Todd-AO. Animation and television commercials with Halas & Batchelor Cartoon Films Ltd., London.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Summer Incident* (U. S. Navy); *Embezzled Heaven* (UFA—Germany). THEATRICALS: *Man on a String* (Columbia Pictures); *Windjammer*, Cinemiracle (National Theatres & Television, Inc.).

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H. D. ROSE & COMPANY, INC.

234 East 47th Street, New York 17, N. Y.
Phone: PLaza 1-3035

Date of Organization: 1942

Hubert D. Rose, *President*
Charles E. Behymer, *Vice-Pres. Chg. Production*
William F. Koch, *Vice-Pres. & Creative Director*
Richard G. Barnes, *Vice-Pres. for Sales*

SERVICES: Sound slidefilms and slides, training programs, sales promotion materials. FACILITIES: Writing and editorial staff; complete art and photography studios.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Direct Selling; Bridging the Gap; Add-On Insurance* (Mutual of New York); *The "We" Plan* (Socony Mobil Oil Co.); *It's Your Party* (Lever Bros.); *Adventures in Slidefilm* (DuKane Corp.); *7070*, series (International Business Machines Corp.).

ROSSMORE PRODUCTIONS

50 East 42nd Street, New York 17, N. Y.
Phone: MUrray Hill 2-3625

Date of Organization: May, 1959

Anne Koller, *President*
Gustave Hesse, *Vice-President*

SERVICES: Producers of motion pictures, slidefilms, slides, filmstrips, tape recordings, merchandising presentations. Complete creative, promotional and merchandising services including artwork, writing, etc. Specialists in producing "Salesmate" programs. FACILITIES: Artwork, scriptwriting departments, motion picture production equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Plastics While You Watch* (W. R. Grace & Co.). SLIDEFILMS: *Own a Bit of America* (Reuben H. Donnelley Corp.); Untitled series of three films (Fairchild Publications). (New Company: Formed 1959).

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SARRA, INC.

200 East 56th Street, New York 22, N.Y.
Phone: MUrray Hill 8-0085

16 East Ontario Street, Chicago 11, Illinois
Phone: WHitehall 4-5151*

Date of Organization: 1937

(At New York Studios)
Valentino Sarra, *President*
Morris Behrend, *General Manager*
John Henderson III, *Sales Manager*
Rex Cox, *Creative Director*
Robert Jenness, *Director*
Stanley Johnson, *Director*
George Altman, *Chief Editor*
David Fletcher, *Art Director*

SERVICES: Photographic illustration; motion pictures; TV commercials and slidefilms. *(complete details on services, facilities and recent productions in Chicago area listing)

SEMINAR FILMS, INC.

480 Lexington Avenue, New York 17, N. Y.
Phone: YUkon 6-8330

Date of Organization: 1952

R. K. Daker, *President*
C. W. Freeburn, *Vice-President*
D. Joseph, *Secretary*
J. H. Barwick, *Sales Manager*

SERVICES: Consultant designers and producers. FACILITIES: Fully staffed with specially trained field researchers, program designers, script, manual writers and film specialists.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Advertise and Sell Smileage; Selling the Franchise* (B. F. Goodrich Co.); *Selling Life Insurance Needs* (Rough Notes Publishing Co.); *The Pricing Policy* (E. I. duPont de Nemours & Co.); *How To Do Rescue Breathing* (YMCA Aquatic Comm.).

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LAWRENCE F. SHERMAN & ASSOCIATES

630 Ninth Avenue, New York 36, N. Y.
Phone: JUdson 2-2988

Date of Organization: 1947

Lawrence F. Sherman, *President*

SERVICES: Research, writing, photography, editing, recording and distribution; coordinating production; consultation and film advisor services. FACILITIES: Complete 16mm and 35mm production and editorial facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Cooperative production work for Westinghouse Electric Corp.; Socony-Mobil Oil Co.; Union Carbide Plastics Co.; American Cyanamid; Consolidated Edison; N. W. Ayer & Son.

METROPOLITAN NEW YORK:

FLETCHER SMITH STUDIOS, INC.

319 East 44th Street, New York 17, N. Y.
Phone: MUrray Hill 5-9010

Date of Organization: 1933

Branch Office: 1000 South Federal, Ft. Lauderdale, Fla. Phone: JA 2-6774.

Fletcher Smith, *President*
Arthur Jack Davis, *Vice-President*
Peter Caldera, *Secretary-Treasurer, Art Director*

SERVICES: Commercial motion pictures, TV spots, slides and slidefilms; Videotape. FACILITIES: Editing, projection, art, sound recording in New York office. Videotape remote and studio facilities in Florida.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Woody Woodbury*, distributor show; *Employee Capsule* (Westinghouse); Classified films, series of 4 (U. S. Air Force); *The Picture that Won in a Walk* (United Fund). TV PROGRAMS: *Woody Woodbury*, pilot film (Westinghouse).

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SOUND MASTERS, INC.

165 West 46th Street, New York 36, N. Y.
Phone: PLaza 7-6600

Date of Organization: 1937

W. French Githens, *Chairman*
Frances Carter Wood, Jr., *President*
John H. Tobin, *Vice-President*
Stella K. Beenders, *Treasurer*
Marian L. Price, *Secretary*
Robert Rosien, *Chief, Recording Dept.*
Donald Woelfel, *Mgr., Repeater Projector Dept.*
Dick Richards, *Editorial Dept.*

SERVICES: Production of motion pictures for theatrical and industrial use; sales, public relations and training films; TV subjects and spots; slidefilms; dubbing, recording and re-recording services; sale and lease of repeater projectors with Sound Masters' "Lift-Off" magazine. FACILITIES: Sound stage fully equipped with 35mm and 16mm cameras; complete lighting equipment; sound recording facilities and dolly, high speed slow motion cameras and sound equipment for location use. Two recording studios fully equipped with 35mm and 16mm optical tracks, 35mm, 16mm and ¼" magnetic recording. Projection facilities for 35mm and 16mm interlock. Four fully equipped cutting rooms with Moviolas and sound readers for film and tape available to all producers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *And So We Went to Africa* (David A. Lowry); *Tennis for Beginners* (U. S. Lawn Tennis Assn.); *Famous Golf Courses; Walker Cup Matches* (U. S. Golf Assn.); *The Model 59 Shotgun; The Winchester Model 100 Automatic Rifle* (Olin Mathieson Chemical Corp.); *The Trucks that Travel by Sea* (Pan Atlantic Corp.); *Medical Officer Aboard Ship; Principles of First Aid; Emergency Treatment* (U. S. Navy); *For Men Mostly* (U. S. Rubber Co.); *Americas Sin Fronteras* (David A. Phillips, Associates); *7th International Canada Cup Matches* (International Golf Assn.); *Showman Shooter*, Spanish version (E. R. Squibb & Co.); 4 films (American Hair Design Institute); *Primitive Paradise* (Lewis Cotlow); 19 foreign language films (U. S. Information Agency). SLIDEFILMS: Untitled survey (Modern Railroads Magazine). TV FILMS: *Golf Challenge*, pilot film (Golf Challenge, Inc.); Man on the Street Interview (Metropolitan Dairy Institute). TV COMMERCIALS AND PRODUCTION SERVICES: for Young & Rubicam, Inc.; Fuller & Smith & Ross, Inc.; Sullivan, Stauffer, Colwell & Bayles, Inc.; Rea, Fuller & Co., Inc.; Riedl & Friede, Inc.; Sportsman's Service Bureau; TNT Telesessions, Inc.; Grey Advertising Agency, Inc.; Tex McCrary, Inc.; Bicycle Institute of America, Inc.; Hunter College; Hicks & Greist, Inc.; State of New Hampshire; Roy S. Durstine, Inc.; A. G. Spalding & Brothers, Inc.; New York Daily News; Cole, Fisher & Rogow; Devina Films.

SIDNEY J. STIBER PRODUCTIONS, INC.

729 Seventh Avenue, New York 19, N. Y.
Phone: JUdson 2-4326

Date of Organization: June, 1954

Sidney J. Stiber, *President*
Charlotte R. Stiber, *Vice-President*
Michael Mayer, *Secretary*
E. W. Parrish, Jr., *Production Manager*
D. T. Parsons, Jr., *Editorial Supervision*
H. Seiden, *Chief, Camera Department*
G. Zilboorg, *Unit Manager*

SERVICES: Motion pictures for television, industry, public relations and government; all phases of production from script through answer print; laboratory supervision of release printing and distribution. FACILITIES: Will move into new building at 134 East 28th St., N.Y.C., approx. April, 1960, including sound stage, cutting rooms, projection facilities and offices; eventual videotape production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *North To the Orient* (Pan American World Airways); *Power Unlimited* (U. S. Rubber Co.); *Romance of Oil* (Texaco—Cunningham & Walsh); *Bowling Is Better Than Ever; Bowling's Greatest Moment* (AMF Pinspotters, Inc., American Machine & Foundry Co.); *Africa Surgeon* (Gaynor & Ducas Advg.); *Housefloat* (Evinrude Motors); *Winterthur—Adventure In the Past; Friendship Link; Art of the Maya; Vice President Nixon Visits the United Kingdom; Charley Russell's Friends* (U. S. Information Agency). SLIDEFILMS: Sales Reorganization Program (U. S. Rubber Co.). TV COMMERCIALS: for U. S. Royal Tires; U. S. Army (Dancer-Fitzgerald-Sample); Arvida Realty; Kirin Beer (Fletcher Richards, Calkins & Holden, Advg.).

Real Facts for Sponsors

—evidence of suppliers' good faith

★ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

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HENRY STRAUSS & CO., INC.

31 West 53rd St., New York 19, N. Y.
Phone: PLaza 7-0651

Date of Organization: 1951

Henry Strauss, *Executive Producer*
Walter Raft, *Vice-President*
Robert Wilmot, *Vice-President*
Jerry Alden, *Story Editor*
Marvin Dreyer, *Production Supervisor*
William Hagens, *Training Coordinator*
John von Arnold, *Media Development*

SERVICES: Internal and external communications, including: sales training; sales promotion; public, community, customer and industrial relations; employee attitude development; supervisory and staff training, through the medium of programmed motion pictures (excluding TV commercials), slidefilms, cartoons, printed and recorded material, training courses and guides; other coordinated audio-visual tools. FACILITIES: All necessary for research, planning, programming and the creation and production of these media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Anatomy of a Salesman; Circle of Paradise; Something New Under the Sun; Roses for Routine* (Pan American World Airways); *Some Call It Luck* (Frigidaire Div., General Motors Corp.); *The Third Eye; Problem Studies* (American Tel. & Tel. Co.); *Course for Action* (Gulf Oil Corp.); *More Than Words* (self-sponsored for syndication). SLIDEFILMS: *A New Message for a New Market* (Johnson & Johnson); *Under the Hard Hat* (Engineering News Record); *Yours for the Doing; Setting the Course; The Case of the Vanishing Customer; The Long, the Short and the Tall; What's the Good Word* (Frigidaire Div., General Motors Corp.).

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STURGIS-GRANT PRODUCTIONS, INC.

322 East 44th Street, New York 17, N. Y.
Phone: MUrray Hill 9-4994

Date of Organization: 1948

Warren Sturgis, *President, Exec. Producer*
Benedict Magnes, *Vice-Pres., Gen. Manager*
Sidney Milstein, *Vice-Pres., in Chg. Prod.*
A. E. Snowden, *Secretary-Treasurer*
Richard A. Kent, *Spec. Asst. to Pres.*
Anthony Delmar, *Art Director*

SERVICES: Medical, technical, educational and industrial films & filmstrips; animation of all types; scripts and storyboards; TV commercials; foreign language adaptations. FACILITIES: Live-action and animation cameras, including 16mm and 35mm Oxberry; complete facilities for 16mm and 35mm production; script-writing staff; full art studio; sound stage, recording studio; sets; editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Centennial Session, American Dental Assn.* (L. W. Frohlich & Co. for Johnson & Johnson); *Diaphragmatic Hernia with Malrotation* (Columbia-Presbyterian Medical Center); *Early Diagnosis and Medical Management of Ulcerative Colitis* (Pharmacia Laboratories); *The Hidden Tear* (Warner-Chilcott Laboratories); *Kenacort; The Physiology of the Natural and Synthetic Adrenal Steroids* (Squibb); *Portacaval Shunt for Portal Hypertension* (Winthrop Laboratories);

STURGIS-GRANT: CONT'D.

Suprapubic Prostatectomy (Leonard H. Smiley, M.D.); *Technique for Quadricepsplasty* (Hospital for Special Surgery). SLIDEFILMS: *Trichotine* (Johnson & Lanman). TV COMMERCIALS: for Acnecare (Chas. Pfizer & Co.); Amsco Sponge Cloth (Curtis Advertising); Breath-O-Pine (Mohr-Eicoff); Medrol, Depo-Medrol, The Upjohn Co. (Marschalk & Pratt).

BILL STURM STUDIOS, INC.

49 West 45th Street, New York 36, N. Y.
Phone: JUdson 6-1650

Date of Organization: 1950

Robert J. Hassard, *Chairman of the Board*
William A. Sturm, *President, Special Project Supervisor*
Orestes Calpini, *Secretary, Creative Dir.*
Albert D. Hecht, *Treasurer, Exec. Producer*
Don Hershey, *Producer-Director*
Nicholas D. Newton, *Vice-President, Sales*
Don McCormick, *Vice-Pres., Dir. Studio Operations*
Jacques Dufour, *Design & Creative Dept. Supervisor*
Kenneth Walker, *Animation Director*
Walter Bergman, *Supvg. Film Editor*
S. J. Horton, *Charge of Expediting*
Anne B. Danzig, *Casting*

SERVICES: Film production including live action, animation, stop motion, special effects "Anikins" (animation stop motion puppets), TV commercials, educational, training, industrial films, etc. FACILITIES: Live action, stop motion and puppet stages; animation stands; two completely equipped editing departments, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Through the Stranger's Eyes* (Savings Banks Assn. of Mass.). TV COMMERCIALS: for Nabisco; Blatz Beer (Kenyon & Eckhardt); Bosco (Donahue & Coe, Inc.); Texaco (Ronalds Advg.); RCA (Al Paul Lefton); Firestone Tire & Rubber; Goebel Beer (Campbell-Ewald); Wisk; Savings Bank Assn. of Mass. (Batten, Barton, Durstine & Osborn); Vicks Vaporub (Morse International); Vitalis (Doherty, Clifford, Steers & Shenfield); Milton Bradley Games (Noyes & Co.).

SUN DIAL FILMS, INC.

341 East 43rd Street, New York, N. Y.
Phone: MUrray Hill 6-2046

Date of Organization: 1944

Samuel A. Datlowe, *President-Treasurer*
M. W. Datlowe, *Secretary*
A. D. Wood, *Vice-President*

SERVICES: Production of motion pictures and slidefilms for public relations, business and industry, television. FACILITIES: 35mm and 16mm production facilities, including animation, high speed photography, microscopic and time-lapse photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Take a Can of Salmon* (Canned Salmon Institute); *The Penalty* (Robert Schalkenbach Foundation); *Symphony of the Santas* (Grace Line); *Outdoor Fish Cookery* (U. S. Fish & Wildlife Service); *Basic Techniques for Home Landscaping* (American Assn. of Nurserymen).

These Exclusive Review Reports Are
a Copyrighted Business Screen Feature

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John Sutherland Productions, Inc.

136 East 55th Street, New York 22, N. Y.
Phone: PLaza 5-1875

John Sutherland, *President*

(See complete listing under Los Angeles area)

TFI PRODUCTIONS
(Training Films, Inc.)

150 West 54th Street, New York 19, N. Y.
Phone: COlumbus 5-3520

Date of Organization: 1948

Robert A. Lightburn, *President*
David D. Bates, *Vice-President*
David R. Webb, *Sales Development Mgr.*
Jack Gaughan, *Dir. of Creative Art*
Bridget R. Rizzo, *Dir. of Script Committee*
Mary Dornheim, *Production Coordinator*

SERVICES: Producers of filmstrips, motion picture films, filmographs, slides, easels, booklets, presentations. Specialists in business-sponsored filmstrips for schools; and filmstrips for sales promotion, sales training and employee orientation and training. Consultation on audio-visual presentations, meetings, selection and use of equipment to gain maximum benefits from film and filmstrip programs. Audio-visual equipment sales representatives. Originators of 3-screen panoramic filmstrips. FACILITIES: Complete creative and production staff, including staff writers, artists, photographers, researchers. Projection room and photo studio.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Sword of Damocles* (Metropolitan Life Insurance Co.); *Boxes Made of M-R Board* (Hinde & Dauch Div., West Virginia Pulp & Paper Co.); *New Dimensions in Air Conditioning* (Carrier Corp.); *Data Processing for the Public Utility Industry* (IBM); *The Challenge of Cancer* (American Cancer Society).

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TELEVISION GRAPHICS, INC.

369 Lexington Ave., New York, N. Y.
Phone: MUrray Hill 6-5255

Date of Organization: 1949

Bernard Rubin, *President*
Lee Blair, *Secretary, Treasurer*
Sidney Greenhaus, *Prod. Mgr.*
Calvin Schultz, *Chief Editor*
Howard Linkoff, *Sales Repr.*
Michael Alexander, *Director*
Ben Berenberg, *Director*
Don Towsley, *Head, Animation*
Ted Pahle, *Head, Photography*

SERVICES: production of television commercials for all leading advertising agencies. FACILITIES: two sound stages (75′ x 200′ & 50′ x 100′); complete animation dept.; optical printing facilities; 35mm Mitchell rear-screen process projector.

(see Film Graphics' listing this section for production references, sponsor data)

* this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue.

NEW YORK

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TELIC, INC.

Film Center Building
630 Ninth Avenue, New York 36, N. Y.
Phone: JUdson 2-3480

Date of Incorporation: 1956

Elwood Siegel, *President and Executive Director*
Edward F. Boughton, *Vice-President and Production Supervisor*
David Mower, *Assist. Prod. Supervisor*
Warren Rothenberger, *Director of Photography and Project Manager*
Michael G. Cerone, *Chief Editor*
Will Sparks, *Story Editor*
Albert Gewitt, *Office Manager*

SERVICES: Writers, directors and producers of motion pictures, tape and disc programs and slidefilms for industry, agriculture, government, education and TV; domestic and foreign. Maximum security project department. Complete editorial services. Live action and or animation. Film consultants. FACILITIES: Complete 35mm and 16mm air-conditioned production facilities; studio, location, insert and anigraph cameras and recorders; mobile lighting and electrical equipment; location units; interlock screening rooms; full editorial facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Hubley Line* (Hubley Toy Co.); *Plant Facility* (Sperry Piedmont Co.); *Overseas Talk; Building Materials; Interviewing the Dealers; Armstrong Acoustical Fireguard; The Merchandise Trailer; High Level Quality in Low Cost Tile; The 1959 Floor Convention; Gunnorama* (Armstrong Cork Co.); *Steel Does the Job Best; Miracle of Mechanization; Don't Lug It, Let It Ride; Crop Chopper; Sun in Your Hand; Hay in a Day—The One Man Way* (New Holland Machine Co.); *Film Report #3; Film Report #4* (Sperry Gyroscope Co.); THEATRICAL AND TV COMMERCIALS: for Foltz-Wessinger, Inc.; Armour & Co.; New Holland Machine Co.; N. W. Ayer & Son; Sullivan, Staffer, Colwell & Bayles; American Petroleum Institute; Armstrong Circle Theatre; Pall Mall; Batten, Barton, Durstine & Osborn; Hills Bros. Coffee; Pennsylvania House; Pyrex; Pennsylvania Bank; Sealtest.

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TIESLER PRODUCTIONS

304 E. 52nd St., New York 22, N. Y.
Phone: PLaza 5-7364

Date of Organization: 1957

Hans Tiesler, *Owner*

SERVICES: Complete production services for industrial, special purpose films. Specialists in public relations, sales promotion, educational and sales training motion pictures. FACILITIES: Offices, projection and cutting room with personnel for script writing, direction, editing, technical animation and production.

(LISTING CONTINUES ON FOLLOWING PAGE)

TIESLER PRODUCTIONS: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Progress in Industrial Rubber;* Second Version (Quaker-Thermoid); *More Fertility Per Bag* (American Cyanamid).

TOMLIN FILM PRODUCTIONS, INC.

480 Lexington Ave., New York 17, N. Y.
Phone: YUkon 6-5090

Date of Organization: 1939
Date of Incorporation: 1946

Frederick A. Tomlin, *President*
Carl A. Tomlin, *Vice-President*
Mary D. Tomlin, *Secretary-Treasurer*
Harry L. Flynn, *Sales Manager*
David Keith Hardy, *Associate Producer*

SERVICES: Production of sales promotion, institutional, and industrial motion pictures, sound slidefilms, wide-screen slides and filmstrips, regular filmstrips and slides, slide motion pictures. Special emphasis on color control. FACILITIES: Photographic studio, art department, editing and dark rooms; Oxberry animation stand with Oxberry 16mm and 35mm camera; 16mm and 35mm motion picture cameras; still photographic and projection equipment; 360 camera; panamatic strip camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Mile High—A World Wide* (Girl Scouts of the U.S.A.); *The Swamp Transformed* (Sterling Forest Corp.); *See for Yourself* (Time, Inc.). SLIDEFILMS: 1959 Advertising & Promotion presentation (Tidewater Oil Co.); *Famous Firsts* (U. S. Rubber Co.); FILMSTRIPS AND SLIDES: *The Oil Depletion Story* (Gulf Oil Co.); *First 25 Years* (Seagram Distillers Co.); *Project '60* (U. S. Rubber Co.); Chef Boy-Ar-Dee advertising sales meeting (Young & Rubicam, Inc.). WIDE-SCREEN PRESENTATIONS: *See for Yourself* (Time, Inc.); *Seagram is Climbing* (Seagram Distillers Co.); Dealer presentation (The Simmons Co.).

This listing, received too late for alphabetical placement, is shown below.

MARJO PRODUCTIONS

118-66 Metropolitan Ave., Kew Gardens, New York
Phone: VI 9-0191

Date of Organization: 1959

Martin Hornstein, *President, Producer-Director*
Joan Bessel, *Vice-President, Writer-Director*
Alvin C. Munk, *Secretary, Creative-TV Director*
Susin C. Munk, *Treasurer, Editorial Chief*

SERVICES: Full writing and production services for 16mm and 35mm industrial, education, documentary motion pictures; TV commercials and series. FACILITIES: All rented and or subcontracted.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chicken* (New York University); *Tour Maine; Tour Florida* (G. H. Enterprises); *Growing Need* (Filtron Co., Inc.); *New Life Beginning* (Seltin Associates).

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TRANSFILM-CARAVEL INCORPORATED

Executive Offices: 35 West 45th Street, New York 36, N. Y.
Phone: JUdson 2-1400

Studios: 20 West End Avenue, New York 23, N. Y.
Phone: CIrcle 7-6107

Dates of Organization: Caravel, 1921
Transfilm, 1941

William Miesegaes, *President*
Michael A. Palma, *Exec. Vice-President*
David I. Pincus, *Senior Vice-President*
LeRoy Wardell, *Secretary-Treasurer*
Calhoun C. McKean, *Vice-Pres., Film Production*
Joseph F. Kilmartin, *Vice-Pres., Business Program Services & Sales Manager*
William Burnham, *Vice-President*
Pud Lane, *Vice-President*
Jack Berch, *Vice-President*
Andrew L. Gold, *Director of Govt. Services*
Gordon Crowe, *Dir. of Business Program Services*
Chris Herfel, *Executive Producer*
Mel London, *Executive Producer*
John Ercole, *Director of Photography*
Lawrence J. Kreeger, *Supervising Editor*
Albert Boyars, *Public Relations Director*

Affiliate: Transfilm-Wylde Animation
20 West End Avenue, New York 23, N. Y.
Phone: CIrcle 7-6107

Robert S. Bean, *Executive Producer*
Fred Levinson, *Executive Producer*
Joseph C. Bernstein, *Producer-Director*
Jack S. Semple, *Production Manager*
William Hudson, *Director*

SERVICES: Create and execute complete communications programs for business and industry; motion pictures; training programs, sales and stockholder meetings; product presentations; closed circuit TV; sound slidefilms; visualizations; dramatizations, etc. TV commercials from script to film. FACILITIES: Two sound stages and insert stage—the largest 100′ x 75′; animation and art department; three animation camera stands; optical printer; complete editing facilities; prop and scenic departments plus fully equipped power-tooled work shop; scene docks; permanent kitchen; still photography studio and laboratory; permanent cyclorama; 16mm and 35mm RCA and Reeves sound channels; Mole-Richardson sound boom; two Fearless dollies with Worrall gear heads; 550,000 watts lighting capacity in main stage—100,000 watts in smaller stage including arc; 30,000 sq. ft. of production space in mid-Manhattan.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Miracle at Mackinac* (Merritt-Chapman & Scott Corp.); *America's Cup Races, 1958* (Thomas J. Lipton, Inc.); *Why Your Company Invests in Newspaper Advertising* (Bur. of Advg., ANPA); *Light—As You Like It* (Superior Electric Co.); *The Big Change in World Markets* (The First National City Bank of New York and Fortune Films); *The Day That Suzie Lost Her Smile* (Bristol-Myers Co.); *The Effects of Roll & Pitch on Gun Train & Gun Elevation Rates; ABC Warfare Defense Ashore: Radiological Decontamination of Buildings and Areas* (Bur. of Aeronautics, Navy Dept.); *ASTIA-Armed Services Technical Information Agency* (Bur. of Aeronautics, U. S. Air Force); *Making Money Out of Air* (Lamson Corp.). SLIDEFILMS: *Supermarkets* (This Week Magazine); *The Bob Gates Story* (Home Life Insurance Co.); *Year End Meeting* (Colgate-Palmolive Co.); *Putting Your Advertising on the Right Track with Outdoor Advertising* (Coca-Cola Export Co.); *Tale of a Tag* (E. I. duPont de Nemours & Co. through Anne Saum & Assoc.); *The Moment of Truth* (General Electric Co.). TV COMMERCIALS: for RCA Whirlpool; Ford; Alcoa; U. S. Steel; Ballantine Beer & Ale; Dutch Masters Cigars; General Electric Co.; Goodrich Tires; Griffin Shoe Polish; Gulf Oil; Amoco; Hallmark Cards; New York Telephone Co.; Remington Shavers; Schaefer Beer; Spic & Span; Mercury; Sun Oil; U. S. Savings Bonds; Bromo Quinine; RCA; Nationwide Insurance; Sanka Coffee; TEK Brushes; Mazola Oil; Pepsodent Toothpaste; Volkswagen; Kinney Shoes; Carlings Ale; M&M Candy; Anacin; Helena Rubinstein; Playtex; Betty Crocker; Olin-Mathieson; Alka-Seltzer; One-A-Day Vitamins; Van Heusen Shirts; Planters Peanuts; Viceroy; Aero Shave; Scripto; Rambler; Muriel Coronella and others.

UNIFILMS, INC.

6 East 46th Street, New York 17, N. Y.
Phone: YUkon 6-5720

Date of Organization: 1951

Branch Office and Studio: 74 Stage Street, Stamford, Conn. Phone: DAvis 4-0737. Earle Curtis, Jr. *in charge.*

Charles E. Gallagher, *President*
John Reed King, *Vice-President, Executive Producer*
Robert W. Stringer, *Vice-President, Senior Director*
David Lowinger, *Asst. Treasurer*
Richard F. Maury, *Senior Writer*
Newton Avrutis, *Senior Engineer*
Stanley Panesoff, *Chief, Editorial Services*
Mako Oike, *Art Director*
Earle Curtis, Jr., *Studio Manager*

SERVICES: Motion picture and slidefilm production; planning, script, distribution control, library services. Incentive programs and staff audio-visual services to management. FACILITIES: Staff, studio, theatre, editing rooms, art department, vault, location equipment and vehicles; complete sound department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *1960 All Star Festival* (MCA-Ford); *Advertising Story* (Shop-O-Thon, Inc.); *The Year Ahead* (Hans Brinker, Inc.); *A New Lift for Profits* (Yale & Towne Mfg. Co.). SLIDEFILMS: *Florcrer* (Congoleum-Nairn); *The Squeeze Is On* (The Walworth Co.). TV COMMERCIALS: for Northeast Airlines; Religious Overseas Aid; Sandran; Cocoa Marsh; Channel Master; Robert Meat.

United Film & Recording Studios, Inc.

17 East 45th Street, New York 17, N. Y.

Herbert Rosen, *Eastern Representative*

(See complete listing under Chicago area)

UPA Pictures, Inc.

60 East 56th St., New York 22, N. Y.
Phone: PLaza 8-1405

Jack H. Silverman, *Vice-President*

(See complete listing under Los Angeles area)

UNITED STATES PRODUCTIONS, INC.

5 East 57th Street, New York 22, N. Y.
Phone: PLaza 1-1710

Date of Organization: June, 1946

Francis C. Thayer, *President*
Thomas H. Wolf, *Vice-President*
Richard G. Blaine, *Vice-President, Sales*
René Bras, *Secretary-Treasurer*
Irving Fajans, *Supervising Film Editor*
Lockwood Rush, *Production Manager*

SERVICES: Production of theatrical, television and industrial motion pictures; sound slidefilms, filmstrips and TV commercials. FACILITIES: 35mm and 16mm production facilities, including studio, animation stands and recording equipment, live and animation motion pictures and sound slidefilms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Inside Test City, U.S.A.* (Reader's Digest); *Key to Merchandising* (Gravure Technical Assn.); *Brewing Better Business* (Standard Brands, Inc.); *Fortune at Work* (Fortune Magazine); *Report on Steroid Therapy* (Schering Corp.); *Pom-Pom's Christmas* (McCall's Magazine); *Physical Examination of the Newborn; Principles of Respiratory Mechanics*—Gas Exchange (National Foundation). TV COMMERCIALS: for American Tel. & Tel. Co.; Novelty Paper; Johnson & Johnson; Cities Service; TV Guide; Waring Products Corp.; Howard Johnson.

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VAN PRAAG PRODUCTIONS, INC.

1600 Broadway, New York 19, N. Y.
Phone: PLaza 7-2687 (TWX: NY 1-2687)

Date of Organization: 1950

Branch Offices: 2301 Dime Building, Detroit 26, Michigan; Phone: WOodward 2-4896. Frank Stephan, *Vice-Pres.* 3143 Ponce de Leon Blvd., Coral Gables, Miami, Florida; Phone: HIghland 4-3191. Maurice Van Praag, *Gen. Mgr.* 6269 Selma Ave., Hollywood 28, Calif.; Phone: HOllywood 2-2341. J. Vallier, *General Manager.*

William Van Praag, *President*
Marc S. Asch, *Executive Vice-President*
Ralph Porter, *Director of Production*
J. Vallier, *Gen. Mgr., Hollywood*
Maurice Van Praag, *Gen. Mgr., Miami*
Frank Stephan, *Vice President, Detroit*
Hal Persons, *Account Supervisor*
Anita M. Palumbo, *Business Manager*
Robert Van Praag, *Distribution*
Oscar Canstein, *Chief Editor*
Daniel Karoff, *Production Mgr., New York*
Lois Gray, *Accounting*

SERVICES: Theatrical, documentary, commercial, television and industrial films in black & white and in color; distribution. FACILITIES: Complete sound studios and mobile units. Creative, art, casting, editorial and distribution services. Film vaults, projection and other related facilities and services.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Plymouth (N. W. Ayer); Wonder Bread (Ted Bates & Co.); Mutual of Omaha (Bozell & Jacobs); Delco Batteries; Chevrolet (Campbell-Ewald); Rambler (Geyer, Morey, Madden & Ballard); Dodge (Grant Advg.); Aridan; Texize (Henderson Advg. Agency); Quaker State Oil; RCA Whirlpool, RCA TV Sets; Mercury

VAN PRAAG PRODUCTIONS: CONT'D.

(Kenyon & Eckhardt); Renault (Kudner); Dow Chemical (MacManus, John & Adams); Buick; Chesterfield; Esso (McCann-Erickson); All; State Farm Mutual (Needham, Louis & Brorby); Eastern Airlines (Fletcher D. Richards); United Nations (Advertising Council, Inc.); U.S. Information Agency (Direct).

VAVIN, INC.
(Video & Visual Information Films)

236 East 46th Street, New York 17, N. Y.
Phone: MUrray Hill 2-4624

Date of Organization: March, 1948

Branch Offices: 72 Boulevard Raspail, Paris XVI, France. Phone: LITtre 99-61. Mme. Yvonne Oberlin, *Manager.* 31 Grande Rue, Geneva, Switzerland. Phone: 26-21-27. N. Z. Moreno, *Vice-President, Manager.*

Richard de Rochemont, *Pres., Ch. of Board*
Gerald E. Weiler, *Executive Vice-Pres.*
Helen B. de Rochemont, *Vice-President*
Ruth Teksmo, *Secretary, Asst. Treasurer*
N. Z. Moreno, *Vice-President*
Joseph Stultz, *Vice-President*

SERVICES: Production of documentary, industrial, public relations and travel films for theatrical, non-theatrical and TV distribution. Production of closed-circuit presentations. FACILITIES: Production and editorial for 35mm and 16mm color and black & white in U. S. and overseas locations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Case for the Consumer* (Consumers Union of America, Inc.); *Virginia Heritage* (Virginia Museum of Fine Arts); *Pride of Alsace; Corsican Venture; Peter Burton's Paris; Ball at Versailles* (French Gov't. Tourist Office); public relations series (Reader's Digest Assn.).

VIDEO CRAFTS, INCORPORATED
(Videocraft Productions; Arthur Rankin, Jr. Associates)

116 East 30th Street, New York 16, N. Y.
Phone: ORegon 9-6030

Date of Organization: 1950

Branch Offices: 1240—27th Street, N.W., Washington, D.C. Barbara Freygang. Tokyo Radio-TV Studios, Chuo-ku, Tokyo, Japan. Kizo Nagashima, *in charge.*

Arthur Rankin, Jr., *President*
Wendell Deland, *Vice-President*
Peter Turnquist, *Sales Manager*
Rene Mechin, Sr., *Account Executive*
Larry Roemer, *In Chg. Production*
Tony Peters, *Creative Director*
Curtis Iverson, *Art Director*
Mike Rosenbloom, *Director of Photography*

SERVICES: Motion pictures for television and industry; slidefilms, TV graphics, TV spots, animation and stop motion puppets. Complete art and film studio for all phases of projection. FACILITIES: Motion picture and still studio; working kitchen permanent studio; cutting and editing, recording studio; cameras, lights, etc.; animation and stop motion pupets. Studios in Tokyo for animation and puppet production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Priceless Water* (American Water Works Assn.). SLIDEFILMS: *Evaluating the Need* (John Hancock); *Retailing: A Ca-*



... Choice (National Retail Merchants Assn.); *Cytoxan; Chloromycetin* (pharmaceutical, sponsor not identified); *Puss 'n Boots* (Quaker Oats); *Frigidaire* (General Motors Corp.). TV COMMERCIALS: for Post Cereals; Great Atlantic and Pacific Tea Co.; Howard Johnson; Johnson & Johnson; White House Milk (Gardner Advg.).

VIKING FILMS, INC.

45 West 45th Street, New York 36, N. Y.
Phone: CIrcle 5-8858

Date of Organization: 1946

Israel M. Berman, *President*
R. A. Weaver, *Executive Producer*

SERVICES: Production of motion pictures for business and industry. FACILITIES: Staff writer, director; production, photographing and recording equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Safe Exit* (Vonnegut Hardware Co.); *Build with Steel* (American Steel Institute); *Journey Into Time; Parasite and the Mosquito* (Sterling Educational Films, Inc.); *Music for Everybody* (Sterling TV Co.).

VISION ASSOCIATES, INC.

680 Fifth Avenue, New York, N. Y.
Phone: CIrcle 5-2611

Date of Organization: December, 1959

Lee R. Bobker, *President*
Seymour J. Weissman, *Vice-President*
Irving L. Oshman, *Vice-President*
Helen R. Kristt, *Vice-President*

SERVICES: Producers of motion pictures, theatrical and television programs. FACILITIES: Offices, screening and editing rooms and all necessary facilities for production of film, tape, theatrical and all audio-visual media.

RECENT PRODUCTIONS AND SPONSORS

(New company, organized in December, 1959)

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VISUALSCOPE, INCORPORATED

103 Park Avenue, New York, N. Y.
Phone: MUrray Hill 3-3513

Date of Incorporation: 1955

Robert Taylor, *President*
Manny Rey, *Exec. Vice-Pres., Art Director*
Edward L. Rasch, *Vice-President, Sales*
Marvin Green, Jr., *Sales Manager*

SERVICES: Audio-visual presentations including the Visualscope wide screen slide and filmstrip presentations, 35mm and 16mm filmographs, slides, flipcharts, VuGraphs and spectaculars staged for sales meetings, sales promotions and training, public relations, service training, agency-client presentations, corporate stockholders meetings, motivational research studies and technical presentations. FACILITIES: Complete art department, photographic studio, staff writer, projection equipment and recording facilities. Trained personnel for staging and projection of presentations.

(LISTING CONTINUES ON FOLLOWING PAGE

VISUALSCOPE: CONTINUED

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Profit Formula at Work; Behind the Scenes, 1960* (Ladies Home Journal); *Patio, Tile, Downspouts & Home Insulation* (Owens-Corning Fiberglas); *Good Steer* (Flex Vac); *Metalsalts; Fonda Container Co.; Packer Management* (Smith, Hagel & Knudsen); *Your Future is Your Own Business* (Electrolux); *Where You Live, Where You Work, Where You Sell* (New York Life Insurance Co.); *Maiden's Dilemma* (Eastman Chemical Co.); *The Voice of Management* (Time, Inc.). WIDE-SCREEN SLIDEFILMS: *New Dimensions* (Clairol, Inc.); *Corporate Report* (McCann-Erickson, Inc.); *Very Big on Flavor* (Bordens); *Ad-Orama; Stockholders Report* (Pepsi-Cola Co.); *Chromspun Stars in Holiday* (Holiday, Eastman Chemical Co.); *The Big Year; Counting Your Customers* (Saturday Evening Post); *Chromspun* (Eastman Chemical Co.); *A Page Out of Esquire* (Esquire Magazine); *National Lumber Mfrs. Assn.; Black & Decker* (VanSant Dugdale); *Union Bag-Camp Paper Corp.* (Smith, Hagel & Knudsen); *ANA* (American National Advertisers). FILMOGRAPHS: *Give & Take* (Eastman Kodak); *Trouble in Paradise* (Institute of Life Insurance); *The Happy History of Harry Hawthorn* (Dow Chemical Co.); *Total Selling* (Raybestos); *Very Big on Flavor* (Bordens); *Meet the Family* (Motorola); *Golden Jubilee* (Frigidaire).

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ROGER WADE PRODUCTIONS, INC.

15 West 46th Street, New York 36, N. Y.
Phone: CIrcle 5-3040

Date of Incorporation: 1946

Roger Wade, *President*
Ralph Bell Fuller, *Vice-President*
Donald Lothrop, *Creative Still Photographer*

SERVICES: Production of industrial motion pictures (b&w and color); sound slidefilms; TV commercials. FACILITIES: Studio, editing rooms, dark rooms, Oxberry 16/35mm, animation stand, complete equipment and processing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Centennial* (Equitable Life Assurance Society of the U.S.); *This is Magic* (American Cyanamid Co.); *Family Security Regained* (Boston Safe Deposit and Trust Co.); *Mark 112—Fire Control System* (Sperry Gyroscope Co.). SLIDEFILMS: *Time Out to Sharpen Up* (Life Underwriters Training Council); *Beachhead to the Future* (Knickerbocker Federal Savings and Loan Assn.).

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Wilding Inc.

405 Park Avenue, New York, N. Y.
Phone: PLaza 9-0854

Huge Gage, *Vice-President*
Walter Lowendahl, *Executive Producer*

(See complete listing under Chicago area)

For the BEST in Film Production Sources
—Refer to These Review Pages in 1960!

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WILLARD PICTURES, INC.

45 West 45th Street, New York 36, N. Y.
Phone: JUdson 2-0430

Studio: (Editorial, cutting, projection, recording, animation) 550 Fifth Avenue, New York, N. Y.

Date of Organization: 1932

Branch Office: 1536 Connecticut Ave., N.W., Washington, D.C. John T. Gibson, *Representative.*

John M. Squiers, Jr., *President*
S. A. Scribner, *Vice-President*
S. H. Childs, *Treasurer*
Richard T. Kennedy, *Dir. Script Dept.*

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U. S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials. FACILITIES: Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Delta Orinoco* (Creole Petroleum Corp.); *Nassau House Party* (Lederle Laboratories Div., American Cyanamid Corp.); *Geigy, U.S.A.* (Geigy Chemical Co.); *Beyond Gauguin; Voyage to French Oceania* (Mrs. Sidney Legendre—Stanford Univ.); *Kenya* (Peabody Museum, Yale Univ.); *Intravenous Administration of Fluids; Preoperative Care; Postoperative Care; Eye Treatments; Ear, Nose and Throat Treatments; Oral Administration of Medications* (U. S. Navy). TV COMMERCIALS: for Colorforms (Kudner); Nurse Recruitment (National League for Nursing) and others.

WINIK FILMS CORP.

250 West 57th Street, New York, N. Y.
Phone: CIrcle 6-7360

Date of Organization: 1939

Leslie Winik, *Owner*

SERVICES: Complete sports library of stock shots. Producers of industrial films, sports shorts for theatrical release. FACILITIES: All production and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *1959 Davis Cup Matches* (Union Oil of Calif.); *Sports Hilites of 1959* (Seagrams); *Basketball Highlights of 1959* (Converse Rubber Co.); *New York Giants Football 1959* (Philip Morris); *National Football League 1959* (Ballantine Ale & Beer).

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WONDSEL, CARLISLE & DUNPHY, INC.

1600 Broadway, New York 19, N. Y.
Phone: CIrcle 7-1600

Date of Organization: 1957

Harold E. Wondsel, *President*
Robert W. Carlisle, *Vice-President in charge of Production*
Thomas Dunphy, *Vice-President in charge of TV Activities*

W.C.D. PRODUCTIONS: CONT'D.

Jack Lemmon, *Vice-President in charge of Sales*
Walter Kullberg, *Secretary-Treasurer*
John Affriol, *Production Manager*

SERVICES: Complete facilities and staff personnel for the production of all types of motion pictures including theatrical, industrial, documentary and television. FACILITIES: Our own large air-conditioned studio, ¼" and 35mm tape recording, complete camera, lighting and all other photographic equipment. Editing and film storage facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Last Clear Chance* (Union Pacific Railroad); *Multiple Packaging; Bondware Presentation* (Continental Can Co.); *In Search of Lincoln* (U. S. Information Agency); *Essential Oils of South America* (Fritzsche Brothers); *Harry S. Truman, 75th Birthday* (National Democratic Committee); untitled film (National Assn. of Insurance Agents). TV COMMERCIALS: for Beechnut Gum, Chef Boy-Ar-Dee, Borden's Malted Milk, General Electric's Steam Iron, Rotisserie, Refrigerators, Floor Polisher, Tang, Sal Hepatica, Bufferin, Remington Princess Shaver (Young & Rubicam); Hudson Pulp & Paper Co. (Norman, Craig & Kummel); Goodyear Mattress (Kudner Agency, Inc.); Dromedary Dates (Ted Bates & Co.); Jergen's Lotion, Texaco, American Machine & Foundry (Cunningham & Walsh); Lem (Rose-Martin); Kent Cigarettes—Spanish (Robert Otto & Co.); Florida Citrus Commission, Birds Eye Instant Baby Foods, Borden's Ice Cream, Cottage Cheese, General Milk, Glade, Pream, Post's Grape Nuts (Benton & Bowles); Frenchette & Italianette Salad Dressing (Cohen, Dowd & Aleshire); P & G Crisco, Fizrin (Compton Advg.); Helbros Watches (E. A. Korchnoy); Sheaffer Skripriter Ballpoint Pen (Batten, Barton, Durstine & Osborn); Armour Frankfurters (N. W. Ayer & Son); Bulova Sea King Watch, SSS, Nestle's Quik (McCann-Erickson); Mennen Dateline Deodorant (Warwick & Legler); Nationwide Insurance (Ben Sackheim, Inc.); Bisodol (SSC&B).

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SEYMOUR ZWEIBEL PRODUCTIONS, INC.

11 East 44th Street, New York 17, N. Y.
Phone: MUrray Hill 2-4450

Date of Organization: 1948

Seymour Zweibel, *President, Executive Producer, Director*
Susan Wayne, *Vice-President, Producer, Director*
Lillian Klass, *Secretary*

SERVICES: Production of industrial and theatrical motion pictures and sound slidefilms. FACILITIES: Complete 35mm and 16mm motion picture and sound slidefilm production. Still photo studios, art department, editorial services, sound recording, b&w and color laboratory.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Showdown at Pretty Pass; Something Special*, series (W. T. Grant Co.); *Accident Prevention*, series (Esso Standard Oil Co.); *Charge It*, series (J. C. Penney Co.). TV COMMERCIALS: for Hyde Sport Shoes.

(Also listed as Gotham Film Prods.)

New York State

Rampart Associates, Inc.

11 North Pearl St., Albany, New York
Phone: 3-3891

Philip Itzkow, *Executive Producer*

(See complete listing under New York City)

Buffalo, New York Area

ACADEMY-McLARTY PRODUCTIONS, INC.

45-47 Stanley Street, Buffalo 6, N. Y.
Phone: TAylor 3-0332

Date of Organization: 1934
Date of Incorporation: 1959

Branches: 333 South Warren St., Syracuse 2, N. Y. Phone: HArrison 2-6212. Thomas Fitzpatrick, Jr., *Executive in Charge*. 151 Majorca (Coral Gables), Miami, Florida. Phone: HIghland 4-5114. Willard D. Jones, *Executive in Charge, Production Manager*.

Franz E. Hartmann, *Pres. & Exec. Producer*
Henry D. McLarty, *Exec. Vice-Pres. Chg. Sales*
Norman B. Ross, *Production Manager*
Willard D. Jones, *Production Mgr., Miami*
H. Prentiss Crouse, *Chief Cameraman*
Robert Dufford, *Chief Recordist*
David Mark, *Writer-Director*
Theodore Katz, *Art Director*

SERVICES: A comprehensive film service from pre-planning to projection. Specializing in 16mm and 35mm motion pictures for sales training and promotion, public relations, education, fund raising and area development. Low budget "Cinegram" service. TV film and slide commercials. Tape, disc and film recording. Equipment rentals. FACILITIES: Sound stages in Buffalo, Syracuse and Miami. Arriflex, Bell & Howell, Maurer cameras. Rangertone ¼" tape recording; interlocked Stancil-Hoffman studio dubbers and recorders; Magnasync portable recorders; Maurer optical recording; hot press titler; 3 music libraries; studio and location lighting. Houston crane, animation stand, completely equipped 7-ton mobile unit.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Babcock Bessie Story* (Babcock Poultry Farm); *Coffee Break* (Cease Commissary, Inc.); *Eye of a Stranger* (Buffalo & Erie County United Appeal); *Ben Again; Set for the Sixties; Project 6A* (Carrier Corp.); *Tarco* (Tarrant Mfg. Co.); *The 300* (Interstate Coffee Corp.); *There Must Be a Reason* (Dunkirk Radiator Corp.); *Treasures of Riviera Beach* (Riviera Beach C. of C.). SLIDEFILMS: *S-T-S* (Stecher-Traung Lithograph Co.); *Cyclotherm Engineering* (Cyclotherm Boiler Co.). TV PROGRAMS: *Niagara Frontier At Worship*, 13 one-hour programs (WKBW-TV). TV COMMERCIALS: for Goodyear Tire & Rubber, Genesee Brewing, Fitzgerald Bros. Brewing, Kendall Refining Co., Marine Midland Trust Co., Onondaga County Savings Bank, Riviera Beach C. of C.

✻ this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue.

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HOLLAND-WEGMAN PRODUCTIONS

207 Delaware Avenue, Buffalo 2, N. Y.
Phone: MAdison 7411

Date of Organization: 1952

Edward J. Wegman, *Partner*
Sheldon C. Holland, *Partner*
James I. Allan, *Production Manager*
Paul G. Ent, *Director of Photography*
John V. Gates, *Cinematographer*
Andrew MacGowan, Jr., *Senior Writer-Director*
Norman Tolson, *TV Creative Director*
Zeb M. Pike, *Writer-Director*
John E. Bjarnow, *Art Director*
Floyd G. Stratton, *Laboratory Manager*
James G. Linnan, *Chief Sound Engineer*
Paul B. Davis, *Account Executive*

SERVICES: Producers of motion pictures and sound slidefilms from original research and concept to distribution. Permanent staff of 23 skilled creative motion picture people to plan, write and produce sales promotion, public relations, industrial, educational, fund-raising, medical and scientific films. Producers of commercials and syndicated programs for television, including storyboards, scripts, animation and jingles. Planning and production of national sales meetings and programs. FACILITIES: Completely integrated film production center. 50′ x 70′ x 34′ sound stage; 2 smaller studios for sound recording and insert shooting; 2 recording and mixing rooms; 6 editing rooms with Moviolas; 2 interlock screening rooms; 45-seat theatre; 16mm and 35mm blimped Mitchell and Arriflex cameras; Fearless Panoram dollies equipped with Worral heads; multi-channel magnetic film recording and mixing equipment; optical film recorders; 2 ¼" Ampex recorders; M-R mike boom with Telefunken microphone; art and animation facilities, including 16mm and 35mm Acme animation stand; 3 film music libraries; laboratory for processing negative and reversal, printing and edgenumbering.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *American Women . . . Partners in Research; Chairman's Annual Address; Opening of Bradford Plant* (Corning Glass Works); *Unitized Microfilm Systems; The Secrets of Miss X* (Haloid Xerox, Inc.); *Cypress Gardens Holiday* (Pennzoil Div., South Penn Oil Co.); *The Fourth Seacoast, Chapter V* (St. Lawrence Seaway Development Corp.); *Edge of Tomorrow* (Hobart College); *Yarn Making* (Lockport Felt Co.); *Channel Cats* (Silver Creek Precision Corp.); *Charity . . . Born of God* (Catholic Charities of Buffalo); *Your Full Share* (Rochester Community Chest); *Little Boy . . . Big Horn* (Niagara Falls Community Chest); *Jet Trainer* (Trainer Corp. of America); *Photoengraving Means Business*, animation sequence (Eastman Kodak Co.). SLIDEFILMS: *Make a Friend; How to Sell; Keep 'Em Coming* (Cooperative G.L.F. Exchange, Inc.); untitled films for Eli Lilly; Masonite; American Sterilizer (Dynamics of Selling, Inc.). TV FILMS: *Jr. Championship Bowling*, series (unidentified sponsor). TV COMMERCIALS: for Wildroot Cream Oil, Vam (Batten, Barton, Durstine & Osborn, Inc.); Charlie Weaver for Carling's Black Label (Lang, Fisher & Stashower); Duz, Procter & Gamble (E. W. Reynolds, Ltd.); Dunlop Tire & Rubber Co.; Keebler Biscuit Co. (Rumrill

HOLLAND-WEGMAN: CONT'D.

Co.); Labatt's "50"; Crystal; Pilsener; IPA (Ellis Advg.); Ashland Oil Refining (Comstock & Co.); United Cooperatives, Inc.; Liberty Bank of Buffalo (Barber & Drullard); City Loan (McCann-Erickson); Dairylea (Barlow Advg.); Standard Ale; Topper Beer (Wolff Associates, Inc.); Sanitized Spray (Gotthelf & Weil); Hickok Pocket Pal Razor; Porter-Cable Belt Sander.

TRI-J FILM PRODUCTIONS

15 Penfield Street, Buffalo 13, N. Y.
Phone: GArfield 6644

Date of Organization: 1956

Jerome J. Joseph, *Owner*

SERVICES: Complete production of motion pictures, live or animated and slidefilms from storyboard to screen to serve all needs. FACILITIES: 40′ x 50′ sound stage, 16mm synchronous cameras and sound recording unit, studio and portable lighting equipment, editing department, animation facilities. Portable equipment for location shooting anywhere.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Inside View* (Frontier Contact Lens); *Competition Driver* (Kendall Oil Refinery); *The Crash That Saves* (Protec-O-Matic Corp.); *Cutting the Ribbon* (Niagara Falls Museum). SLIDEFILM: *G.C. Fills the Order* (Graphic Controls).

Rochester, Syracuse, New York

Victor Kayfetz Productions, Inc.

1200 Westfall Road, Rochester 18, N. Y.
Phones: HIllside 5-0883, GReenfield 3-3000, ext. 534

Don Lyon

(See complete listing under New York City)

Rossmore Productions

179 Dove Street, Rochester, New York

Mrs. Helen Barker, *Manager*

(See complete listing under New York City)

Academy-McLarty Productions, Inc.

333 South Warren St., Syracuse 2, N. Y.
Phone: HArrison 2-6212

Thomas Fitzpatrick, Jr., *Executive in Chg.*

(See complete listing under Buffalo, N. Y.)

DISTRICT OF COLUMBIA

AMERICAN FILM SERVICES

2932 Cortland Place, N.W.,
Washington 8, D. C.
Phone: COlumbia 5-2564

Date of Organization: 1946

Henry V. Hoagland, *Owner-President*

SERVICES: 16mm film producers of educational and public relations films. FACILITIES: Distribute through regional educational film libraries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Summoned to Serve*, re-
sion (Andover-Newton Theological Semina

(LISTING CONTINUES ON FOLLOWING PA

MIDDLE-ATLANTIC STATES:

Paris Triennal, in production (Society of the Cincinnati); *Men in the Making* (The Peddie School); *October 6—A Day of Greatness* (Univ. of Virginia); *Presenting Bucknell* Bucknell Univ.).

District of Columbia: Cont'd.

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Atlas Film Corporation

714 Warner Building, 501 - 13th Street, N.W., Washington 4, D. C.

See complete listing under Chicago area)

CREATIVE ARTS STUDIO, INC.

814 H Street, N.W., Washington 1, D.C.
Phone: REpublic 7-7152

Date of Incorporation: 1942

Milton R. Tinsley, *President*
George W. Snowden, *Vice-President*
Lloyd B. MacEwen, *Treasurer*
Arthur C. Iddings, *Production Director*
Francis M. Harding, *Asst. Prod. Dir.*
Mel M. Emde, *Project Supervisor*
W. Wilson Taylor, *Project Supervisor*
William R. Duffy, *Project Supervisor*
Frank S. Stewart, *Technical Art Dept.*
William S. Brownlee, *Art & Design Dept.*
John J. Poland, *Photography Dept.*

SERVICES: Motion pictures—commercial, training, educational and informational; TV commercials; slidefilms and slides; charts; art work of all types; scripts; creative exhibits design; kit materials, etc. FACILITIES: 35mm and 16mm animation, still photography, titling, research and writing, designing and complete art service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Overworked Logger* (Federal Mediation & Conciliation Service); *Profits in Packaged Homes* (Home Mfg. Assn.); *Stop Driving Us Crazy* (Methodist Board of Temperance); *Designing a Better Tomorrow* (Henry J. Kaufman & Associates); *Protection Against Fallout* (Office of Civil & Defense Mobilization); *Pipelines, People & Progress* (Southern Natural Gas Co.); FILM REPORTS: (The Martin Company). FILMSTRIPS: *Dogs, Cats & Your Community* (Humane Society of the U. S.); *Enumeration Steps and Forms; Income No. 5; Interviews; Why Take a Census of Agriculture; Counting All Places Having Agricultural Operations* (U. S. Census Bureau); *NEA Convention Highlights 1959; Breakthrough to Better Schools* (National Education Assn.); *The Story of How Apples Grow* (VanSant, Dugdale & Co.); 33 training filmstrips (Army Pictorial Center). TV FILMS: *Fallout,* series of 12 (Office of Civil & Defense Mobilization).

NATIONAL FILM STUDIOS, INC.

105 11th Street, S.E., Washington 3, D. C.
Phone: LIncoln 6-8822

Date of Organization: 1953

Harold A. Keats, *President*
F. William Hart, *Managing Director & Treasurer*
Edward W. Alfriend, IV, *Vice-President*
Stanley Allen, *Vice-President*

SERVICES: Complete 35mm and 16mm motion picture production. FACILITIES: Completely equipped studio including air conditioned sound stage; equipment and personnel for studio or location production; editorial facilities; sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Help Wanted* (Maurer, Schuebel & Fleischer and International Union of Electrical Workers); *The Invisible World; Their City* (U. S. Information Agency); *George Meany Report* (Retail Clerks International Assn.); *Weather Scientists* (United World Films). TV FILMS: *Tommy Randolph Ice Carnival,* series (no sponsor indicated). TV COMMERCIALS: for Goodyear Tires (Young & Rubicam); Recruiting Spots (U. S. Department of Defense).

NORWOOD STUDIOS, INC.

926 New Jersey Avenue, N.W., Washington 1, D. C.
Phone: DIstrict 7-2992

Date of Organization: 1951

Philip Martin, Jr., *Pres., Exec. Producer*
Tom Burrowes, *Vice-Pres., Controller*
John J. O'Dowd, *Secretary*
Vaughn B. Coale, *Associate Producer*
Martin S. Konigmacher, *Associate Producer*
Carl Robinson, *Associate Producer*
Werner Schumann, *Associate Producer*
Glenn Johnston, *Director of Photography*
Boyd Wolff, *Head, Writing Department*
Ray Haney, *Director of Music*
Carl Fowler, *Head, Editorial Department*

SERVICES: Production of motion pictures for theatrical, non-theatrical and TV. FACILITIES: 35 and 16mm Mitchell cameras, lighting and grip equipment and transportation equipment. Editorial and projection facilities. Westrex and RCA sound recording. Sound stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Guild of Artist Musicians* (Guild of Artist Musicians); *Ballets: USA; Dance Jubilee* (U. S. Information Agency); *Our Ladies Shrine* (National Council of Catholic Men). TV FILMS: *Americans at Work,* series of 52 films (AFL-CIO).

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Reid H. Ray Film Industries, Inc.

438 Washington Building,
Washington 5, D. C.
Phone: DIstrict 7-8729

Frank Havlicek, *in charge.*

(See complete listing under St. Paul, Minn.)

TECHNICAL ANIMATION STUDIOS, INC.

934 Ellsworth Drive, Silver Spring, Md.
Phone: JUniper 8-5634

Date of Incorporation: January, 1959

Robert T. Sorrell, *President-Treasurer*
Mary-Esther H. Sorrell, *Vice-Pres.-Secretary*
Robert T. Fenwick, *Vice-President*
Samuel R. Magin, *Asst. Secretary*

SERVICES: Producers of complex technical animation for film producers, industry and government. Specializing in missile, nuclear and electronic programs; 16mm and 35mm, color and b&w. FACILITIES: 16mm and 35mm, color and b&w, animation stand. Full staff.

TECHNICAL ANIMATION: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Optimum Match* (General Electric Co.); *Aircraft Lubrication* (Sam Orleans & Assoc.—U. S. Navy); *TVA Revenue Bonds* (Sam Orleans & Assoc.—Tennessee Valley Authority); *Standardization, Engineering Planning* (U. S. Navy); *Big Joe* (National Aeronautics & Space Administration); *Discoverer No. 1* (Advance Research Projects Agency); Classified films for Westinghouse Electric Corp., Bendix Aviation Corp., General Electric Corp., U. S. Air Force.

United Film & Recording Studios, Inc.

425 - 13th St., N.W., Washington, D. C.

Ken Buchanan, *Washington Representative*

(See complete listing under Chicago area)

Video Crafts, Incorporated

(Videocraft Productions; Arthur Rankin, Jr. Associates)

1270—27th Street, N.W., Washington, D. C.

Barbara Freygang, *Representative*

(See complete listing under New York City)

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WASHINGTON VIDEO PRODUCTIONS, INC.

1637 Wisconsin Ave., N.W., Washington 7, D. C.
Phone: ADams 4-5737

Date of Incorporation: 1948

Branch Offices: CPO Box 710, Tokyo, Japan. Mr. Ian Mutsu. 203 Regent Street, London W1, England. Mr. Howard Connell.

George F. Johnston, *President*
James G. Lindsay, *Manager*

SERVICES: 35mm and 16mm color, b&w, silent and sound motion pictures. FACILITIES: Large stage, complete lighting, grip and camera equipment for 16mm and 35mm production. Cover U. S.; overseas production experience with emphasis on Far East.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Building For Safety* (Underwriters Laboratories); *Diesels* (U. S. Marine Corps); *Census Sixty* (U. S. Census Bureau); *The Allen-Bradley Story* (Allen-Bradley Co.); *Mailing Tomorrow* (Aerojet-General).

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Willard Pictures, Inc.

1536 Connecticut Ave., N. W., Washington, D.C.

John T. Gibson, *Representative*

(See complete listing under New York City area)

See Advertising Pages for Helpful Data

☆ Producers whose advertisements appear on other pages of this Annual Review Issue carry this special designation (*) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.

Metropolitan Baltimore

MILNER-FENWICK, INC.

3800 Liberty Heights Ave., Baltimore 15, Maryland
Phones: MOhawk 4-4221; LIberty 2-7117

Date of Organization: 1956

Ervin M. Milner, *President*
Robert T. Fenwick, *Vice-President*
Hoby Wolf, *Vice-President, Sales*
Gary Hughes, *Art Director*
Al Walker, *Production Manager*

SERVICES: Scripts, storyboards, live photography, recording, animation, titling, editing, scoring, sales presentations. FACILITIES: Complete sound stage; 70-acre private movie lot; 16mm and 35mm live photography; 16mm and 35mm animation stand. Full-time staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Introduction to the Service* (Internal Revenue Service); *New Age of Navigation* (Bendix Aviation Corp.); *Pneubin* (training film) (Geroter-May); *American English; Story of Gallaudet* (U. S. Information Agency); *Medical Genetics* (National Foundation); *Social Security in Russia* (U. S. Dept. of Health, Education & Welfare). SLIDEFILMS: *Northeast Weather Radar* (Bendix Aviation Corp.); *Heating Instrumentation* (Bacharach Industrial Instrument Co.). TV COMMERCIALS: for Gunther Beer (Lennen & Newell); Bunker Hill Beef, Holiday Cigarettes (Cargill, Wilson & Acree); Mercury (Kenyon & Eckhardt); Lunar 1 (Robert Kline Co.); Dodge Dealers (Brahms-Gerber); Conte Luna (Bozell & Jacobs). Animation, live photography, script, storyboard services performed for Westinghouse Electric Corp., Federal Aviation Authority, General Electric Corp., National Aeronautics & Space Administration, Advance Research Projects Agency.

MONUMENTAL FILMS & RECORDINGS, INC.

2203 Maryland Ave., Baltimore 18, Maryland
Phone: CHesapeake 3-2549

Date of Organization: 1950

John D. A'Herns, *President & General Manager*
Max Brecher, *Vice-President & Technical Director*
Vernon P. Spedden, *Director of Cinematography*
C. Wilbur Taylor, *Supervisor Sound Dept.*
William Englar, *Director of Recording & Mixing*
William Muth, *Director of Public Relations*
Edouard Hilbert, *Animation Director*
Thomas Meek, *Art Department*
Mae Guckert, *Director of Office Personnel*

SERVICES: Motion pictures, slidefilms and radio transcriptions for advertising, public relations, training and television. FACILITIES: 2 sound stages, 35mm BNC Mitchell, 3 Arriflex and Bell & Howell cameras, 1200 ft. 16mm Auricons, Cine Specials, dollies, blimps, script prompter, etc.; complete stage and location lighting; art department, animation stand; separate recording studio complete with interlock projection and 16mm magnetic tape, ¼" Ampex and Presto tape machines, complete Ampex stereo console and allied recording equipment. Western Electric eight-channel mixer, music library, etc.; complete Kinescope picture and sound facilities including off the air monitor; complete cutting rooms equipped with 16mm and 35mm Moviolas and hot splicers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Versatile Power Driver* (Black & Decker Mfg. Co.); *Baltimore, Progress Port U.S.A.* (Maryland Port Authority); *Ocean City Story* (Ocean City, Maryland); *Martin Security* (Martin Aircraft Corp.); *Farmorama* (Massey-Ferguson Co.); *Operation Greenspring* (Sinai Hospital); *Demolition with Controlled Explosives* (Burnbrae, Inc.); *Pre-Fab Window Wall* (Teefab, Inc.); *Hypospadias* (Dr. H. L. Mays and University of Maryland); *Jet Silencer Report* (Koppers Corp.); *The McDonogh Story* (McDonogh School); *Inaugural Jet Flight* (American Airlines). TV FILMS: *This Is Baltimore; The Colt-Giant Championship Game* (Westinghouse Broadcasting Corp.). TV COMMERCIALS: for National Lumber Assn. (VanSant, Dugdale Co.); National Beer (W. B. Doner & Co.); Gunther Beer (Lennen & Newell); King Household Products; Porter-Chemcraft Sets (H. W. Buddemeier Co.); Lively Limes (Peter Torriere, Advg.); Baltimore Federal Savings & Loan (Emery Advg. Co.); Cloverland Milk (Bozell & Jacobs); Beer 'n Skittles (U. S. Brewers Foundation).

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STARK-FILMS

537 N. Howard Street, Baltimore 1, Md.
Phone: LE 9-3391

Date of Organization: 1920

Milton Stark, *President*
Rose S. Stark, *Secretary*
Robert M. Stark, *Treasurer*
Casper Falkenhan, *Production Manager*
Harold Elkin, *Purchasing, Personnel Mgr.*

SERVICES: Produce 16mm color, b&w silent and sound films. Sound, silent slidefilms. Trained personnel available in Eastern U. S., anyplace in the world. FACILITIES: Small, modern studio; complete camera, production and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Twin-Filling Magic* (Maryland Baking Co.); *Automatic Armature Winding* (Able Winding Co.); *Marvelous Machines* (Hayssen Mfg. Co.); *Electronic Traffic Control* (Canadian Broadcasting Commission); Untitled (American Dairy Assn.).

New Jersey

FIORE FILMS

128 Mallory Avenue, Jersey City 4, N. J.
Phone: HEnderson 2-4474

Date of Organization: 1951

Branch Office: Room 1005, 723 Seventh Ave., New York 19, N. Y. Phone: COlumbus 5-8764. William Kohler, *Executive in charge.*

Al Fiore, *Production*
M. A. Fiore, Sr., *Executive Director*
Will Kohler, *Photography & Sound*
Dolores Agresti, *Distribution*

SERVICES: 35mm and 16mm educational and documentary, public service films, b&w or color, for industry, TV, public relations, religious and civic organizations. Sound slidefilms; animation; TV commercials. FACILITIES: Complete 35mm and 16mm filming and editing equipment, 70′ x 110′ sound stage.



FIORE FILMS: CONTINUED

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sherlock McKanick Addender* (Standard Motors, Inc.); *Modern Tiling* (Mastro Plastic Corp.); *Fun in Foam* (Perma-Foam, Inc.); *Swedish Packing* (Can Meat Corp.); *Plastic Economies* (Lane & Young, Inc.). TV COMMERCIALS: for Western Stamping Co. (Friend-Reiss Advg.); Art Crayons Ltd. (Sargent Co.); Quaker City Dog Food (Mackes & Taylor Advg.); Spooky Drawing Games (Wonder Art Co.).

JERRY LONG PRODUCTIONS, INC.

509 Valley Street, Maplewood, N. J.
Phone: SOuth Orange 3-5715

Date of Organization: 1946
Date of Incorporation: 1956

Arthur J. Long, *President*
Richard W. Lawall, *Vice-President*
Gaylord Welker, *Secretary*
Daniel H. Beckham, *Treasurer*
Donald A. Burns, *Sales Manager*

SERVICES: Complete audio-visual service in 16mm and 35mm motion pictures, filmstrips and slides for business, industry, education and TV. Image building public relations films, sales and training films. Specialization in editorial work to update old productions. FACILITIES: Full creative and production from script through release printing. Sound stage, scenic dock, editing rooms, artist's studio; Auricon, Mitchell equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Consultant to Twenty Million; Virus and Tissue Culture; Building for the Future* (Schering Corp.); *In the Balance; Fifty Years on the Beam* (Ohaus Scale Corp.); *To the Edge of Outer Space* (Reaction Motor Div., Thiokol Chemical Corp.); *New Developments in Joint Sealants* (Thiokol Chemical Corp.); *Sesqui-Centennial Parade* (City of Orange, N. J.).

STAR INFORMATIONAL FILMS

240 West Front Street, Plainfield, N. J.
Phone: Plainfield 5-8343

Date of Organization: 1955

Arthur Krienke, *Owner*

SERVICES: Industrial, sales and public relations films from script to screen. FACILITIES: 16mm Mitchell and Cine Special cameras; stop motion, time-lapse equipment; special camera stands; microscopic equipment; tape and synchronous recorders; title and special effects stands; cutting rooms, lighting equipment, special effects and model shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Planning Your Future* (Corn Products Co.); *The Instrumentation of a Widget* (Instrument Society of America); *Your Eastern Star Home* (N. J. Chapter Order of the Eastern Star); *Gymkahnna '59* (Continental Motors, Inc.).

{LISTINGS CONTINUE ON FOLLOWING PAGE}

MIDDLE-ATLANTIC STATES:

New Jersey Studios: Cont'd.

ON FILM, INC.

33 Witherspoon Street, Princeton, N. J.
Phone: WAlnut 1-7800

Date of Organization: 1951

Branch Office: 315 East 55th Street, New York, N. Y. Phone: PLaza 9-2330. Allan Riley, Morton Schaps.

Robert Bell, *President*
Frederick Johnston, Jr., *Treasurer*
Tracy Ward, *Dir. of Research & Devel.*
Gustave Eisenmann, *Producer*
Alfred Califano, *Producer*
Thomas Spain, *Producer*
Martin Berman, *Producer*
Mary Fairley, *Coordination*
Carlo Arcamone, *Supervising Editor*
Moses Weitzman, *Dir. of Optical & Animation Department*

SERVICES: Creation, production and distribution of motion pictures, sound slidefilms and TV commercials for industry, government, agriculture and television. Public relations, sales promotion, special purpose, merchandising, medical and training films. FACILITIES: 16mm and 35mm cameras, 5500 sq. ft. sound stage, animation stand and camera, magnetic recorders, art department, staff writers, directors, editors and artists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pittburgh* (Pittsburgh Bicentennial Assn.); *Aluminum Is Not Only Aluminum* (Aluminum Co. of America); *Dedication* (General Atomics Div., General Dynamics Corp.); *Triga* (General Dynamics Corp.); *The Waiting People* (New Jersey Rehabilitation Commission); *New Girl* (The President's Committee on Government Contracts). TV COMMERCIALS: for Johnson & Johnson (Young & Rubicam, Inc.); Armstrong Cork Co.; Coty, Inc.; National Gypsum Co.; U. S. Steel Corp. (Batten, Barton, Durstine & Osborn, Inc.); Aluminum Co. of America (Ketchum, MacLeod & Grove, Inc.); Delco-Remy Div., General Motors Corp. (Campbell-Ewald Co.); Pro-Phy-Lac-Tic Brush Co. (Lambert & Feasly, Inc.); Watchmakers of Switzerland (Cunningham & Walsh, Inc.).

*

THE PRINCETON FILM CENTER, INC.

Bridge Point Road, Princeton, New Jersey
Mailing Address: 252 Nassau St., P. O. Box 431, Princeton, New Jersey
Phone: WA 4-3550

Date of Organization: 1940
Date or Incorporation: 1946

Gordon Knox, *President*
Justin Herman, *Vice-President*
Ann Hogarty, *Secretary*

SERVICES: Production and distribution of special purpose and TV films. FACILITIES: Production on location or in studio as required; mobile production unit with Western Electric sound truck, generator, lights, camera equipment, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Woods Across the River* (Palisades Interstate Park Commission);

PRINCETON FILM: CONTINUED

Without You, tentative title (Welfare Federation of New Jersey); *Sonic Boom Story* (Convair Div., General Dynamics Corp.); *The Corporate Image*, 12 additional training films in production for business (self-sponsored for syndication).

PENNSYLVANIA

Metropolitan Philadelphia

CLOSE AND PATENAUDE

1617 Pennsylvania Blvd., Philadelphia 3, Pa.
Phone: LOcust 8-4224

Date of Organization: 1956

E. Burt Close, *Partner*
Joseph A. Patenaude, *Partner*
David J. Flood, *Director of Films*
Robert A. Wood, *Art Director*
Frank A. Wagner, *Creative Director*

SERVICES: Production by Magniscene (C & P Phonoproducts, Inc. Div. of Close and Patenaude) technique, involving use of cut-out figures, props, etc., or by flat art, of sound filmstrips and filmed TV commercials; motion pictures; creative direction of live and filmed meetings and sales presentations; ready-to-use filmstrips for sales training and sales meetings. FACILITIES: Photographic studio for production of filmstrips; facilities available for production of motion pictures and TV commercials, tape recordings and tape reproduction.

RECENT PRODUCTIONS AND SPONSORS

FILMSTRIPS: *What Every Woman Wants* (James Lees & Sons); *CCC* (Ohio Oil Co.—N. W. Ayer & Son); *Right* (Philadelphia Inquirer); *Right Spot for a Bright Future* (Camden Courier-Post—Gray and Rogers); *A Home of His Own* (Main Line Homes—Lavenson Bureau of Advg.); *Champion* (Insurance Company of North America); *"501" Carpet Nylon and Blankets of "Orlon"* (E. I. duPont de Nemours & Co., Inc.). *Go for 2*, 5 films and dealer sales promotion programs (Chrysler Airtemp distributor); *Two Hundred on Altred*, 6 films; *The Sale That Turned the Tide* (C & P Phonoproducts, Inc.). Production and staging of Chrysler Airtemp National Distributor Sales Conference, 1959. TV COMMERCIALS: for James Lees & Sons; Valspar Corp.

De FRENES COMPANY

1909 Buttonwood Street, Philadelphia 30, Pennsylvania
Phone: LO 3-1686

Date of Organization: 1916

Joseph De Frenes, *President-Treasurer*
Michael Levanios, Jr., *Vice-Pres., Prod.*
Richard De Frenes, *Secretary-Cameraman*
Harry E. Ziegler, Jr., *Animation Director*
Stephen A. Ciechon, *Writer-Director, Editorial Chief*
Robert R. Smith, *Director-Cameraman*
Paul A. Litecky, *Chief Sound Engineer*
Henry D. McKee, *Artist-Animator*
Leonard E. Cooper, *Artist-Animator*
Charles Williams, *Artist-Animator*
Joseph X. Leirer, *Cameraman*
Frank D. Pugliese, *Cameraman*
Salvatore J. Visalli, *Animation Cameraman*
James W. Fabio, *Animation Cameraman*
Russell K. Spear, *Office Manager*

SERVICES: Complete motion picture and slidefilm production from script to finished film. Specialists in the production of motivation, TV and training films for business, associations and government agencies. 30 full time staff employees. FACILITIES: Fully equipped, spacious sound stage and complete location equipment for 16mm and 35mm color or b&w production; art and animation department with 3 animation stands; special effects department; five 35mm magnetic or optical RCA sound channels; modern 16mm and 35mm laboratory; lighting equipment available for rental; music library; film storage vault; carpenter and machine shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Target Intelligence in Action* (U. S. Air Force); *Assignment—Outer Space* (General Electric Co.); *The U. S. Naval Engineering Experiment Station; Basic Electricity*, series (U. S. Navy); *Downrange Anti-Missile Measurement Program* (Radio Corp. of America). Numerous missile and space program films for: General Electric; Radio Corp. of America; Burroughs; Westinghouse. TV COMMERCIALS: for Fels; Mrs. Paul's (Aitkin-Kynett); Wise Potato Chips (Lynn); Big Brothers; Boscul Tea.

INDEPENDENCE FILMS, INCORPORATED

1617 Pennsylvania Blvd., Philadelphia 3, Pa.
Phone: LOcust 4-2686

Date of Organization: March, 1956

John E. De Frenes, *President*
Maria V. De Frenes, *Secretary-Treasurer*
John McCullough, *Creative Director*
Savino A. Vergoglini, *Editorial & Recording Chief*

SERVICES: 16mm and 35mm motion pictures for industry and television; sales promotion, public relations, educational and technical. Representatives for foreign-made animation (Italian and Japanese). Recording and re-recording services. FACILITIES: Extensive music library, editing; music scoring; slidefilms; stills; scripts, storyboards and animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Helping Hands* (The Holy Cross Mission Society); *Something for the Girls* (Lassie Leagues, Inc.); *The Army's Talos; The Talos Defense System; DEP Review; Missile Test Center* (Radio Corp. of America); untitled films for The American Machine and Foundry Co.; E. I. duPont de Nemours & Co., Inc.; Al Paul Lefton Co., Inc.; James Lees & Sons; Reading Railroad; W. B. Doner & Co.

AL KANE PRODUCTIONS, INC.
(Story-Told Film Div.)

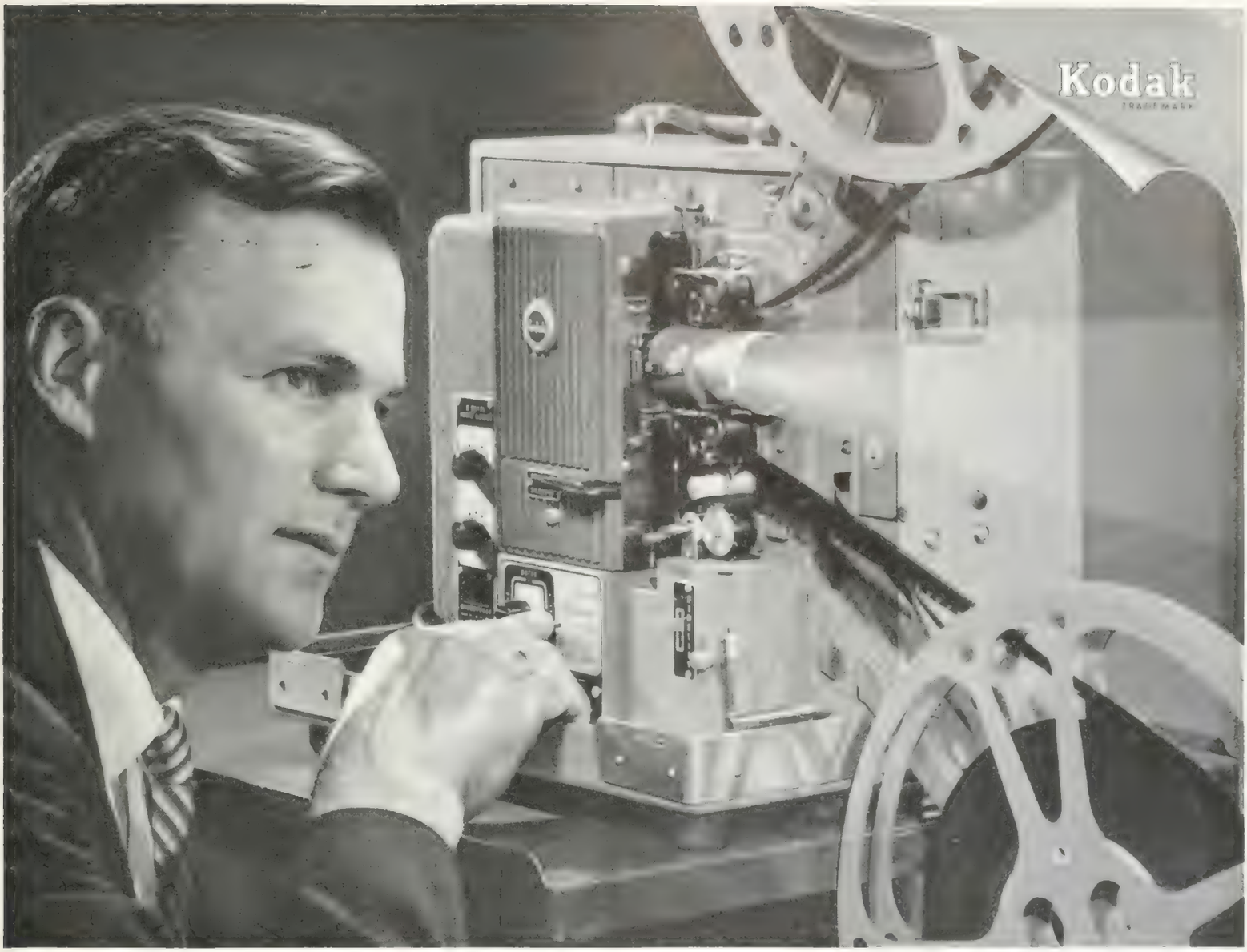
1526 Sansom Street, Philadelphia 2, Pa.
Phone: LOcust 3-0222

Date of Organization: 1949
Date of Incorporation: 1954

Albert M. Kane, *President-Treasurer*
Margaret A. Kane, *Vice-President*
James J. Davis, *Secretary*

SERVICES: 16mm and 35mm color and b&w films for business, industry, government and television, commercials, programs or series; public relations, educational, scientific, medical and sales promotion; Kinescope recording. FACILITIES: Writing, direction and production;

(LISTING CONTINUES ON FOLLOWING PAGE)



How to demonstrate the big, the complex

EVERYWHERE AT ONCE!

How do you get fast, widespread demonstration of a new electronic product, for example, when the product isn't the kind a salesman can carry easily, and when live demonstration isn't always convenient?

The National Cash Register Company did it by shipping 275 Kodak Pageant 16mm Sound Projectors into its branch offices throughout the United States and Canada. And hundreds of NCR salesmen swung into action with a 31-minute demonstration film.

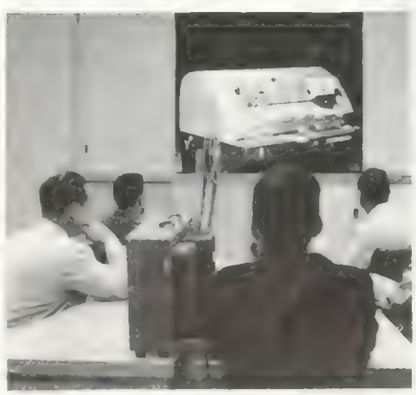
Results? The road to sales was shortened considerably.

And something else happened:

Not one complaint has been reported about any of the 275 Kodak projectors. Not one maintenance complaint. Not one operating complaint.

But then, Kodak Pageant Projectors don't get in the way of selling. Salesmen don't need to fumble with parts, because reel arms, belts, cords are all permanently attached. Even the film threading path is printed right on the projector. And permanent factory lubrication minimizes maintenance, eliminates need for oiling, ends lube record-keeping forever.

See how smoothly your sales presentations will run on a Pageant. Call your Kodak A-V dealer today or tomorrow and let him demonstrate how easy it is to operate this machine. Or for a fact-filled folder, write:



The NCR salesman switches on his Kodak Pageant Sound Projector and his presentations roll smoothly and uninterrupted for *National's* new electronic bank posting machine—*The Post-Tronic.*

Kodak Pageant Projector 〉 **EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.**

MIDDLE-ATLANTIC STATES:

AL KANE PRODS., CONT'D.

1800 sq. ft. sound studio and editing; single and double system sound cameras, magnetic film recording and lighting; portable equipment for on-location shooting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Strick-Tainer, the Common Denominator* (Strick Trailers Div., Fruehauf Trailer Co.); *Hours to Live and Pitchometer* (Associated Hospital Service of Philadelphia Blue Cross). TV FILMS: *Land Where Our Fathers Died; The Thinking Man; The Dignity of Labor* (First Presbyterian Church of Germantown). TV COMMERCIALS: for S. Stein (Petrik and Stephenson); R. Fabiani (Philadelphia Lyric Opera Co.); MAB Paint Stores.

PHOTO ARTS PRODUCTIONS, INC.

2330 Market St., Philadelphia, Pa.
Phone: LOcust 3-3696

Date of Organization: January, 1953

Walter E. Dombrow, *President*
John J. Burke, *Vice-President*
George M. Adams, *Secretary-Treasurer*
Deanne Schwartz, *Production Manager*
George Steele, *Sales Manager*
Barbara Hartman, *Film Expediter*
John Ferlaine, *Art Director*

SERVICES: 16mm and 35mm films for business, industry and TV; sales promotion, sports, educational and TV film series in color and b&w. FACILITIES: Complete creative production facilities; drive-in 3,000 sq. ft. sound stage; 16mm and 35mm blimped studio cameras; ¼" Ampex sync recorders.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Talk with Mr. D* (Standard Press Steel); *Over the Plate* (Dairy Council); *Power of People* (McCormick Tea); *Penn Football; Penn Relays* (Univ. of Pennsylvania); *City Champs* (Blue Cross-Blue Shield); *S.M.A.* (Wyeth, Inc.); Fairmont Park (Park Commission); *Fightin' Braves; Rodeo Kings; Sports Thrills; Miller Golf Open; Trouble Shooting with Paul Harney; Pro Bowl Classic; Hydroplane Unlimited* (Miller Brewing Co. — Cine Sports); 14 Training Films (Philadelphia Eagles). TV FILMS: *The Big Idea*, series; *Fifth Fathoms*, series (Young Dev. Co.). TV COMMERCIALS: (Series) for Abbotts Ice Cream & Milk; Mrs. Smith's Pie; Plymouth Golf Ball (Foley Agency); Esslinger Beer; McCafferty Ford; Felton Sibley Paint; Supper Club of America; Bristol Play House; Kissing; White Cap Pine Oil (J. C. Cox Agency); Prince Macaroni.

Metropolitan Pittsburgh

*

C-W Productions, Inc.

Penn Sheraton Hotel, Pittsburgh, Pa.
Phone: GRant 1-3696

George Heid, *Manager*

(See complete listing under Chicago area)

Gilbert Altschul Productions, Inc.

530 Sixth Ave., Pittsburgh 19, Pa.
Phone: GRant 1-0933

Ralph Maitland, *in charge*

(See complete listing under Chicago area)

THE ANIMATORS

1104 Keenan Building, Pittsburgh 22, Pa.
Phone: EXpress 1-2550

Date of Organization: April, 1959

Dale H. Thompson, *Partner*
Robert A. Wolcott, *Partner*
Patricia A. Taylor, *Partner*

SERVICES: 16mm and 35mm animated and live films for industry and television, educational and public relations films, sound slidefilms and filmographs, slides, television commercials, color and b&w production. FACILITIES: Complete creative, writing, art and editorial; Oxberry 16mm and 35mm animation stand; screening room, art studios, other facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Distribution Services* (Westinghouse Electric Corp.). SLIDEFILMS: *Song of the Salad* (H. J. Heinz Co.); *Off the Launching Pad* (Formed Steel Tube Institute); *Resources of BBDO* (Batten, Barton, Durstine & Osborn, Inc.); *Megatown* (Westinghouse Broadcasting Co.).

MODE-ART PICTURES, INC.

1022 Forbes Street, Pittsburgh 19, Pa.
Phone: EXpress 1-1846

Date of Organization: 1938

Branch Office: 1904 Preuss Road, Los Angeles 34, Calif. F. M. Joyce, *Repr.*

James L. Baker, *President*
Robert L. Stone, *Executive Vice-President*
August A. Borgen, *Vice-Pres., Sound*
H. John Kemerer, *Vice-President*
Florence E. Baker, *Secretary & Treasurer*

SERVICES: 16mm and 35mm educational, public relations, sales promotion and TV production. FACILITIES: Complete 16mm and 35mm editorial (1, 2 or 6 head Moviolas), camera, lighting and mobile equipment, including 1800 amp generators. Recording facilities include synchronous ¼" and 35mm magnetic to 16mm and 35mm optical.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Steel Pipe—At Your Service* (Bethlehem Steel Co. Inc.); *Porter Serves Industry* (H. K. Porter Co.); *Building With Stainless* (Allegheny Ludlum Steel Corp.); *What It Takes* (Westinghouse Electric Corp.).

WARREN R. SMITH, INC.

210 Semple Street, Pittsburgh 13, Pa.
Phone: MUseum 3-6300

Date of Organization: September, 1952

Warren R. Smith, *President*
F. K. Ross, *Vice-President*
J. K. Walker, *Treasurer*
J. Pittavino, *Secretary*
Daniel Grice, *Sales Manager*

SERVICES: 16mm and 35mm motion pictures for business and industry; slidefilms; editorial and animation. FACILITIES: 16mm laboratory; 16mm and 35mm photography; magnetic and optical sound recording and mixing; studio, screening, editorial rooms; production workshop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Idea Mine* (U. S. Steel Corp.); *Facts About Home Heating* (Wiegand Co.). SLIDEFILMS: *Pittsburgh Steel* (Thomas Strip). TV FILMS: *Naturalization Ceremony; Max Eastman, Heritage Program* (WQED).

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Wilding Inc.

3 Gateway Center, Pittsburgh, Penna.
Phone: GRant 1-6240

Karl Kuechenmeister, *District Manager*

(See complete listing under Chicago area)

Other Pennsylvania Cities

NORTH AMERICAN FILM CORPORATION

106 East 10th Street, Erie, Pennsylvania
Phone: GLendale 2-6493

Date of Organization: 1953

Don Lick, *President*
Clint Bebell, *Secretary-Treasurer*
Don Okel, *Production Supervisor*

SERVICES: Complete motion picture and sound slidefilms services, script to screen. FACILITIES: Full production unit for location or studio shooting; lab for processing and printing 16mm negative, positive, reversal; recording facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Tee Turner* (Erie Tool Works); *There Comes a Time* (St. Vincent Hospital); *Put Your Foot in It!* (Tempo Products Co.); *Fire-Minute Assembly* (Deluxe Metal Furniture Co.). SLIDEFILMS: *Bank Check Prequalification* (Addressograph-Multigraph Corp.).

WALTER G. O'CONNOR COMPANY

100 North Cameron St., Harrisburg, Pa.
Phone: CEdar 4-5925

Date of Organization: 1953

Walter G. O'Connor, *President*
Vernon C. Hoyt, *Vice-President*
Donald B. McElwain, *Camera Dept. Head*
Frank Taylor, *Sound Dept. Head*

SERVICES: Motion pictures, slidefilms, TV commercials, newsreels, disc recordings. FACILITIES: 3,000 square feet studio space including sound stage; post-recording, projection, sound recording and mixing rooms; editing; animation stand; complete basic filming equipment; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Guardian of Your Money* (Pennsylvania Bankers Assn.); *A New Concept in Highway Marking; A 20th Century Concept* (Wald Industries); *United Fund Presents* (United Fund); Untitled (L. B. Smith Corp.). TV COMMERCIALS: for Dauphin Deposit Trust Co.; State Capital Savings & Loan; Camp Hill Shopping Center; M. Harvey Taylor & Son; Dauphin County Republican Committee; Republican State Committee.

VIRGINIA

TV & MOTION PICTURE PRODUCTIONS, INC.

117 East Main St., Richmond, Virginia
Phone: MIlton 3-4444

Date of Organization: September, 1955

John C. Wood, *President*
Robert E. Kennedy, *Vice-President*
Heros A. Pohlig, *Vice-President*
Susanne D. Wood, *Secretary-Treasurer*

SERVICES: Industrial, public relations, stock-

TV & MOTION PRODS., CONT'D.

holder relations films; sound slidefilms, slide presentations; TV commercials; TV slide commercials; TV newsclips. FACILITIES: Complete 16mm b&w laboratory equipment, editing, studio, lights and complete sound system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Highlights of 1959; All-Aluminum Aircraft Hanger* (Reynolds Metals Co.); Untitled training film (Thalhimers Dept. Store). SLIDEFILMS: *3 Tried* (Chesapeake & Potomac Telephone Co.); *Presentation* (Eskimo Pie Corp.). NEWSREELS: for Robertshaw Fulton Controls Co., Philip Morris, Inc., Chesapeake & Potomac Telephone Co., Reynolds Metals Co. TV COMMERCIALS: for Reynolds Metals Co. (Clinton E. Frank); Southern Lightweight Aggregate Corp. (Cabell Eanes); Gwaltney Franks (Zimmer, McClaskey, Frank); Sam McDaniel & Son (Cargill, Wilson & Acree); Southern States Co-operative; American Red Cross; Community Chest.

FLORIDA

Fletcher Smith Studios, Inc.

1000 South Federal, Ft. Lauderdale, Fla.
Phone: JA 2-6774

Date of Organization: 1959

Fletcher Smith, *President*

(See complete listing under New York City)

RUSSELL-BARTON FILM COMPANY

4853 Waller St., Jacksonville, Florida
Phone: EVergreen 9-0331

Date of Organization: February, 1953

Gerden O. Russell, *President*
Marjorie D. Russell, *Vice-President*
Donald E. Barton, *Secretary-Treasurer*
Neil Russell, *Sound Department*
Lawrence Smith, *Photography*
David J. Hill, *Laboratory*

SERVICES: Motion picture photography 16mm and 35mm color and b&w. Sync sound recording; color and b&w motion picture laboratory. FACILITIES: 40′ x 60′ x 18′ studio; sound control and screening rooms; 16mm and 35mm sound and silent photography equipment; complete editing; 16mm and 35mm b&w processing; 16mm and 35mm b&w and color printing; optical re-recording, edgenumbering.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Jacksonville Story*, Russian version (Jacksonville Area Chamber of Commerce); *Temperature Adjustment* (Allied Gasoline Retailers Assn.); *Smoking* (Florida Cancer Society); *Signal One* (Florida Forest Service); *Gator Bowl Game* (Gator Bowl Assn.). TV COMMERCIALS: for King Edward Cigars; Jacksonville Downtown Council (Newman, Lynde & Associates); Foremost Dairy (Batten, Barton, Durstine & Osborn, Inc.); Winn-Dixie; Wynn's Friction Proofing; Sunnyland Sausage (Dennis, Parsons & Cook); Sanford Hall; Duval Appliance (Jelinek Agency); Pearce-Uible Homes (Harry Radcliff Agency); Springfield Atlantic (Pendall Agency); Barnett National Bank (Bacon, Hartman & Vollbrecht); Velda Milk (Jack Cavenaugh); Allied Homes (Crisp, Harrison Agency); McDuff Appliance (WJXT); Sunbeam Bread; Ellinor Village; Sea-Bo Wine; Steer Room; State of Florida; Shamrock Oil.

Metropolitan Miami, Florida

Academy-McLarty Productions, Inc.

151 Majorca (Coral Gables) Miami, Florida
Phone: HIghland 4-5114

William D. Jones, *Executive in Charge, Production Manager*

(See complete listing under Buffalo, N. Y.)

*

Jack Lieb Productions
(Producers Film Studios)

10301 E. Bay Harbor Drive, Miami Beach 54, Florida
Phone: UNion 6-3009

(See complete listing under Chicago area)

RAINBOW PICTURES, INC.

1540 Levante Ave., Coral Gables 46, Florida
Phone: MOhawk 5-3524

Date of Organization: 1948

Walter Resce, *President & General Manager*
Ruth B. Resce, *Secretary-Treasurer*
Arthur P. Smith, Jr., *Vice-President*
Oscar Barber, *Production*

SERVICES: Complete 35mm and 16mm productions of theatrical, television, industrial and educational films. Script writing and editing. Complete 35mm and 16mm color and b&w animation services. FACILITIES: 70′ x 110′ air conditioned soundproof stage, 28′ ceiling. 35mm BNC Mitchell, 35mm N. C. Mitchell, 35mm Arriflex, 16mm Mitchell, 16mm Bell & Howell Filmos; 35mm RCA magnetic sound; 16mm Reevesound; 35mm Moviolas with double picture head and double sound head both optical and magnetic. Same Moviola in 16mm. Oxberry animation stand, Oxberry animation camera. Large screening room for 35mm and 16mm films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Marine Borers* (U. S. Navy); *Reynolds Aluminum* (Clinton E. Frank); *U. S. Border Patrol* (Sam Gallu). TV COMMERCIALS, for: Regal Beer (Tally Embry Advg. Agency); Royal Castle.

*

Van Praag Productions, Inc.

3143 Ponce de Leon Blvd., Coral Cables, Miami, Florida
Phone: HIghland 4-3191; TWX MM-494

Maurice Van Praag, *General Manager*

(See complete listing under New York City)

Orlando & Sarasota, Florida

WURTELE FILM PRODUCTIONS

2302 Diversified Way, Orlando, Florida
Mailing Address: P. O. Box 504
Phone: GArden 2-9755

Date of Organization: 1938

Harold S. Wurtele, *Owner, Executive Prod.*
Elizabeth G. Wurtele, *Production Assistant*
M. A. McDaniels, Jr., *Production Assistant*
Wynk Boulware, *Art Department*

SERVICES: Producers of 16mm sound motion pictures—black and white and color—Commercial, educational, industrial, institutional, promotional and television. FACILITIES: Sound stage, screening room, editing room, camera truck. Equipment: Auricon-Pro sound camera; Maurer professional camera; Cine Kodak Special cameras; Filmo-70 cameras; Maurer 16mm optical recording system; magnetic film and tape recorders; location lighting equipment, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Stetson's Diamond Jubilee; Fountain for Youth* (Stetson Univ.); *Fun Playing Volley Ball* (Marjorie E. Fish); *Flooring and Floor Coverings* (United Brotherhood of Carpenters & Joiners of America); *Resection of Carcinoma of Duodenum* (Drs. Moody & McLeod); *Tangerine Bowl Game* (Missouri Valley College).

MORGAN-SWAIN, INCORPORATED

1938 Laurel Street, Sarasota, Florida
Mailing Address: P.O. Box 2384
Phone: RIngling 7-2141

Date of Organization: 1954

Duncan J. Morgan, *President*
Hack Swain, *Vice-President*
Marie Swain, *Vice-President*
Ernest Whitman, *Audio Engineer*
Tony Swain, *Production*
LeRoy Crooks, *Director Photography*

SERVICES: 16mm films for business, industry and TV, educational, medical and scientific, public relations and sales promotion; TV commercials in color and b&w. Foreign language translations, original music tracts, recordings for commercial market. FACILITIES: Creative, production and recording facilities; music libraries; 3 Ampex tape recorders; 4 magnetic film recorders; magnetic film mixer; Arriflex cameras; 1600 sq. ft. sound stage; complete interlock facilities for post syncing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Technique of Fitting Concentra Corneal Lenses*, Spanish & English (Obrig Laboratories); *State Road Practices* (Fla. State Road Dept.); *Suwanne Holiday* (Fla. Development Commission); *Everglades, Western Water Gateway* (Collier Development Corp.). SLIDEFILMS: *Port St. Lucie; Port Charlotte* (Mackle Co.); Untitled (United Fund of Tampa).

GEORGIA

CHARLES D. BEELAND COMPANY

70 — 4th Street, N.W., Atlanta 8, Georgia
Phone: TR 5-9088

Date of Organization: 1938

Charles D. Beeland, *Executive Producer*
Douglas Fithian, *Assoc. Producer-Writer*
Elizabeth Beeland, *Accounting*
Paul B. Smith, *Chief Editor*
C. Ed Bangs, *Electrical Supervisor*

SERVICES: 16mm and 35mm advertising, public relations and training motion pictures; sound slidefilms; TV commercials; theatrical short subjects. FACILITIES: 16mm and 35mm cameras, lighting equipment, sound recording, editing, animation, creative staff.

(LISTING CONTINUES ON FOLLOWING PAGE)

SOUTHEASTERN STATES:

(ATLANTA, GEORGIA AREA)

CHAS. BEELAND: CONTINUED

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Shoppers Paradise; Men and Machines* (Lenox Square, Inc.); *Oral Prophylactic Techniques; Industrial Medicine in Action* (U. S. Air Force); *Design X10-99* (Avondale Mills). SLIDEFILMS: *A Gift to the Living; I Am a Monument* (Elberton Granite Assn., Inc.). TV FILMS: Untitled, series of 9 (Rich's, Inc., through Liller, Neal, Battle & Lindsey Agency).

CARTER AND GALANTIN OF GEORGIA, INC.

752 Spring Street, N.W., Atlanta 8, Georgia
Phone: TRinity 5-7144

Date of Incorporation: July, 1958

Subsidiary: Atlanta Film Laboratories Co., 63 Fourth St., N.W., Atlanta 8, Ga. Phone: TRinity 5-0305.

Branch Offices: Carter and Galantin of New York, Inc., 375 Park Ave., New York 22, N. Y. Phone: PLaza 2-0757. Ed Boldoc, *Sales Representative*. Carter and Galantin of Illinois, Inc., 710 West Jackson Blvd., Chicago 6, Ill. Phone: ANdover 3-6546. Lee S. Adams, *Sales Representative*.

Henry E. Carter, *President*
Edmund W. Thoss, *Secretary & Treasurer*
Durwood P. Walters, *Production Manager*

SERVICES: Creation and production of 16mm and 35mm motion pictures, slidefilms and TV commercials; b&w and color, for industry, government and educational institutions. Sales and training aids, demonstrators, displays, promotional ideas and programs. Equipment sales and rentals. Radio jingle recordings. FACILITIES: Air-conditioned building over 14,000 sq. ft.; completely equipped sound stages, dressing rooms, animation facilities; Westrex and Magnasync sound system, editorial, titling and mobile unit equipment; 16mm and 35mm high-speed Jet Spray processing; 16mm and 35mm b&w and color printing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Better Products—Bolder Plans—Bigger Profits*, synchro-film presentation (York-Borg Warner); Training Films (U. S. Air Force); Training Films (U. S. Navy). SLIDEFILMS: *1960 World Premiere*, 10 slide presentations (J. I. Case); *Business Builders* (Texaco). TV COMMERCIALS: (Series) for Youngstown Kitchens Div., American Standard Co.

*

INDUSTRIAL SOUND FILMS, INC.

Conway Building, North Atlanta 19, Georgia
Phone: CEdar 3-7153

Date of Incorporation: 1958

George M. Kirkland, *President*
H. McKinley Conway, *Vice-President*
Becky Conway, *Secretary*

SERVICES: Produces films for print resale as well as for industrial development organizations. Associated with Conway Publications and International Sound Films Inc.

(See listing of International Sound Films, Inc., Atlanta, Ga., this section)

*

INTERNATIONAL SOUND FILMS, INC.

26 E. Andrews Dr., N.W. Atlanta 5, Georgia
Phone: CEdar 7-0844

Date of Incorporation: August, 1952

George M. Kirkland, *President*
Evelyn E. Kirkland, *Vice-President*
Hubert A. Janicek, *Secretary*
Don Nixon, *Research & Script Dept.*
Patrick Coakley, Jr., *Mgr. Sound Dept.*
Neale G. Traugh, *Mgr., Editorial Div.*
George Enloe, *Composer & Musical Director*
Robert Turnbull, *Camera Director*
Myrtice Schuman, *Office Manager*

SERVICES: Production of 16mm color and b&w motion pictures. Specializing in industrial development films for industry, civic and planning organizations; industrial films for training and selling; educational, geographic and documentary TV films. FACILITIES: Modern sound studio for recording ¼" or 16mm tracks; location vehicles and portable lighting equipment; equipment for stage productions complete; sound recording, editing, filming personnel; air-conditioned stage; music library, screening and conference rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Blue Print for Progress* (Conway Publications); *Puerto Rico—Portal of Riches* (Waterman Steamship Corp.); *Waters of Destiny* (U. S. Corps of Engineers, Jacksonville District); *S. E. Merchandise Mart*, Southeastern Merchandise Mart); *Services Unlimited* (DeKalb County Chamber of Commerce); *Football Highlights of '59* (Georgia Tech Athletic Assn.); *Gold Mine on Mainstreet*, remake (State of Kentucky); *Gold Mine on Mainstreet*, remake (Illinois Central Railway); *Power for Peanuts 22* (Lilliston Implement Co.); *Hartwell Dam Construction* (U. S. Corps of Engineers, Savannah District).

PEACHTREE PROD. ASSOCIATES, INC.

Suite 217, 710 Peachtree St., N.E., Atlanta 8, Georgia
Phone: TRinity 4-1038

Date of Incorporation: July, 1958

Otho E. Thomas, *President*
Philip W. Taylor, *Secretary-Treasurer, Executive Producer*
Norman L. Whitman, *Operations Manager*
Betty L. Merritt, *Studio Manager & Public Relations Director*

SERVICES: 16mm and 35mm films for TV, business and industry, public service. TV commercials and programs in color or b&w; educational films, slides, balops, slidefilms. FACILITIES: Complete production facilities for filming, recording, animating, scripting, studio or location camera crews.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Product, The Principle, The Proof* (Southern States Equipment Corp.) *Eye Witness—Milledgeville* (Atlanta Newspapers, Inc.); *The Key* (Chiropractors of Atlanta); *Hilton Head—Island Paradise* (Sea Pines Plantation Co.); *Modern Packing House Equipment* (Durand Machinery Co.). SLIDEFILMS: *Silver Dollar Jubilee* (Carolyn Sholdar Associates). SALES PRESENTATIONS: for Delta Airlines (Burke Dowling Adams, Inc.); Magic Chef (D'Arcy Advg. Co.); Brock Candy Co. (Liller, Neal, Battle & Lindsey, Inc.); Sears-Roebuck, Inc. (Direct); Anchor Steel & Conveyor Co. (Direct). TV FILM: *Two Bells* (Atlanta Transit System). TV COMMERCIALS: for A & P Food Stores; Interstate Life & Accident Insurance Co. (Philip Denton Advg.); American Bakers Cooperative (Chris Smallridge Advg.); Armour Fertilizers; Brock Candy Co.; Rich's, Inc.; U. S. Forest Service; Sophie Mae Peanut Brittle (Liller, Neal, Battle & Lindsey); Citizens & Southern National Bank; Southern Bread; Delta Airlines (Burke Dowling Adams); Cornfield Meat Products, White Provision Co. (Lowe & Stevens); Gay Nineties Dairy Products (Brown & Smallridge); Miss Georgia Dairies (Bearden, Thompson, Frankel & Eastman-Scott); Atlanta Chapter for Retarded Children; Norris Candy Co.; Nalley Chevrolet; Steril-Ray, Inc.; Jim Walter Corp.

SOUTHEASTERN FILMS

179 Spring St., N. W., Atlanta 3, Georgia
Phone: MUrray 8-8730

Date of Organization: 1946

Alva B. Lines, *Owner & General Manager*
Harry Durham, *Sales Manager & Producer*
J. E. Jackson, *Production Manager*
Clayton Powers, *Art Director*
Billy Beck, *Audio Technician*

SERVICES: Slides, filmstrips and 16mm motion pictures in color and b&w for television, business, industry, sales promotion, medical and public relations; television commercials and kinescopes. FACILITIES: Creative and production facilities; Arriflex 16 mm, Kodak Cine Special, Auricon, Kodak K-100 motion picture cameras; Homrich 35mm optical and contact printers; Ampex magnetic sync recorders, stereo tape recorder; creative staff, art department and animation stand.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The President's Talk* (The Georgia Power Co.); *Mouth to Mouth Resuscitation* (Drs. Rumble and Hopkins). SLIDEFILMS: *Fabulous Fifties* (Life Insurance Co. of Georgia); *The Case of the Missing Minutes* (Retail Credit Co.); *Let's Visit Dixie* (Dixie Mercerizing Co.); *Real Security* (National Union Life Insurance Co.).

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FRANK WILLARD PRODUCTIONS

1842 Briarwood Rd., N.E., Atlanta 6, Ga.
Phone: ME 4-2433

Date of Organization: 1952

Frank Willard, *Writer-Director*
Charlie R. Cannon, *Production Manager*
Karl A. Fries, *Sales Manager*
Lamar Tutwiler, *Editor*
Sam Cravitz, *Sound Engineer*

SERVICES: 16mm and 35mm motion pictures only for business, public relations, education. Complete production and scripting services. FACILITIES: New film studio building just completed; air-conditioned sound stage and editorial facilities, three 16mm and 35mm editing rooms; animation, sound control and machinery rooms; screening room equipped for interlocks and print showing; recording equipment on 16mm edge track includes recorder, three-channel dubbers; Ampex ¼" tape and turntables; 11-channel audio inputs; 16mm projector selsyn interlocked with dubbers for

mixing and trial screening; 2 music libraries on disc and tape; 16mm and 35mm cameras, silent and studio; underwater blimps for two 16mm cameras; camera dolly, microphone boom, complete studio lighting and grip accessories in sound stage; location trailer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *We Help Our Own* (Metropolitan Atlanta Community Chest); *New Business with Exchange Engines* (The John Rogers Co.); *The Physician and Mental Health* (The Southern Regional Education Board); *Cultivating Sugar Cane; Highway Subgrading* (The Rome Plow Co.). TV COMMERCIALS: for Rich's Inc; Lays Potato Chips; Bev Rich; Colonial Stores (Liller, Neal, Battle & Lindsey); C & S Bank; Southern Bread (Burke Dowling Adams); Bryant Air Conditioning (Robert E. Martin); Decatur Federal Savings & Loan (McRae & Beader).

KENTUCKY

VOGUE FILM PRODUCTIONS, INC.

Bowman Field, Louisville 5, Kentucky
Phone: GLendale 4-3689

Date of Organization: 1950

Hal Vinson, *President*
George Weinmann, *Director of Photography*
Elise Meyer, *Creative Director*

SERVICES: Motion pictures, slide presentations, slidefilms, TV commercials. FACILITIES: 16mm production equipment, including sound studio; complete location equipment in a mobile unit.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Foremen's Conference* (General Electric Co. — Zimmer-McClaskey Agency); *Down Any Street* (Campaign Services Co.). SLIDEFILMS: *Automatic Bleach Dispenser; The General Electric Ice-Maker* (General Electric Co.). WIDE-SCREEN SLIDE PRESENTATIONS: *Product Promotions* (General Electric Co.). TV COMMERCIALS: for Liberty National Bank & Trust Co. (R. C. Riebel Advg. Agency); Citizens Fidelity Bank & Trust Co. (The Mulligan Co.); Community Chest; General Electric Co., Major Appliance Div.

LOUISIANA

COMMERCE PICTURES CORPORATION

525 Poydras Street, New Orleans, La.
Phone: MAgnolia 5026

Date of Organization: 1939

Robert Wiegand, *President*

SERVICES: 35mm and 16mm motion picture production, cartoon animation, advertising and industrial films, Eastman color. FACILITIES: Studios, sound recording, 35mm N. C. Mitchell camera, Auricon and Zoom, lights, Kodacolor laboratory for stills, b&w 35mm laboratory for motion pictures.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Let George Do It* (George's Plumbing & Appliance); *Merchant's Bank* (Merchant's Trust & Savings Bank); *Vespa Scooter* (Braun Imports); *Mayfair Laundromats* (M. G. Patrick); *Normandy Park* (Normandy Co., Inc.).

PAN-AMERICAN FILMS

735 Poydras Street, New Orleans, La.
Phones: JA 2-5364, JA 5-4895

Date of Partnership: August, 1950

J. M. LeBlanc, *Partner & Prod. Mgr.*
Frank Richard, *Partner*
Jos. A. LeBaron, *Chief Editor*
Wm. A. Delgado, *Lab. Supt.*
J. R. Lawton, *Sound Engineer*
Walton Rivet, *Chief Cameraman*
Wilfred Segui, *Receiving & Shipping*
Johnny Smith, *Film Processing*

SERVICES: Complete 16mm laboratory, b&w processing, reversal, negative and positive printing; color duplication; editing and sound recording. 16mm film production, color or b&w for documentary, educational, industrial and special event films. FACILITIES: Editing rooms; Mole-Richardson lighting; Arri 16, 1200 Auricon, Bell & Howell and Cine special cameras. Maurer 16mm recorder; Magnasync 16mm and 17½mm magnetic film recorders; recording studio; Bell & Howell 16mm printing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *1959 Sugar Bowl* (New Orleans Mid Winter Sports Assn.); *Ecuador* (American Foreign Power & Light Co.); *Echo; Hodges Gardens* (Hodges Gardens); *Athenians' Carnival Ball* (Bauerlein Advg.).

TENNESSEE

CONTINENTAL FILM PRODUCTIONS CORPORATION

2320 Rossville Blvd., Chattanooga, Tenn.
Phone: AMherst 7-4302

Date of Incorporation: 1953

James E. Webster, *Pres. & Exec. Producer*
H. L. Thatcher, *Treasurer*
Thomas Crutchfield, *Secretary*
Robert L. Coyle, *Dir. of Photography*

SERVICES: 16mm and 35mm color and black and white, live and animated motion pictures; sound slidefilms; industrial sales, sales and personnel training, documentary, public relations, medical, educational, and TV films. Producers also of color stills and illustrative photography. FACILITIES: Production facilities, including 16mm and 35mm cameras, 8,000 sq. ft. sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, FilmoRama lenses, over 125,000 watts of lighting equipment, and complete art and animation department. Permanent creative staff—writers, directors, cameramen, editors, artists, sound engineers and musical director.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Face of Need* (United Fund—Red Cross); *Candle in the Night* (Alabama Institute for Deaf & Blind). SLIDEFILMS: *Which Will You Choose* (Provident Life & Accident Insurance Co.); *Men at Work; Bedtime Story; Castles in the Sand* (Insurance Counseling Service).

✻ this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue.



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SAM ORLEANS & ASSOCIATES, INC.

211 W. Cumberland Ave., Knoxville 2, Tennessee
Phones: 3-8098; 7-6742

Branch Office: 550 Fifth Avenue, New York, New York. Phone ENright 9-2002. Editorial Department: Pathe Building, 105 East 106th Street, New York, New York.

Date of Incorporation: 1946

Sam P. Orleans, *Executive Producer*
Lawrence Mollot, *Associate Producer*

SERVICES: Public relations, training, surgical and medical films; television films; slidefilms, documentary films. Producer of TV series: *Rural American Review*. FACILITIES: Studios, production equipment; cutting rooms (New York and Knoxville); portable synchronous tape recorder. Projection and recording room. Transportation equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Under Way*, 3rd film in N.S. Savannah series (Maritime Administration and Atomic Energy Commission); *Aircraft Lubrication* (U. S. Navy); *T. V. A. Bonds* (Tennessee Valley Authority); *Quality Control* (U. S. Air Force); *N. S. Savannah* (U. S. Information Agency).

FOTOVOX, INC.

1447 Union Avenue, Memphis 4, Tenn.
Phone: BRoadway 5-3192

Date of Organization: 1951
Date of Incorporation: 1955

Elston Leonard, Jr., *President*
Peter Harkins, *Vice-President*
F. M. Leonard, *Secretary-Treasurer*

SERVICES: Research; script; production of motion pictures, slidefilms; special presentations for business, industry. Television commercials and series productions. Studio or location. Animation, live-action, documentary. FACILITIES: Drive-in sound stage 50′ x 75′, second stage 18′ x 30′; theater with projection room equipped for interlock screening; standing sets and scene dock; prop room; construction shop; talent file; art and animation department; 4 editing rooms, Moviola equipped; 5 magnetic channels and mixer, Stancil-Hoffman recorder and dummies; portable sync recorder; limiter amplifier, equalizers; sound effects library and 4 music libraries; Mitchell, Auricon and Cine Special camera equipment; multicam remote control; hydraulic Crab dolly; Telefunken and EV microphones; Mole-Richardson mike boom and perambulator; M-R and McAlister lighting equipment; grip equipment and sun reflectors; small background projection screen; still equipment, 35mm, 2¼″ x 2¼″, 4″ x 5″ and 8″ x 10″.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Decade of Decision* (Mid-South Gas Co.); *Modern Lumber Handling for Profits* (Moore Dry Kiln Co.); *Cold Knife Conization of the Cervix* (Unidentified sponsor). SLIDEFILMS: *Ten Nations and the*

(LISTING CONTINUES ON FOLLOWING PAGE)

FOTOVOX (MEMPHIS) CONT'D.

U.S.A. (National Education Program); *Are You in the Top Five?* (World-Wide Life Insurance Co.). TV COMMERCIALS: for Olin-Mathieson Chemical Corp.; Nifty Magnetic Space Saver (Birmingham Paper Co.); Restless Gun; Color Code Sander; Orbiter (Consolidated Toys); Andy's Easy Fillet (Hockersmith & Assoc. Agency); WonderHorse (Archer & Woodbury); Evergood Meat Products (Greenhaw & Rush).

INDIANA

Allen, Gordon, Schroeppel and Rediich, Inc.

1835 South Calhoun, Fort Wayne, Indiana
Phone: HArrison 4255

Robert G. Cecka, *Vice-President*
Stanley A. Morrow, *Vice-President*

(See complete listing under Chicago area)

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C-W Productions, Inc.

2939 N. Meridian, Indianapolis, Ind.
Phone: WAlnut 3-6356

D. R. Dragstrem, *Manager*

(See complete listing under Chicago area)

FRINK FILM STUDIO

1414 Thornton Street, Elkhart, Indiana
Phone: CO 4-5351

Date of Organization: 1950

Maurice M. Frink, Jr., *Owner*

SERVICES: Sound motion pictures and filmstrips, color and b&w; TV commercials. FACILITIES: Sound stage, animation, 16mm cameras; double-system magnetic sound recording; magntic film and tape; dubbing, mixing, editing; script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Tri-C Story; The Ear and Hearing* (C. G. Conn, Ltd.); *Clinitest 22105* (The Ames Co.); *Steel Abrasives* (Wheelabrator Corp.). TV SLIDEFILMS: Untitled series (Kirsch Co.). TV COMMERCIALS: for Archway Cookies; Zephyr Gasoline; Marble-Race game; Christian Rural Overseas Program.

GALBREATH PICTURES, INC.

2905 Fairfield Avenue, Fort Wayne, Indiana
Phone: HArrison 4147

Date of Organization: 1942

Richard E. Galbreath, *President*
John D. Shoaff, *Secretary-Treasurer*
Paul W. Guy, *Comptroller*
Guy Fitzsimmons, *Chief Editor*
Allen C. Moore, *Mgr. Recording Dept.*
Wallace Swander, *Sets, Carpenter Dept.*
Claude Cole, *Photographic Dept.*
David Fisher, *Design & Decoration Dept.*
William A. Ream, *Properties Dept.*

SERVICES: Public relations, sales, industrial and training motion pictures; sound slidefilms; still illustrations; custom and package television programs and commercials, animations. FACILITIES: Mitchell, Arriflex studio cameras, Cine Specials, Bell & Howell Specials (Zoom lens for cameras), 200,000 watt lighting equipment, synchronous sound and RCA re-recording equipment; sound stages; laboratory; printing; editing and projection rooms; music library; carpenter shop; creative staff; animation camera and stand; location equipment with 50,000 watt Diesel generator.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *An Atmosphere for Productivity* (York Corp.); *Fullair Control* (Fuller Mfg. Co.); *The Golden Years* (Methodist Memorial Home); *Tomorrow's Foodpower* (Central Soya Co., Inc.); *The Time is Now* (National Dairy Council); *The End is the Beginning; AMP, Inc.—Now and Tomorrow* (AMP, Inc.). SLIDEFILMS: *A Bank is for People; They Do Bank on Us; The Very Last Word; The Triple M Triangle; No High Hat for Me; Creative Persuasion* (Financial Public Relations Assn.); *Beneath the Surface* (St. Regis Paper Co.).

MICHIGAN

Metropolitan Detroit Area

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Animation, Inc.

14005 Fenkell Ave., Detroit 27, Mich.
Phone: BRoadway 3-3040

Ted Petok, *in charge*

(See complete listing under Los Angeles area)

FLOREZ INCORPORATED

815 Bates Street, Detroit 26, Michigan
Phone: WOodward 2-4920

Sound Studio: 25305 John R. Road, Madison Heights, Michigan.

Date of Organization: 1931

Clark E. Pardee, Jr., *Mgr. of Acct. Serv.*
Hans A. Erne, *Secretary & Treasurer*
J. Raymond Cooper, *Vice-Pres., Gen. Mgr.*
John K. Kleene, *Vice-Pres., Creative Dir.*
Herbert E. Ihrig, *Director of Client Service*
Clark E. Pardee, Jr., *Manager of Account Service*
William I. Taylor, *Editorial Manager*
C. E. Frazer Clark, Jr., *Production Mgr.*
Charles Hooker, Ernest D. Nathan, Dr. Frank Woodward, *Staff Consultants*
Clark E. Broderick, John N. Kirkwood, A. C. Priehs, Duff H. Baldwin, Wayne von-Allmen, *Account Executives*

SERVICES: Management consultation on sales manpower development. Planning, writing and production of complete sales training programs, employing all audio-visual training media, including sound motion pictures, sound slidefilms, motion slidefilms, filmstrips, overhead projection flannelboard, glass slides, reference manuals and sales folders and brochures. Individual craft services, including research, planning, writing, editing, layout, art, illustration, technical rendering; motion picture photography, 16mm and 35mm, sound or silent, b&w or color; still photography, glamour shots, selling scenes, technical illustrations, exploded views; laboratory processing, developing, printing, copying, enlarging, color duping, slidefilm animation, Ozalid reproduction; typesetting, letterpress printing, offset lithography, gravure, silk screening, hot-press printing. FACILITIES: Six-story main office in downtown Detroit, staffed and equipped for research, planning, consultative, editorial, art, photographic, laboratory and graphic arts services. Sound studio in suburban Madison Heights, 4000 sq. ft., soundproofed and equipped for voice-over or direct-recording motion picture photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Hastings Sale*, series of 3 (Hastings Mfg.); *How to Make Money in a Service Station* (Sinclair Refining); *Hey, You!* (U. S. Army); *Selling Rambler*, series of 18 (American Motors). SLIDEFILMS: *Cooling System Service with Dowgard* (Dow Chemical); *Image of Success; World of Pleasure* (Cadillac Motors); *World Premiere, Hidden Treasure* (AC Spark Plug) *The New Frost-Free Refrigerator* (Westinghouse); *The Exploding Market; Fact Hunters* (American Motors).

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HAIG & PATTERSON, INC.

15 East Bethune Ave., Detroit 2, Michigan
Phone: TRinity 3-0283

Date of Organization: 1937

Branch Office: The Talbott Tower, Suite 375, Dayton 2, Ohio. J. T. Patterson, *Chairman of the Board and Manager of Dayton office.*

J. T. Patterson, *Chairman of the Board*
Earl E. Seielstad, *President*
C. W. Hinz, *Vice-President, Secretary*
J. M. Saunders, *Vice-President, Editorial*
Don R. Hagedon, *Production Manager*

SERVICES: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and lecture charts. FACILITIES: Complete film studio, permanently staffed with writers, artists, photographers and technicians.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sales and Service* (Chrysler Div., Chrysler Corp.); *The Center of Attraction* (The MacGregor Co.); *The Revolt of Charlie Winters* (M.E.L. Div., Ford Motor Co.); *Top of the Counter* (Hertz Corp.); *Arc Welding Electrode Selection* (Hobart Brothers Co.). SLIDEFILMS: *Customers for Keeps* (M.E.L. Div., Ford Motor Co.); *A Matter of Choice* (Oldsmobile Div., General Motors Corp.); *More Power Under the Cap* (MoPar Div., Chrysler Corp.); *Freedom of Choice* (Chrysler Corp.); *A Time of Decision* (Ford Motor Co. of Canada, Ltd.); *Helen Wells; The Golden Guarantee* (Top Value Enterprises, Inc.); *Every Day of the Week* (The Procter & Gamble Co.); *Saga of 2217; The Winter Guardian; Order Please; McGood Rides Again; Full Measure; When Winter Goes; The Loaded Dice; The Last Inch; Mr. Bailey Goes Home; The Yardstick; One Minute to Twelve; A Matter of Value; Fair Prices; The 1960 Story for Service; Goodbye, Joe* (Cadillac Motor Car Div., Gen'l Motors).

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THE JAM HANDY ORGANIZATION, INC.

2821 East Grand Blvd., Detroit 11, Michigan
Phone: TRinity 5-2450

Date of Organization: 1917

OFFICERS

Jamison Handy, *President*
Oliver Horn, *Executive Vice-President*
Russell B. Robins, *Sr. Vice-President, Market Development and Merchandising Services*
Everett F. Schafer, *Sr. Vice-President, Planning and Programming Services*
William G. Luther, *Sr. Vice-President*
George B. Finch, *Vice-President, General Sales*
John A. Campbell, *Treasurer*
Vincent L. Herman, *Secretary*

BRANCH OFFICES

NEW YORK: 1775 Broadway, New York 19, New York. Phone: JUdson 2-4060. Herman Goelz, *in charge.*

CHICAGO: 230 N. Michigan Avenue, Chicago 1, Illinois. Phone: STate 2-6757. Harold Dash, *in charge.*

HOLLYWOOD: 1402 N. Ridgewood Place, Hollywood 28, California. Phone: HOllywood 3-2321. Thomas G. Johnstone, *in charge.*

SERVICES: *Motion picture production:* commercial, industrial and sales promotion; personnel, customer relations and public relations; minute movies; three-minute screen advertisements; sponsored shorts; safety, educational, health films; television commercials, theatrical and non-theatrical distribution service. *Filmstrip and slidefilm production:* commercial, industrial, sales training and shop training, customer relations and public relations; merchandising; training; cartoon. Glass slides, transparencies, slide racks, opaque materials. *Meetings assistance:* staging and projection service, convention programs, live shows. FACILITIES: Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniature, stage management, field reconnaissance, animation studios, music direction and orchestra, rear projection, prop department, speech and acting coaching, slidefilm studio, film processing laboratories, art department, location equipment, creative staff. Projection equipment sales and service. Special devices: suitcase projectors, Shopper Stoppers, continuous loop projection, projectors, synthetic training devices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Arch Bridge* (American Bridge Div. U. S. Steel Corp.); *Out of Orbit* (Michigan State Board of Alcoholism); *These Are My People* (Columbia Gas Service Systems); *Less Stop—More Go!* (Tractor & Implement Div., Ford Motor Co.); *Wonderful World* (The Coca-Cola Co.); *Your Silent Guardian* (E. I duPont de Nemours & Co.); *Tape at a Touch* (RCA-Victor); *City on the Horizon* (Rochester Gas & Electric Co.); *The Atom on the Farm* (U. S. Atomic Energy Commission); *The Corvair in Action* (Chevrolet Div., General Motors Corp.); *The Effect of Virus on Cells* (Parke, Davis & Co.); *A Cinch to Serve* (Radio Corp. of America); *Fundamentals of Professional Management* (Armco Steel Corp.); *A Boy . . . A Dream* (Detroit Area Council, Boy Scouts of America); *It's a Wonderful World* (The Hoover Co.). SLIDEFILMS: *Merchandising in Action with Display* (Wheeling Steel Corp.); *The Picture Window; The Case of the Open Door* (Kelly Girl Service, Inc.); *Future Unlimited* (The Hoover Co.); *A Call for Kumar* (United Church of Christ, Evengelical and Reformed Church and Congregational Christian Churches in cooperation with The Committee on Christian Stewardship of The Canadian Council of Churches). SCHOOL SERVICE SLIDEFILMS: Series titled *Heat, Light and Sound; Roots of Religious Freedom; Opera and Ballet Stories; Instruments of the Symphony Orchestra; The British Isles; The St. Lawrence Seaway* (self-sponsored for sale to schools).

INSTRUCTIONAL ARTS, INC.

16210 Meyers Road, Detroit 35, Michigan
Phone: UNiversity 2-3932

Date of Organization: 1946

Nicholas J. Beck, *President*
James W. Atkinson, *Vice-Pres. & Treas.*
Harry B. Rottiers, *Secretary*

SERVICES: Creative and production staff for slidefilms, motion pictures, slides, instructional manuals, catalogs, artwork and photography. Audio-visual equipment sales. FACILITIES: Complete art and photographic departments including 40′ x 50′ stage with equipment for still or motion photography; still laboratories; 16mm and 35mm animation stand; recording studio; hot press typesetting department.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Story of a Promotion* (Gardner Advg. Co.); *This Business of Education* (Burroughs Corp.); *To Be Certain—Choose Certification* (Ralston-Purina Co.); *The 1960 Kelvinator Washer; The 1960 Kelvinator Dryer* (Kelvinator Div., American Motors Corp.); *GMC's New Family of Truck-Built Six and Twin-Six Engines* (General Motors Corp., Truck and Coach Div.). TV COMMERCIALS: for Tractor & Implement Div., Ford Motor Co.

HAFORD KERBAWY & COMPANY

554 Buhl Building, Detroit 26, Michigan
Phone: WOodward 3-0201

Date of Organization: February, 1956

Haford Kerbawy, *Producer*
Lester T. Davis, Jr., *Business Manager*
Victor F. Radcliffe, *Account Executive*
E. Paul Miller, *Production Manager*
Gerald B. Parker, *Designer*
Irene C. Byerlein, *Office Manager*

SERVICES: Producers of motion pictures, stage shows and closed-circuit telecasts for industry. FACILITIES: None owned. Associated studios in New York, Cleveland, Detroit and Los Angeles.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Big Men—Big Machines* (Tractor & Implement Div., Ford Motor Co.); LIVE SHOWS, ANNOUNCEMENT MEETINGS: *Dodge City; 1960 Chrysler Press Preview* (Chrysler Corp.); *World Premiere* (J. I. Case Co.); *A New Day at Dodge* (Dodge Div., Chrysler Corp.). CLOSED CIRCUIT TELEVISION SHOWS: *Fordi-fy Your Future* (Tractor & Implement Div., Ford Motor Co.).

EAST CENTRAL

David Piel, Inc.

Affiliate Company: Marshal Templeton Organization, 4051 Penobscot Bldg., Detroit, Michigan.

(See complete listing under New York City)

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REGAN FILM PRODUCTIONS, INC.

19730 Ralston, Detroit 3, Michigan
Phone: TUlsa 3-4334

Date of Organization: July, 1950

Lawrence M. Regan, *President*
Warren Hart, *Vice-Pres., Charge Production*

SERVICES: Complete programs for training, sales promotion, public relations and education, including sound motion pictures, sound slidefilms, printed materials, stage presentations and TV spots. FACILITIES: Studio designed and built for sound filming (1955). Sound stage 4,000 sq. ft. Still photography stage, laboratory, art studio, magnetic recording, 35mm & 16mm cameras, cutting and screening rooms.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Best Plan for You; Sell Before You Pay* (Ford Motor Co.); *Power Grip Tire; Tire Trading in Service Stations; Make Every Call Count; Truck Tires on the Move; Big Tires—Big Business; The H. T. Silvertown* (B. F. Goodrich Co.). GRAPHICS: Condition Rating Chart (Ford Motor Co.); Sales Training and Promotion Booklets; Gas Mileage Booklet (Studebaker). SEMINARS & MEETINGS (includes films and graphics): TBA Ohio Oil Seminar; TBA — Continental Oil Seminar; B-L-A-S-T; Blast No. 2; How to Answer the Telephone; Selling Large Appliances (B. F. Goodrich Co.).

ROSS ROY, INC.

2751 East Jefferson Ave., Detroit 7, Mich.
Phone: LOrain 7-3900

Date of Organization: 1926

Branch Offices: 214 E. 31st Street, New York 16, N. Y. Phone: MUrray Hill 5-1440. J. A. Roche, *Manager.* 1680 N. Vine, Hollywood 28, Calif. Phone: HOllywood 9-6263. Thomas F. Scott, *Vice-President, in Charge.* Ross Roy of Canada, Ltd., Windsor, Ontario. Phone: CLearwater 6-2371. R. B. Mackay, *Vice-President, in Charge.* Ross Roy of Canada, Ltd., Toronto, Ontario. Phone: EMpire 6-0759. L. W. Forth, *Office Manager.*

Ross Roy, *President*
Robert R. Roy, *Vice-Pres., Asst. to President*
T. G. McCormick, *Executive Vice-President*
W. W. Shaul, *Sr. Vice-Pres., Creative Dir. Sales & Merchandising Materials*
M. G. Vaughn, *Sr. Vice-Pres., Creative Dir. Advertising*
Edward Simon, *Vice-Pres., in Charge of Research and Media*
J. W. Hutton, *Vice-Pres., Art Director*
K. S. Loring, *Vice-Pres., Dir. Retailing & Product Analysis*

(LISTING CONTINUES ON FOLLOWING PAGE

METROPOLITAN DETROIT:

ROSS ROY: CONT'D.

D. S. Siegel, *Director, Radio & TV Dept.*
J. G. Mohl, *Vice-Pres., Account Supervisor*

SERVICES: Facilities for creation and production of sound slidefilms, motion pictures, live meetings or shows; closed-circuit TV meetings, and corollary materials. FACILITIES: Permanent staff of copywriters, product and market research men, creative and mechanical artists, photographers; studio and darkroom.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Unibody* (Chrysler Corp.). SLIDEFILMS: *Solid For '60* (Plymouth-DeSoto-Valiant Div., Chrysler Corp.); *Conquest Selling* (Cummins Engine Co., Inc.); *The Best Time To Buy* (Sales Training Dept., Chrysler Corp.); *The Yes Man Who Said No* (Dodge Div., Chrysler Corp.).

United Film Service, Inc.

3275 Penobscot Bldg., Detroit 26, Mich.

Neal H. Oliver, *Resident Vice-Pres.*

(See complete listing under Kansas City, Mo.)

*

Van Praag Productions, Inc.

2301 Dime Building, Detroit 26, Michigan
Phone: WOodward 2-4896; TWX DE-161

Frank Stephan, *Vice-President*

(See complete listing under New York City)

*

VIDEO FILMS, INCORPORATED

1004 E. Jefferson Ave., Detroit 7, Mich.
Phone: WOodward 2-3400

Date of Organization: 1947
Date of Incorporation: 1959

Clifford Hanna, *President*
William R. Witherell, Jr., *Vice-President and General Manager*
William E. Lane, *Secretary-Treasurer*
Gary F. Galbraith, *Photographic Dept.*
Henry Mengeringhausen, *Sound Department*
Hrayr Toukhanian, *Editing Department*

SERVICES: Complete production in color and b&w for industry (sales, training, public relations) & completion services. Television commercials, animation, live, sync sound. FACILITIES: Sound studio 40′ x 25′; Maurer and Bell & Howell cameras; animation stand; 16mm synchronous and ¼″ magnetic recorders; dual transcription turntables. Capitol "Q" and "Hi-Q" music libraries; editing and screening rooms, Moviolas, interlock.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *New Fastening Methods* (Huck Mfg. Co.); *Customer Service Planning* (Michigan Bell Telephone Co.); *Orbit-Aire* (Bolens Products Div.); *You Lucky Guy* (Monroe Auto Equipment Co.); *Forward with Nuclear Energy* (The Detroit Edison Co.); *Investing Together* (National Assn. of Investment Clubs); *The Farmstead Acre* (Stran Steel Div., National Steel Corp.); *The Hot Gas Servo Actuator* (Vickers, Inc.); *Counter-Attack* (American Motors Corp.). PRODUCTION SERVICES: for Consumers Power Co.; American Motors Corp.; Ford Motor Co.; Burroughs Corp.; Michigan Bell Telephone Co.

*

Wilding Inc.

4925 Cadieux Road, Detroit, Mich.
Phone: TUxedo 2-3740

Gordon H. Miller, *Vice-President*

13535 Livernois St., Detroit, Mich.
Phone: WEbster 3-2427

John E. Parrott, *Vice-President*
Norman B. Terry, *Vice-President, Marketing*
Glenn Jordan, *Executive Producer*

(See complete listing under Chicago area)

*

Raphael G. Wolff Studios, Inc.

Roger Herbert Promotions, Detroit Times Building, 7th Floor, Detroit, Michigan
Phone: WOodward 3-3028

Richard Bonds

(See complete listing under Los Angeles area)

Detroit Environs & Michigan

*

Alexander Film Co.

16997 Georgina, Birmingham, Michigan
Phone: MIdwest 4-1212

Donald Ringsred, *Res. Vice-President*

(See complete listing under Colorado)

*

Atlas Film Corporation

Box 36—Woodward & W. Long Lake Road
Bloomfield Hills, Michigan

(See complete listing under Los Angeles area

CAPITAL FILM SERVICE

224 Abbott Road, East Lansing, Michigan
Phone: EDgewood 2-3544

Date of Organization: 1942

James Robert Hunter, *Owner*
R. M. Hunter, *Director of Sales*
Joseph E. Ceterski, *Business Manager*
Edward Powls, *Laboratory Technical Dir.*
Kenneth Kortge, *Production Manager*
James E. Lewis, *Scenario Writer*
Harvey Gordon, *Printing Department Mgr.*

SERVICES: 16mm color, b&w processing; optical and contact printing, sound recording studio and location photography; animation; editing; TV commercials; radio transcriptions; kinescope recording and air check; complete script to screen. FACILITIES: Complete 16mm production facilities; sound studio, editing rooms; art, animation, printing optical and contact departments; color and b&w printing and processing equipment; planning and script staff; complete facilities for location photography and recording.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Men, Ships and the Great Lakes* (North Central Div., Corps of Engineers); *An Ounce of Prevention* (Michigan State Bar Assn.); *Gibson Hawaii* (Gibson Refrigeration); *Under Snow Structures* (Sipre—Corps of Engineers); *Around the World* (New Moon Trailer Co.).

ROBERT FISHER PRODUCTIONS

28395 Swan Island Drive, Grosse Ile, Mich.
Phone: ORleans 6-0440, 6-3307

Date of Organization: September, 1957

Branch Office: 1721 East McMillan St., Cincinnati 6, O. Frank F. Fisher, *Vice-Pres., in Charge,* Phone: CApital 1-0468.

Robert S. Fisher, *President*
Frank F. Fisher, *Vice-President*
Marian S. Fisher, *Vice-President*
Audrey J. Fisher, *Secretary*

SERVICES: Producer of motion pictures, slidefilms, TV commercials. FACILITIES: Studio facilities acquired in accordance with requirements of each film.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Person to Person* (American Motors Corp.); *Security Clearance* (Marshall-Eclipse Div., Bendix Aviation Corp.); *New Ways to a Man's Heart; A Kitchen Is a Feminine Thing* (Frigidaire Div., General Motors Corp.). SLIDEFILMS: *How to Use Stock Selection Guide* (National Assn. of Investment Clubs).

OHIO

Metropolitan Cincinnati Area

Robert Fisher Productions

1721 East McMillan St., Cincinnati 6, Ohio
Phone: CApital 1-0468

Frank F. Fisher, *Vice-President, in charge*

(See complete listing under Michigan area)

*

K & S FILMS, INC.

5819 Wooster Pike, Cincinnati 27, Ohio
Phone: BRamble 1-3700

Date of Organization: 1948

Jack R. Rabius, *President*
S. Harry Wilmink, *Vice-President*
Roma I. Rabius, *Secretary-Treasurer*
Robert Adams, *Recording Director*
Marjorie Meyer, *Art Director*

SERVICES: Specializing in industrial motion pictures, sales training films, sound slidefilms, animated and live TV commercials. FACILITIES: 2400 sq. ft. production studio, 1200 sq. ft. sound recording studio, 16mm synchronous sound recording equipment, ¼″ Ampex tape recording equipment, art and animation department, complete editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Horizons Unlimited* (General Electric Co.); *Fun with Model Trains* (Kalmbach Publishing Co.); *A Million Miles of Model Railroads* (Hobby Indus. Assn. of America); *Cathodic Protection* (Batesville Casket Co.). SLIDEFILMS: *He Shall Be Called Great* (Standard Publishing Co.); *How to Inspect a Built-Up Roof* (Phillip Carey Mfg. Co.). TV COMMERCIALS: series for United Appeal; Schoenling Beer; Reddi-Starch; Wood-Doh, Play-Doh series; Rubel's Bread; Strietmann Biscuit Co.; Bonnie & Bertie (Bonded Oil); Pasquale Restaurant; Nite-N-Day Laundry; Tresler Oil; Give-em Sell Campaign (Chevrolet, General Motors Corp.).

(OHIO LISTINGS CONTINUED ON NEXT SPREAD)

NEW! High Speed Anscochrome Professional Film Type 242

ALL THE BRILLIANT COLOR RENDITION OF THE TYPE 242 EMULSION PLUS E. I. 25

Here is the *new* High Speed Anscochrome* film Type 242 that will give you *realistic* benefits in terms of film speed. Fully 1 stop faster than the older version, this new film offers a speed of 25 *with no sacrifice of quality!*

If you are a user of low-contrast color emulsions for cinematography, you can't afford not to test this superb high-speed film. Contact your local Ansco representative today. Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.

Ansco

Type 242

EAST CENTRAL: OHIO CITIES

LASKY FILM PRODUCTIONS, INC.

3705 Lonsdale Street, Cincinnati 27, Ohio
Phone: BRamble 1-5833

Date of Organization: 1939
Date of Incorporation: 1956

Max Lasky, *President, Executive Producer*
Jack A. Robertson, *Vice-Pres., Production Manager*
H. H. Nieberding, *Secretary*
Elizabeth Peters, *Treasurer, Prod. Asst.*
Marc Siegel, *Script Supervisor*
David Wilson, *Sales*

SERVICES: Producers of motion pictures for industry and television. Specialists in color photography. FACILITIES: Completely equipped sound studio and mobile unit for 35mm and 16mm production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *1960 Washer & Dryer; A Profile of Power* (General Electric Co.); *The Lunkenheimer Story* (Cincinnati Lathe & Tool Co.); *A New Vision; Frontiers of the Heart* (The United Appeal).

*

Wilding Inc.

617 Vine Street, Cincinnati, Ohio
Phone: GArfield 1-0477

R. L. McMillan, *District Manager*

(See complete listing under Chicago area)

Metropolitan Cleveland

CINECRAFT PRODUCTIONS, INC.

2515 Franklin Blvd., Cleveland 13, Ohio
Phone: SUperior 1-2300

Date of Organization: 1936

Ray Culley, *President*
Paul Culley, *Production Manager*
Robert Haviland, *Executive Producer*
Donald Mitchell, *Controller*
Harry Horrocks, *Dir. of Photography*
Robert Mowry, *Art Director*
Clair Taylor, *Sound Engineer*

SERVICES: Complete motion picture and sound slidefilm production; TV commercials and shows, recordings, conventions and lecture material. FACILITIES: Large sound stage, sound studio, RCA recording and dubbing; 35mm and 16mm Mitchell cameras, specialize in location shooting color or b&w, TeleScript, rear projection, art and animation departments; complete location shooting equipment, generator truck, portable sound equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Ohio the Growth State* (State of Ohio, Dept. of Economic & Industrial Development); *Long Ships Passing* (Lake Carriers Assn.); *Countdown at Pesco* (Pesco Products Div., Borg-Warner Corp.); *Cleveland, World Port; The Cleveland Corridor* (The Illuminating Co.); *Building Economic Understanding*, 3 shows; *Building Political Leadership*, 15 shows (Republic Steel Corp.); Sales Meeting (Carling Brewing Corp.). SLIDEFILMS: *Good Reading for Youth* (Akron Jr. Chamber of Commerce); *Profit and Light* (The Illuminating Co.); Sales Meeting (The Glidden Co.); Training Films (Corps of Engineers). TV FILMS: *The Ohio Story*, series of 13 (Ohio Bell Tel. Co. through McCann-Marschalk, Inc.). TV COMMERCIALS: for Ohio Bell Telephone Co. (McCann-Marschalk, Inc.); Carling Brewing Corp. (Lang, Fisher & Stashower, Inc.); Diamond Crystal Salt (Duffy, McClure & Wilder, Inc.); etc.

CINECRAFT: CONTINUED

EDWARD FEIL PRODUCTIONS

1514 Prospect Avenue, Cleveland 15, Ohio
Phone: PRospect 1-0655

Date of Organization: 1953

Edward R. Feil, *Executive Producer*

SERVICES: Production of industrial, institutional, sales, public relations and promotion films; films for television. FACILITIES: Scripts, camera, editing, and sound recording available for location or studio production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Double Wing Stretch Former; Pontiac, Chevrolet Grill Molding Stretch Former; G. E. Jet Engine Radial Draw Former* (The Cyril Bath Co.); *To Let A Boy Play Ball* (Northern Ohio Chapter, National Kidney Disease Foundation); *New Engineering and Science Building* (Fenn College). TV COMMERCIALS: for Gold Bond Beer; Stouffer's Restaurants (Wyse Advg.); Finco Television Antennas (Allied Advg. Agency, Inc.).

GENERAL PICTURES CORPORATION

4501 Pleasant Valley Road, Cleveland 34, Ohio
Phone: VIctory 2-3636

Date of Organization: 1957

George Oliva, Jr., *President & Sales Mgr.*
Miliard M. Horace, *Vice-Pres., Prod. Supvr.*
Doris Shaw, *Asst. Production Supvr.*
Thomas Henry, *Chief Cameraman*
Wanda Clark, *Treasurer*

SERVICES: Production of 16mm and 35mm motion pictures, sound slidefilms, television commercials, sales presentations, kinescopes, newsreel films. FACILITIES: Two sound stages, ceiling grids, catwalks, electric hoist, boom microphone, dolly, eight-channel sound mixing console, selsyn interlock system, Ampex and Magnasync tape recording; Oxberry animation stand.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Tires for the Wheels of Agriculture* (United Co-Operatives); *A Roof of Sky* (American Society for Metals); *Camp 'N Cruise* (Scott & Fetzer Co.); *Foam Water Sprinkler System* (Automatic Sprinkler Corp. of America); *Carrying the Load at Mackinac* (Intrusion-Prepakt, Inc.). SLIDEFILMS: *Today's Schools; Modern Office Duplicating* (Addressograph-Multigraph Corp.); *Bulbsnatcher —Fall '59* (General Electric Co.). TV COMMERCIALS: for Standard Oil Co., Ohio Bell Telephone Co. (McCann-Erickson, Inc.); Central National Bank (Fuller & Smith & Ross, Inc.); Sygardale Provision Co. (Lang, Fisher & Stashower, Inc.).

* this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue.

INDUSTRIAL MOTION PICTURES, INC.

1706 East 38th Street, Cleveland 14, Ohio
Phone: EXpress 1-3432

Date of Organization: 1945

A. P. MacDermott, *President-Treasurer*
D. E. MacDermott, *Secretary*
E. B. Meyers, *Sales Manager*
J. L. Micuch, *Production Manager*

SERVICES: Motion pictures, slidefilms, slides, stills; sound recording, script. Specialists in location work for heavy industry. FACILITIES: Two sound stages, lighting; studio cameras; five channel 16mm film, ¼" tape synchronous recording; music library; Arriflex and Auricon cameras. Animation; picture and sound editing departments; complete mobile equipment for location recording and photography.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Power Plus; Behind the Scenes with the C-6* (Euclid Div., General Motors Corp.); *Flexible Automation* (Lucas Machine Div., NBMC). SLIDEFILMS: *The Viking Super 9 Story* (Viking Air Products); *Shear Ball Mounting* (The Thew Shovel Co.).

Roland Reed Productions, Inc.

2307 Chester Ave., Cleveland, Ohio
George Oliva Jr., *Vice-President*

(See complete listing under Los Angeles area)

Riviera Productions

566 Birch Drive, Cleveland, Ohio
Phone: REdwood 1-6076

Pat Rancati, *Eastern Representative*

(See complete listing under Los Angeles area)

*

Wilding Inc.

1010 Euclid Bldg., Cleveland, Ohio
Phone: TOwer 1-6440

L. T. Young, *Vice-President*

(See complete listing under Chicago area)

Dayton, Ohio

FILM ASSOCIATES, INC.

4600 So. Dixie Highway, Dayton 39, Ohio
Phone: AXminster 3-2164

Date of Organization: 1937
Date of Incorporation: 1946

E. Raymond Arn, *President-Treasurer*
Mildred G. Arn, *Vice-President*
Clement V. Jacobs, *Secretary*
Edward R. Lang, *General Manager*
Eleanor Croy, *Office Manager*
Rolland Beech, *Printing Supervisor*
George Whalen, Jr., *Editorial Head*
David Bartholomew, *Art Director*

SERVICES: 16mm color, b&w motion pictures for industrial, educational and television use. Complete production services for other producers and industrial photo departments. FACILITIES: Studio and laboratory building with two large sound stages, precision machine processing for all b&w films. Automatic printers for sound and picture reproduction. Multiple recording and re-recording channels of Altec & Cinema Engineering components for tape, magnetic film, optical film and disc.

Interlock Maurer, Stancil-Hoffman, Ampex and Presto recorders. Kinescope recordings. Art and animation department including complete Oxberry stand. Two Maurer cameras, two Auricon Super pros, Cine Specials, Zoom lenses. Fearless panorama dolly and complete lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *1959 Renewals of Hambletonian & Little Brown Jug* (U. S. Trotting Assn.); *GMC Truck Block Line* (Cincinnati Milling Machine Co.); *T2J Escape System* (North American Aviation); *Building Sets* (Kenner Products). TV COMMERCIALS: *Savings Account* (Gem City Savings Assn.); *Gambrinus* (August Wagner Brewing Co.); *Zesta Saltines* (Strietmann Baking Co.).

*

Haig & Patterson, Inc.

The Talbott Tower—Suite 375, Dayton 2, Ohio

J. T. Patterson, *Chairman of the Board and Manager of Dayton Office*

(See complete listing under Detroit area)

Other OHIO Cities

MARTIN PRODUCTIONS

1808 Front Street, Cuyahoga Falls, Ohio
Phone: WAlbridge 8-1486

Date of Organization: September, 1957

Robert C. Martin, Jr., *President*
Lester R. Houser, *Vice-President*
Fred Kalial, *Production Coordinator*
Harry Baziotes, *Art Director*
Edward Kalial, Jr., *Sales Manager*

SERVICES: 16mm motion pictures, sound slidefilms, theatricals, live television, animation, script writing and production consultation. FACILITIES: 16mm single and double system photography, sound, animation and art studios; 35mm photography; 16mm magnetic recording equipment; editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *You Owe It To Yourself* (Sieberling Rubber Co.—United Fund); *Russia 1959* (Dr. Norman P. Auburn); Chemistry films, series of 27 (University of Akron); *The Teapot and the Monkey* (self-sponsored). SLIDEFILMS: *Reflection of Perfect Health* (Plastic Film Corp.).

C I P STUDIOS

(Continental International Pictures)

448 Harrison Ave., Greenville, Ohio
Phone: LIncoln 8-2791

Date of Organization: 1952

Walter D. McFarland, *Producer*
Martin W. Wogaman, *Writer-Director*

SERVICES: 16mm motion pictures, silent and sound, b&w and color. Scriptwriting, photography, editorial services. FACILITIES: Complete 16mm camera, lighting and editorial equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Builder's and Home Show* (Kiwanis Club International, local chapter). TV FILMS: Series of 5 trailers for *This Is the Land* (Anthony Wayne Parkway Board). (Only 1959 production references submitted).

EAST CENTRAL: OHIO CITIES

AUSTIN PRODUCTIONS, INC.

232 North Main Street, Lima, Ohio
Phone: CApitol 9-7881

Date of Organization: 1947

B. Otto Austin, Jr., *President & Producer*
C. E. Butturff, *Vice-President*
Paul Ewing, *Sales Manager*

SERVICES: 16mm motion pictures, slidefilms, TV commercials. FACILITIES: Magnetic film recording channel; sync tape recording equipment; disc recorder; Auricon, Cine Special and Bolex cameras; two sound stages with full lighting equipment; editing facilities for 16mm. *(continued at right, above)*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Guided Mist* (Ransburg Electro-Coating Corp.); *Design for Power; Axial Piston Pumps and Fluid Motors* (Denison Engineering Div., American Brake Shoe Co.); *Glass Usage* (Libbey-Owens-Ford Glass Co.); *Emergency Rescue* (Sternberg Mfg. Corp.). TV COMMERCIALS: for City Loan & Savings Co.; United Fund of Greater Lima, Inc.; Kolter Buckeye Co.

*

C-W Productions, Inc.

WSTV, Inc., Steubenville, Ohio
Phone: AT 2-6265

John Laux, *Vice-President*

(See complete listing under Chicago area)



ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago 10, Illinois
Phone: MIchigan 2-5877

Date of Incorporation: 1950

Bernard Howard, *Pres. & Exec. Producer*
Patti Wilkus, *General Manager*

SERVICES: Creation and production of 16mm and 35mm motion pictures, slidefilms, slides, wide-screen and other unique presentations for TV, conventions, meetings and sales aids for the broadcast medium or industry. Editing, writing, recording, titling for outside producers. Complete writing, directing, production service for agencies and industrial firms in creating and producing audio-visual aids of all kinds. Animation as well as live shooting. FACILITIES: Cameras, lights, cables, mike booms, dollies, recording equipment, etc., for shooting in own studio or on location; 30′ x 45′ x 14′ ceiling studio stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Johnson's Holiday* (S. C. Johnson & Son); *Built-In Termite Control* (Velsicol Corp.); sales meeting film (Alka-Seltzer). SLIDE PRESENTATIONS: Lithographing Services (Inland Steel Co.); Cost of Possession (U. S. Steel Corp.). TV COMMERCIALS: for Magnus Organ; Patricia Stevens Cosmetics; Midas Mufflers; Enden Dandruff Treatment Shampoo, Hoosier Coal & Oil; I-XL Kitchens; Lykette Deodorants; etc.

*

Alexander Film Co.

472 Wrigley Building, Chicago 11, Illinois
Phone: WHitehall 4-5980

Bob Woodburn, *Res. Vice-President*

(See complete listing under Colorado)

ALLEN, GORDON, SCHROEPPEL AND REDLICH, INC.

178 W. Randolph St., Chicago 1, Illinois
Phone: FRanklin 2-8888

Date of Organization: 1947

Branch Office: 1835 South Calhoun, Fort Wayne, Indiana. Phone: HArrison 4255. Robert G. Cecka, *Vice-President*, Stanley A. Morrow, *Vice-President*. *(see above)*

W. Walton Schroeppel, *President*
Arthur C. Allen, *Vice-President*
Aaron Gordon, *Secretary-Treasurer*

SERVICES: Photography and advertising art. 2x2 and 3¼x4 slides; strip film. FACILITIES: Art department, photographic studio, color laboratory facilities and all the necessary equipment for production of slide services.

RECENT PRODUCTIONS AND SPONSORS

VU-GRAPH AND VISUAL PRESENTATIONS: for International Harvester Co.; Bendix Aviation Corp.; J. Walter Thompson Co.; Leo Burnett Co.; Marsteller, Rickard, Gebhardt & Reed; Abbott Laboratories; Foote, Cone & Belding; First National Bank of Chicago; Independent Grocers Assn.; McCann-Erickson, Inc.

GILBERT ALTSCHUL PRODUCTIONS, INC.

2441 W. Peterson Ave., Chicago 45, Illinois
Phone: UPtown 8-2595

Date of Organization: April, 1954

Branch Office: 530 Sixth Ave., Pittsburgh 19, Pa. Phone: GRant 1-0933. Ralph Maitland, *in charge.*

Gilbert Altschul, *Pres. & Executive Prod.*
L. B. Sager, *Vice-President*
Bruce Colling, *Vice-President & Prod. Mgr.*
Len H. Slaton, *Vice-President & Sales Mgr.*
Esther Altschul, *Secretary-Treasurer*

SERVICES: Production of motion pictures and slidefilms for industry, education and government. FACILITIES: Production stage as well as editing, recording and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Prevention of Heat Casualties; Fleet Air Organization* (U. S. Navy); *Today's Need* (Scott, Foresman & Co.); *What's So Important About a Wheel* (Journal Films); *Knowledge and Ideas;* N.E.T. (National Educational Television and Radio Center). SLIDEFILMS: *Freight Loss & Damage Report; Passenger Report; Safety in the Mechanical Department* (Santa Fe Railroad); *LP Valves* (Bastian-Blessing Co.); *Responsibilities of Board of Directors* (Cooperative League); *Milkeeper Quality Story* (Creamery Package Mfg. Co.); *Fact Interpretation Clinic*, series of 12 (Pure Oil Co.); *Cutting Your Way to Greater Profits* (International Harvester Co.).

METROPOLITAN CHICAGO:

Animation, Inc.

221 North LaSalle Street, Room 1064, Chicago 1, Illinois
Phone: FRanklin 2-2628

Joe Edwards, *Representative*

(See complete listing under Los Angeles area)

ATLAS FILM CORPORATION

1111 South Boulevard, Oak Park, Illinois
Phone: AUstin 7-8620

Date Established: 1913

Branch Offices: (Sales) 185 North Wabash Ave., Chicago 1, Ill. 714 Warner Bldg., 501 — 13th St., N.W., Washington 4, D. C. Box 36—Woodward & W. Long Lake Road, Bloomfield Hills, Mich. 603 Guaranty Bldg., 6331 Hollywood Blvd., Hollywood 28, Calif.

L. P. Mominee, *President*
A. S. Bradish, *Vice-Pres., Prod. Mgr.*
Frederick K. Barber, *Vice-Pres., Director Advertising, Sales Promotion*
James L. Herman, *Vice-President*
John Bogan, *Director of Television*
A. R. Eichhorst, *Secretary*
L. A. Krunel, *Assistant Secretary*
Louis E. Wilder, *Slidefilm Department*
Charles Lager, *Asst. Production Mgr.*
R. C. Barrett, *Special Films*
L. Mercer Francisco, *Editorial Consultant*
Albert Cook, *Editorial*
James Dricker, *Dir., Music & Editing*
Warren Nelson, *Supervising Editor*
Herman Lahann, *Art Director*
Ralph Saunders, *Sound Engineer*
Harry Peterson, *Special Effects—Color and Black and White*

SERVICES: 16mm and 35mm public relations and training motion pictures and slidefilms; color and sound; TV commercials; short subjects; theatrical shorts, packaged programs. FACILITIES: Cameras, 16mm and 35mm, RCA 35mm and 16mm direct positive sound recording; art department; time-lapse photography; two sound stages; laboratory; animation; editing; creative staff. Magnetic recording: 35mm, 16mm and 17½mm. Opticals machine.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Squadron Officer School; A Nightmare for the Bold* (U. S. Air Force); *Tommy Gets the Keys* (The B. F. Goodrich Co.); *The Man Who Made Miracles* (Community Welfare Council of Milwaukee County). SLIDEFILMS: *Really Rugged With a Velvet Ride* (Truck & Coach Div., General Motors Corp.); *Paint Your Own Profit Picture; It Brings Them in to Buy; Money Comes in Many Colors; Make It On the House* (Sherwin-Williams Co.).

CAMERAS INTERNATIONAL

1724 North Orchard St., Chicago 14, Ill.
Phone: MOhawk 4-7308

Date of Organization: March, 1959

Charles D. Sharp, *President*
Walter J. Pfister, *Vice-President*
Jay Kaufman, *Production Manager*

SERVICES: Producers of 16mm documentary, religious and industrial motion pictures. FACILITIES: Complete 16mm camera, sound and editing facilities; sound stage, 20′ x 35′.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Shadow on the Land* (United Church of Christ); *Zonguldak Coal* (Paul Weir Engineering Co.); *This Is Poland* (Top Productions); *Today in the Path of Paul*, Parts One and Two (no sponsor indicated).

(New company: organized in March, 1959)

Carter and Gaiantin of Illinois, Inc.

710 West Jackson Blvd., Chicago 6, Ill.
Phone: ANdover 3-6546

Lee S. Adams, *Sales Representative*

(See complete listing under Atlanta, Georgia)

CHARTMASTERS, INC.

1020 North Rush St., Chicago 11, Ill.
Phone: SUperior 7-9040

Date of Organization: April, 1954

Blackie Davidman, *President*
Ronald Whitfield, *Secretary-Treasurer*
William Baggott, *Production Manager*
George Okamoto, *Art Director*
James Alsip, *Photography Director*

SERVICES: Creators and producers of visual presentations, including filmstrips, slides, flipcharts, flannelboards and special presentations for business and industry. FACILITIES: Staff of illustrators, layout men, lettering men and photographers. Equipped to shoot and process slides.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: Economic Film Series (Edison Electric Institute). SLIDE PRESENTATIONS: *Senior Service Award Program* (International Minerals & Chemical Corp.); *1960 Management Review* (Motorola, Inc.).

CHICAGO FILM STUDIOS

56 E. Superior Street, Chicago 11, Illinois
Phone: WHitehall 4-6971

Date of Organization: 1928

A. G. Dunlap, *President*
Robert D. Casterline, *Director of Sales*
Russell T. Ervin, A.S.C., *Production Mgr.*
Walter Rice, *Laboratory Manager*

SERVICES: 16mm and 35mm color and b&w motion pictures for advertising, sales promotion and job training, educational and travel; slidefilms; TV commercials. FACILITIES: Two sound stages; Mitchell, Bell & Howell and Maurer cameras; art and animation; optical effects; RCA 35mm sound recording on film or 35mm magnetic tape; projection theatre; laboratory; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled sales films for Allis-Chalmers Mfg. Co.; The Quaker Oats Co.; Reliable Electric Co.; The Oliver Corp.; The Miehle Co.; Illinois Power Co.; The Wilson Co.; American Medical Assn.; Cook Electric Co.; General Box Corp., and others. TV COMMERCIALS: for Oscar Mayer; Quaker Oats Co. (Baker, Tilden, Bolgard & Barger); Wilson Packing Co. (Kenyon & Eckhardt); Oliver Farm Equipment (Buchen Co.); North Woods Coffee (Clinton E. Frank); Johnson's Shoe Polish (Needham, Louis & Brorby); Bowman Dairy Co. (J. Walter Thompson Co.); Meisterbrau (Batten, Barton, Durstine & Osborn); The Parker Pen Co.; AMA; Dew Boy, Hopkins Mfg. Co., and others.

JOHN COLBURN ASSOCIATES, INC.

1122 Central Avenue, Wilmette, Illinois
Phones: Wilmette—ALpine 1-8520
Chicago—BRoadway 2-2310

Date of Incorporation: 1953

John E. Colburn, *President*
Henry Ushijima, *Vice-President & Executive Producer*
Sumner J. Lyon, *Vice-President & Creative Director*
William H. Stewart, *Producer-Director*
Charles M. Reiter, *Slidefilm & Art Director*
Del Schroer, *Production Manager*
Dave Jordan, *Account Executive*
John Gibbs, *Supervising Editor*

SERVICES: Industrial motion pictures; sound slidefilms and complete production services available to other producers. Writers, artists and technicians. FACILITIES: Large sound stage permanently staffed; completely equipped for either 16mm or 35mm production. 16mm, 17½mm or 35mm magnetic recording and re-recording channels.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *News About Shoes* (S. C. Johnson & Sons, Inc.); *The Caseomatic Story* (J. I. Case Co.); *Extra Wagonloads of Corn* (Funk Bros. Seed Co.); *Predictable Purity* (Clinchfield Coal Co.); *Preparation Makes the Product* (Link Belt Co.); *More Gas for More People, Naturally* (Northern Illinois Gas Co.); *Annual Report* (Continental Can Co.). SLIDEFILMS: *The Franklin Story; Bond of Loyalty* (Franklin Life Insurance Co.); *A Plan for Financial Security* (Lutheran Brotherhood); *It Isn't Just Luck* (Pictorial Publishers, Inc.); *The Fence Around the Fortune* (Northwestern Mutual Life Insurance Co.); *Your One Priceless Asset* (All American Life & Casualty Co.); *Watch for Worn Tires* (Goodyear Tire & Rubber Co.); *The Protecting Hand* (Woodmen Accident & Life Co.); *Desoxyn Gradumet* (Abbott Laboratories). TV FILMS: *The Greatest Show on Water* (Johnson Motors). TV COMMERCIALS: for Johnson Motors (J. Walter Thompson Co.); Massey-Ferguson (Needham, Louis & Brorby).

C-W PRODUCTIONS, INC.

(Formerly Colmes-Werrenrath Prods., Inc.)

1037 Woodland Drive, Glenview, Illinois
Phone: PArk 9-0011

Date of Organization: 1955

Branch Offices: 60 East 42nd St., Suite 644, New York, N. Y. Phone: OXford 7-0306. Rod Gibson, *Manager*. Penn Sheraton Hotel, Pittsburgh, Pa. Phone: GRant 1-3696. George Heid, *Manager*. WSTV, Inc. Steubenville, Ohio. Phone: AT 2-6265. John Laux, *Vice-President*. 2939 N. Meri-

C-W PRODS: CONTINUED

dian, Indianapolis, Ind. Phone: WAlnut 3-6356. D. R. Dragstrem, *Manager.*

Walter Colmes, *President, Exec. Producer*
Fred Weber, *Chairman of the Board*
John Laux, *Vice-President*
Maclin Milner, *Vice-Pres., Marketing*
Ted Weber, *Sales Manager*
Lee Madden, *Asst. to President*
John Reese, *Supv. Film Editor*
Paul Pinson, *Creative Consultant*
David Savitt, ASC, *Dir. of Photography*
Joyce Markstahler, *Film Librarian* —
Marion Liakas, *Script Supervisor*

SERVICES: Creators, producers and consultants for motion pictures and slidefilms, for business, industry and education. Television production, live and film programs and commercials. Also U.S. representative for creation and production of animation and live action films in Europe. FACILITIES: Studio, Glenview, Ill. 15,000 sq. ft.; main stage 130′ x 70′ with 45′ ceiling, complete 35mm and 16mm production equipment. Complete editing and projection facilities for 35mm and 16mm productions.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What's New in Room Air Conditioning* (Whirlpool Corp.); *The Story of Softite* (Wheeling Steel Corp.); *The Story of Fine Hardwoods* (Fine Hardwood Assn.); *Crisis in Chicago* (Chicago Community Fund); *Annual Report—Small Electrical Appliances; Silent Service,* and others (Sears, Roebuck & Co.). SLIDEFILMS: for Wheeling Steel Corp.; Sears, Roebuck & Co.; Presto Industries. TV FILMS: *Championship Bridge* (North American Van Lines). TV COMMERCIALS: for Revere Camera; Lion Gasoline; Clinton Engines; North American Van Lines; Reynolds Aluminum; Admiral Corp.; Presto Industries and others.

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DELTA FILM PRODUCTIONS, INC.

7238 West Touhy Avenue, Chicago 48, Ill.
Phone: NEwcastle 1-2676

Date of Organization: June, 1958

Branch Office: 1821 University Ave., St. Paul 4, Minn. Dr. George D. Strohm, *in charge.*

John L. Clarkson, *President*
Robert I. Ford, *Vice-President*
David E. Wisner, *Vice-Pres., Production*
Dr. George D. Strohm, *Vice-President, Sales and Distribution*
John D. Burkey, *Midwest Sales Repr.*
Edwin C. Udey, *Director of Photography*

SERVICES: Complete service from research to 16mm and 35mm completed productions for business, education, church or television. FACILITIES: Complete studio; offices, editing, screening, recording, filming. 800′ sound stage, 16mm blimped Mitchell, M-R boom, basic lighting; ¼″ sync tape recorder — R.C.A. mics., 16mm Moviola and editing equipment. All other facilities are on contract and rental.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Best Seller Story* (Best Seller Publicity, Inc.); *Philippine Pearls* (Christian and Missionary Alliance); *Hitting the Mark* (Awana Youth Assn.). FILMSTRIPS:

DELTA FILMS: CONTINUED

Signaling for Christ (Scripture Press). TV FILMS: *The Joe Emerson Show,* 33 programs (Morton-Emerson Productions, Inc.).

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DOUGLAS PRODUCTIONS

10 West Kinzie St., Chicago 10, Illinois
Phone: MOhawk 4-7455

Date of Organization: 1945

Fred C. Raymond, *President*
Arthur R. Jones III, *Exec. Vice-President*
Douglas P. Raymond, *Vice-Pres. Chg. Prod.*
Frank M. Miller, *Dir. of Photography*
Larry Tickus, *Asst. Cameraman*
Sherwin Becker, *Production Manager*
Wm. Bielicke, *Lab. Manager*
Mollie Grabemann, *Director of Talent*

SERVICES: Creation and production of motion pictures, slidefilms, TV commercials and trailers for business, industry and education. Industrial film laboratory services. Equipped and staffed for both studio and location photography in motion picture and still fields. FACILITIES: Complete laboratory facilities, including color and b&w printing. Two sound stages; administrative and creative offices; animation and art departments; magnetic and optical sound recording; film storage vaults; editing, conforming and final processing of industrial visualizations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Eggzactly* (Armour & Co.); *Profit Potential* (International Harvester Co.); *The Buschmaster* (Gar Wood Industries); *1959 Promotion* (Chevrolet Div., General Motors Corp.); *Dredging the Delaware* (U. S. Corps of Engineers); *Arrest for Smoking* (State of Illinois). SLIDEFILMS: *Wall Systems* (Kawneer Co.); *The Sound of 1960* (Zenith Radio Corp.); untitled films for National Safety Council; Hertz Rent-A-Car and others. TV COMMERCIALS: for Texaco Co.; Walgreens; Chicago Sun Times; Falstaff Brewing; Wrigley Gum and others.

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CAL DUNN STUDIOS

159 E. Chicago Ave., Chicago 11, Illinois
Phone: WHitehall 3-2424

Date of Organization: 1947

Cal Dunn, *President*
Joseph G. Betzer, *Vice-President*
"Yar" Yarbrough, *Executive Art Producer*
Art Springer, *Chief Animator*
Helen A. Krupa, *Creative Services Dir.*
Donald Podell, *Controller*
Tom Terry, *Art Director*
Bob Boehmer, *Art Director*
Gene Hoefel, *Design Dept.*
Dick Price, *Production*
Anthony LaPietra, *Director*
Joan Ebeling, *Talent*
Mike O'Halloran, *Distribution*

SERVICES: Motion pictures and slidefilms for sales promotion, training, product information and employees indoctrination; TV commercials and productions. FACILITIES: Creative art, photographic, animation, editing and supervisory staffs; 16mm and 35mm editing and sound equipment; distribution facilities.

CHICAGO AREA

CAL DUNN: CONTINUED

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Theobold Faces the Facts* (National Woman's Christian Temperance Union); *Signs Take a Holiday; Let's Talk About Safety; Take a Talkie-Break; Setting 'Em Straight; Let Everybody Help* (National Safety Council); *Case of the Missing Tooth* (American Dental Assn.); *San Juan Holiday* (Western Auto Supply Co.); *More Power to You—Air Power* (Quincy Compressor Co.). SLIDEFILMS: *Special Research Project* (Armour & Co.); *Roll Out the Red Carpet* (Douglas Furniture Co.); *The Shield That Protects 2 Million* (Blue Shield & Blue Cross); *Golden Year—2nd Half; Fishin' for Outboard Sales; Your New Shape for Tire Safety* (Western Auto Supply Co.); *Your Most Welcomed Approach; More Sales Through Service; A Letter from Jim; John Cameron Swayze Reports* (National Life & Accident Insurance Co.); *Power Line to Profits* (Orange Crush); *The Teen-Age Market* (Libby, McNeil & Libby); *Accurate Estimating* (U. S. Gypsum Corp.). TV COMMERCIALS: For H-A Hair Arranger; National Food Stores; Montgomery Ward; Evinrude Outboard Motors; American Dental Assn.

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Jerry Fairbanks Productions

520 North Michigan Avenue, Chicago 11, Ill.
Phone: WHitehall 4-0196

Robert F. Kemper, *Representative*

(See complete listing under Los Angeles area)

FILMACK PRODUCTIONS

1327 South Wabash Ave., Chicago 5, Illinois
Phone: HArrison 7-3395

Date of Organization: 1919

Branch Office: 630 Ninth Ave., New York 36, N. Y. Phone: PLaza 7-0900. Donald Mack, *Executive in Charge.*

Irving Mack, *President*
Bernard Mack, *Vice-President, Sales*
Pat Cascio, *Production Manager*
[illegible] Glick, *Slide Film Manager*
Elliott Santinover, *Slide Manager*
Roman Polys, *Music & Sound Recording Director*
Jay Jankowski, *Lab Manager*
Dick Williams, *Animation Director*
Larry Woolf, *Creative Director*
Harold McCauley, *Art Director*
Harold Croy, *Industrial and Business Film Manager*

SERVICES: Motion pictures, sound and slidefilms for TV, industry, education, training programs, sales meetings, public relations and reports; creative services—script-writing, presentations, story boarding, jingles; production services—live motion picture and still photography in studio or on location in 16mm and 35mm, color and b&w, animation and slidefilm photography; sound recording and mixing—lip sync, wild sound, singing jingles, sound effects for tape, records or optical film.

(LISTING CONTINUES ON FOLLOWING PAGE

FILMACK: CONT'D.

art work—illustrations, cartoon characters, backgrounds, photo touch-up; titling—hot press, cold press, opaque and transparencies; lab work—editing, processing, printing inspection. FACILITIES: Completely equipped sound stage, prop and dressing rooms; two sound departments; six animation stands with automatic Oxberry; art department; type shop; complete laboratory including optical printers, developing machines, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *APECO What A Year!* (American Photo Copy Co. through Rosenbloom Advg.); *Controlled Pressure Pouring* (Griffin Wheel Co.); *A Message to Farm Merchandisers* (Thor Power Tool); *A New Steel Door* (Youngstown Metal Div.); *Over 65* (Continental Casualty); *Step After Step* (Avon Cosmetics). SLIDEFILMS: *Great Things Are Happening* (Chicago Sun Times); *Cashing in on Dryer Market; My Name is Profit* (Speed Queen through Geer-Murray Advg.); *Checker of the Year* (Super Market Institute); *Dr. Orr Report to the Profession* (American Medical Assn.); *Building Confidential* (Tobias, O'Neil & Galley); *Madrid, Spain Convention* (Mercury Records). TV COMMERCIALS: for Microlube Oil (Rogers & Smith Advg.); Meadow Gold—Valiant (Cunningham & Walsh); Toni Hair Products.

GRAPHIC PICTURES, INC.

400 W. Madison St., Chicago 6, Illinois
Phone: RAndolph 6-7282

Date of Organization: 1946

Branch Office: 7166 Melrose Ave., Hollywood, Calif. Phone: WEbster 8-2858. Bruce Herschebson; Gene Evans; Wally McLain; Con Myers.

Robert H. Estes, *President*
Emmett Mellenthin, *Vice-President*
Pearl O. Estes, *Secretary*
Charles Maravolo, *Art Director*
Jack Gibney, *Chief Director*
Carrol Barrick, *Scripts*
Leo Cummins, *Cameraman*
Les Lear, *Vice-Pres., Sales*
Pat Quinn, *Sound Engineer*

SERVICES: 16 and 35mm motion pictures; sales presentation work, etc. FACILITIES: two floors on top of Daily News Building with 2-story studios (30 x 65); 3 studios (25 x 35); 40-seat theatre. Art, animation depts. Slide, strip film room. Four-color printing on our own presses. Installing two Ampex Videotape units, all switching gear and four video cameras; will be equipped for microwave.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Power Unlimited* (Harza Construction Corp.); *Protection for Profits* (Union Carbide Corp.); *Ads That Sell* (Edward Weiss Advertising); *Weenie Hunt* (Visking Corp.); *Is Air Hurting Your Business?* (Air Kemp).

See Advertising Pages for Helpful Data

☆ Producers whose advertisements appear on other pages of this Annual Review Issue carry this special designation (*) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.

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The Jam Handy Organization, Inc.

230 North Michigan Avenue, Chicago 1, Ill.
Phone: STate 2-6757

Harold Dash, *in charge*

(See complete listing under Detroit area)

HARVARD PRODUCTIONS, INC.

854 East Northwest Highway,
Mount Prospect, Illinois
Phone: CLearbrook 9-2330

Date of Organization: 1949
Date of Incorporation: 1957

Harvard Holton, *President*
Aldona B. Holton, *Vice-President*
Frank Stedronsky, *General Manager*
Ronald Crawford, *Director, Cinematography*
Russell Olsson, *Director, Slidefilm Production, Art, Animation*

SERVICES AND FACILITIES: Complete 16mm cinematography, including lip sync with 1800 sq. ft. sound stage, blimped Arriflex cameras; sound slidefilm; recording facilities, magnetic sync tape, 16mm magnetic film recorders, interlocked three position dubbers, edge tracking only; three channel stereo recorder-dubber and blimped, synced tape console portable; filmstrip mastering services; still color processing; all major music libraries; custom editing services; recording booth, mikes, synced cameras, fitted location truck; art, script and 16mm Acme animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Photoplax* (A. B. Dick Co.); *Roads of Ready Mixed* (The T. L. Smith Co.); *Now, Get This, Stonegate* (C. S. Johnson Co.) SLIDEFILMS: *Only $1.18?* (Felt Products Mfg. Co.); *It All Depends on You!* (Dole Valve Co.).

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DALLAS JONES PRODUCTIONS, INC.

430 West Grant Place, Chicago 14, Ill.
Phone: BUckingham 1-8283

Date of Organization: 1947

Dallas Jones, *President*
M. L. Jones, *Vice-Pres., Treasurer*
G. Richard Bowen, *Vice-Pres., Secty.*
James E. Holmes, *Vice-Pres., Sales*
Oz Zielke, *Director*
Cam Applegate, *Director*
Paul Jensen, *Script Supervisor*
Marvin Goessl, *Art Director*
Carl Sandin, *Supervising Editor*
Gerhard Kugel, *Chief Sound Engineer*
Al Elliott, *Coordinator, Slidefilm Production*
A. Antonucci, *Coordinator, Motion Picture Production*

SERVICES: A complete, specialized training and sales promotion service, including field research, writing and production of all audio-visual and printed materials. Motion pictures, slidefilms, filmstrips, slides, complete meeting packages. Specialized service for TV spot production. FACILITIES: Main studio at 430 West Grant Place is specially built for motion picture and television production with two sound stages and one silent stage. Total shooting area: 32,000 square feet. Second

DALLAS JONES: CONT'D.

studio at 1725 North Wells Street contains one sound stage and one silent stage. Total shooting area: 9,000 square feet. Highly mobile location equipment. Stages completely equipped for all 35mm and 16mm production. Seven channel magnetic recording and stereo.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Make Way for Tomorrow* (Commonwealth Edison Company); *Today's Homes: A Special Report* (Celotex Corporation); *Tribute to a Money Maker* (Culligan, Inc.); *Refrigeration 1960; Touch Command* (Hotpoint); *The Challenge of Change* (Illinois Farm Supply); *Sound Reasoning* (Insulation Board Institute); *It's Time for Action* (S. C. Johnson & Son); *Space for Profit* (Kraft Foods); *Liberia, Star of Africa* (Liberia Mining Company); *Bedtime Story* (Mandabach & Simms); *Gateways to Playgrounds* (Outboard Boating Club of America); *See for Yourself; The Selling Facts* (Sears, Roebuck & Co.); *The Plus Sale; Hydronics With Magic Heet* (A. O. Smith Corporation); *The Man Who Wouldn't Wait* (United States Gypsum Company). SLIDEFILMS: *The Third Largest Industry* (Amer. Society of Travel Agents); *Case for Kase-Readi* (Armour & Company); *Armidexan for Anemia* (Armour Pharmaceutical); *Fencing Film Series* (Athletic Institute); *Miracle Across the Miles* (Automatic Electric); *Family of Tiles* (Buchen Company); *The Revolt of Elwood Sluggins* (Emery Industries); *Dealer Meeting Films* (Firestone); *The Inside Facts About Dishwashers; Touch Command Washer; Touch Command Dryer* (Hotpoint Company); *Axles Built for Life, Selecting a Disk Plow, Farm Power on Tracks, A Real Haymaker* (International Harvester Company); *This Is Jacobsen* (Jacobsen); *Part of the Package* (Libby, McNeil & Libby); *The Moving Target* (National Advertising Co.); *Leaders Are Trainers* (National Consumer Finance Assn.); *Time to Sell Nylavar* (G. D. Searle); *Films on Plastering* (United States Gypsum); *New Dimensions in Stereo, Three Dimension Selling* (Zenith); *New Insulation in Masonry Walls* (Zonolite).

KENNEDY PRODUCTIONS, INC.

3317 West Montrose Ave., Chicago 18, Ill.
Phone: IRving 8-1320

Date of Organization: 1956

Robert J. Kennedy, *President*
Robert N. Kennedy, *Vice-President*
John H. Sanderson, Jr., *Photographer*
Stephen Rich, *Production Coordinator*
Gerald Horsham, *Art Director*

SERVICES: 16mm and 35mm motion pictures for public relations, sales, sales training, TV commercials, etc. Sound slidefilms and sales training programs including meeting guides, booklets, etc. FACILITIES: Script development, soundstage, cameras, lighting, art and animation department editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Alcan Trailer Trek*, long version (Mobile Home Mfrs. Assn. and Trailer Coach Assn.); *Old Recipes—New Ideas* (Realemon Puritan Co.); *Static Electricity* American Gas Assn.); *Sales Training Series* (Sears, Roebuck & Co.). SLIDEFILMS: *Bright Future; Started Right for Success* (Curtiss Candy Co.). TV COMMERCIALS: for Allstate Insurance Co. (Leo Burnett Co.).

MERVIN W. La RUE, INC.

159 E. Chicago Avenue, Chicago 11, Illinois
Phone: SUperior 7-8656

Date of Incorporation: 1947

Mervin W. La Rue, Sr., *President*
Joanna La Rue, *Vice-President*
Charles C. Hard, *Secretary-Treasurer*
Everett Blackman, *Production Mgr.*

SERVICES: Consultants in planning, production and utilization of audio-visual aids in medical field exclusively. Distributors of audio-visual equipment and supplies in this field only. FACILITIES: Exceptional for medical and scientific work—explosion proof motion cameras and lighting; special endoscopic, macroscopic and microscopic motion cameras; animation stands; time lapse, high speed, recording, as well as conventional equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: French and Spanish versions of—*Urea Solutions in the Reduction of Intracranial Pressure* (Univ. of Wisconsin and Baxter Laboratories); *General Anesthesia in Outpatient Dentistry* (Univ. of Illinois and Ayerst Laboratories); *Equine Anesthesia* (Univ. of Oklahoma and Abbott Laboratories); *Proctoscopic Lesions* (Cleveland Clinic and Upjohn Co.); *Dynamics in the Growth of the Chick Otocyst* (Tissue Culture Laboratory, Northwestern Univ.); *Open Reduction of Long Bone Fractures with Polyurethane Foam* (Wm. S. Merrell Co.); several surgical films as part of various series, pediatric and cardio., under long term grants from various sources.

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JACK LIEB PRODUCTIONS

(Producers Film Studios)

540 N. Lake Shore Drive, Chicago 11, Illinois
Phone: WHitehall 3-1440

Date of Organization: 1946

Branch: 10301 E. Bay Harbor Drive, Miami Beach 54, Florida. Phone: UNion 6-3009.

Jack H. Lieb, *President*
Warren H. Lieb, *Vice-President & Production Supervisor*
Walter A. Hotz, *Chief Sound Engineer*
Charles A. Glick, *Production Manager*
Elaine Badis, *Office Manager*

SERVICES: Motion picture production; industrial, theatrical, television, sales promotional, institutional and sales training; specialists in travel promotion films, television productions, spots and shows. Filmstrips and sound slidefilms. FACILITIES: Complete studios, 2 sound stages, RCA 35mm and 16mm magnetic and optical recording. Specialists in hi fidelity magnetic mixing. Original music scores and music libraries including Capital "Hi Q" series. Complete editing facilities with optical and magnetic Moviolas. Interlock projection, 35mm, 16mm, optical or magnetic. Animation and title production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Cardio Pulmonary Patient and Air Travel* (U. S. Air Force); *The Sky's the Limit* (Guy Davis Advg.); *Beer & Skittles* (Dudley, Anderson, Yutzey.). SLIDEFILMS: *More to Come Home To* (Kuttner & Kuttner, Inc.); *The Romance of an Axle* (Spencer Mfg. Co.); *The 1960 G-E Dryer* (General Electric Co.). TV COMMERCIALS:

JACK LIEB: CONTINUED

for Robin Hood Flour (H. W. Kastor & Sons Advg.); Jewel Food Stores (North Advg. Agency); Trailways Bus (J. Walter Thompson); Local Loan Co.

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FENTON McHUGH PRODUCTIONS, INC.

518 Davis Street, Evanston, Illinois
Phones: Evanston—UNiversity 4-3021
Chicago—BRoadway 3-3383

Date of Organization: 1956

Fenton P. McHugh, *President*
James R. O'Riley, *Vice-President*
Irene Broda, *Administrative Assistant*
Jesse Martinez, *Art Director*

SERVICES: 16mm and 35mm motion pictures for business, industry and television, slidefilms. FACILITIES: 16mm and 35mm motion picture and sound recording equipment; sound stage; editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Convention Highlights* (Credit Union National Assn.); *Mealtime Magician* (John Oster Mfg. Co.); *Decision* (Blue Cross Commission); *The Winning Combination* (Milprint Div., Philip Morris, Inc.). SLIDEFILMS: *The Education Committee; Organization Committee* (Credit Union National Assn.). TV COMMERCIALS: for various clients.

Metro-Goldwyn-Mayer, Inc.

1307 South Wabash Ave., Chicago 5, Illinois
Phone: FInancial 6-8477

Bob McNear, *in charge*

(See complete listing under New York City)

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FRED A. NILES PRODUCTIONS, INC.

1058 W. Washington Blvd., Chicago 7, Ill.
Phone: SEeley 8-4181

Date of Organization: December, 1955

Branch Office: 5539 Sunset Boulevard, Hollywood 28, Calif. Phone: HOllywood 3-8154. Lionel Grover, *Production Mgr.*

Fred Niles, *President*
William E. Harder, *Vice-Pres., Prod.*
Ruth L. Ratny, *Vice-Pres., Creative*
Frederick B. Foster, *Vice-Pres., Sales*
Edward E. Katz, *Vice-Pres., Controller*
Edward W. Rinker, *Vice-President*
Charles Ticho, *Studio Manager*
Harry Holt, *Art Director, Animation*
Norman Lasko, *Art Director, Production*
Marian Whaley, *Adm. Supvr., Editing*
Robert Henning, *Chief Sound Engineer*
Burt Lindberg, *Chief Sound Man*

SERVICES: TV films, live action and animated TV spots; half-hour film series; public relations films. Industry programs, motion pictures, slidefilms, live shows, closed circuit TV; printed materials, displays, training programs, etc. FACILITIES: Three sound stages, completely soundproofed; one wing devoted to editing; seven-room sound department; carpentry shop; title stand; creative and art staffs; full technical staff; animation branch in Hollywood.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beyond a Shadow of a Doubt* (General Electric Co.); *Different by*

CHICAGO AREA

FRED A. NILES: CONT'D.

Design (J. I. Case Co.); *Interpretations in Tone* (Hammond Organ Co.); *Carnival of Advertising* (Beatrice Foods); *Operation Breakthrough* (Carter Carburetor Co.); *Those Who Care* (American Red Cross); *The Unibody Story* (Chrysler Corp.). SLIDEFILMS: *Dream Merchants* (General Electric Co.); *High, Wide and Then Some* (U.S. Gypsum); *Best Hogs Ever* (Pillsbury Mills).

JOHN OTT PICTURES, INC.

P. O. Box 158, Lake Bluff, Illinois
Phone: Lake Bluff 3026

Date of Organization: 1948

John Ott, *President*

SERVICES AND FACILITIES: Time-Lapse photography and 16mm motion picture productions.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Nature's Need for Nitrogen* (Standard Oil Co. of Indiana); *The Story of Oats and Oatmeal* (The Quaker Oats Co.); *The Green Giant's Magic* (The Green Giant Co.); *The Story of Coal* (United Electric Coal Co.); *Nature's Half Acre; Secrets of Life,* portions only (Walt Disney Productions).

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Parthenon-Central

185 North Wabash Ave., Chicago 1, Ill.

James Prindle, *in charge*
Woodbury Conkling and Roger Clark, *Associate Producers*

(See complete listing under Parthenon-Hollywood, Los Angeles area)

*

PILOT PRODUCTIONS, INCORPORATED

1819-23 Ridge Avenue, Evanston, Illinois
Phones: Evanston—DAvis 8-3700
Chicago—BRoadway 3-4141

Date of Organization: 1940
Date of Incorporation: 1952

C. Robert Isley, *President*
Robert L. Dedrick, *Exec. Vice-President*
C. Don Sheldon, *Treasurer*
A. E. Boroughf, *Secretary*
Hall Childs, *Dir. of Photography*
Ken Kracht, *Director of Illustrative Photography*
Connie Andersen, *Slidefilm Department*
John Gouldin, *Set Designer, Studio Mgr.*
Bill Buhl, *Sales*
Bob Luce, *Director*
Nelson Winkless, *Writer*

SERVICES: Complete creative and production facilities for motion pictures, slidefilms, and stripfilms. Research, writing, photography, sound recording, editing, and stripfilm services for industrial and business films. FACILITIES: 10,000 sq. ft. 3,700 sq. ft. shooting stage with 14 ft. clearance under cat-walks; 16mm Mitchell and Arriflex camera equipment; gasoline generator & battery packs for field work; Ampex and Magnasync recording equipment

(LISTING CONTINUES ON FOLLOWING PAGE

METROPOLITAN CHICAGO:

PILOT PRODUCTIONS: CONT'D.

including DuKane 30 50 signal generator; double system projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Everywhere . . . All the time* (Allis-Chalmers Mfg. Co.); *The Quota; The Fifteenth Michigan* (Clark Equipment Co.); *Automated Mould Making* (Osborn Mfg. Co.); *C-W Binder* (Curtiss-Wright). SLIDEFILMS: *Shafer Design* (Chain Belt Co.); *Main Street,* Stereo (Voice of Music Corp.); *Proud Profession* (Assn. Nurse Anesthetists); *One Out of Three* (Prudence Insurance Co.); *Parts Merchandising* (Clark Equipment Co.); *Torque-Arm Speed Reducer* (Dodge Mfg. Co.).

*

Reid H. Ray Film Industries, Inc.

208 South LaSalle Street, Chicago 4, Illinois
Phone: FInancial 6-0897

Clyde Krebs, *in charge*

(See complete listing under St. Paul, Minn.)

*

SARRA, INC.

16 East Ontario Street, Chicago 11, Illinois
Phone: WHitehall 4-5151

200 East 56th Street, New York 22, N. Y.
Phone: MUrray Hill 8-0085

Date of Organization: 1937

SARRA, INC., CONT'D.

(At New York City Studios)

Valentino Sarra, *President*
Morris Behrend, *General Manager*
John Henderson III, *Sales Manager*
Rex Cox, *Creative Director*

(At Chicago Studios)

William Newton, *Executive Producer*
Marvin Bailey, *Executive Director and Production Manager*
Harold W. Morrow, *Business Manager*
Harold Lignell, *Laboratory Manager*
Hal Toleman, *Associate Producer and Casting Director*
Norman Schickedanz, *Director*

SERVICES: Creation and production of motion pictures, slidefilms and television commercials for sales, sales training, product promotion and information, employee training and indoctrination, safety training and promotion, public information, Armed Forces training subjects. FACILITIES: Sound stage, 16mm and 35-mm motion picture cameras; still photographic equipment and personnel; 16mm and 35mm editing; 16mm and 35mm processing laboratory; art and animation; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Abbott Champions on th Job* (Abbott Laboratories); *No Time to Spare* (American Bowling Congress); *1960 Sales Meeting Film* (Bell & Howell); *1960 Sales Meeting Film* (Dr. Pepper). TV COMMERCIALS for: Ball Bros. (Applegate Advertising, Inc.); Armour & Co. (N. W. Ayer); Johnson's "Pledge" (Benton & Bowles); Eckrich Meats (Bonsib); Turtle Wax (Bozell & Jacobs); Marlboro, Kellogg's, Bauer & Black, Chas. Pfizer (Leo Burnett); American Dairy Assn. (Cambell-Mithun); Standard Oil, Ind. (D'Arcy Advertising); Scripto (Donahue & Coe); Toastmaster, Staley Co., Lanolin Plus (Erwin Wasey, Ruthrauff & Ryan); General Foods, Armour & Co., Minneapolis-Honeywell (Foote, Cone & Belding); Jax Beer (Fitzgerald Adv.); Quaker Oats, Hamilton Beach, Reynolds Metals, Bissell Co. (Clinton E. Frank); Pet Milk, Busch Bavarian (Gardner Adv. Co.); Mystik Tape, Hekman Biscuits (George Hartman Co.); Texize Chemicals (Henderson Adv.); Wilson Co. (Kenyon & Eckhardt); Calgon (Ketchum, McLeod & Grove); Eureka Co. (Earle Ludgin); Karo Syrup (Lennen & Newell); Swift & Co., Bell & Howell, Coca-Cola (McCann-Erickson); Johnson's Wax (Needham, Louis & Brorby); Gillette, Toni, Readywhip Co. (North Adv.); Jeno's Spaghetti (Olmstead & Foley); Sears, Roebuck & Co. (direct); Salada Tea (Sullivan, Stauffer, Colwell & Bayles); General Mills (Tatham Laird); Northern Trust (Waldie & Briggs); Nabisco, Jello, Sal Hepatica (Young & Rubicam); Sealy Co., Quaker Oats, Seven Up, Kraft Foods, Elgin National Watch (J. Walter Thompson); Maryland Club Coffee (Clay, Stephenson Assoc.), and others.

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill.
Phones: Park Ridge—TA 3-1418
Chicago—RO 3-5818

Date of Organization: 1952

Byron L. Friend, *President*
June A. Friend, *Secretary-Treasurer*
Henry Ball, *Facility Manager*



Since 1919

THE STUDIO LIGHTING COMPANY

CHICAGO • 2212 NO. HALSTED • EASTGATE 7-2800

Bob Duggan

LIGHTS • CABLE • BOXES • GENERATORS • GRIP EQUIPMENT • RENTALS • SALES • SERVICE

CHICAGO CAMERA RENTAL HEADQUARTERS • MARK ARMISTEAD, INC.

TELECINE: CONT'D.

SERVICES: Motion pictures for industry and television, color and b&w; 35mm and 16mm, studio or location. TV commercials, videotape or film; complete packaging service, editing, rerecording, mixing, interlock screening and recording; script writing; animation; consultation. Hi-speed photography for observation and analysis; time-lapse films. FACILITIES: Multiple camera, continuous shooting picture equipment, 35mm and 16mm cameras; magnetic sound recorders; sound stage 30′ x 45′, five-channel re-recording and mixing; selsyn interlock. Gasoline and battery-driven generators for location; wireless microphones.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Proof by Proxy* (Cleveland Industries); *Automation* (American Machine Co.); *Engineering Analysis* (Advance Transformer); *Escapements* (General Time Corp). SLIDEFILMS: *The Soaring Sixty's* (Ryerson).

UNITED FILM & RECORDING STUDIOS, INC.

301 East Erie Street, Chicago 11, Illinois
Phone: SUperior 7-9114

Date of Organization: 1928
Date of Incorporation: 1933

William L. Klein, *President & Exec. Producer*
Frank Green, *Unit Manager*
Mike Sitkiewica, *Film Director*
Marilyn Friedel, *Exec. Prod. Coordinator*
John Bruun, *Creative Director*
George Turek, *Senior Eng., Engrg. Dept.*
Larry Wellington, *Creative Musical Director*
Howard Alk, *Head of Editing Dept.*

SERVICES: Creators and producers of motion pictures, slidefilms, radio & TV commercials, musical jingles, film series and related materials for a complete custom-made package for business & industry. FACILITIES: Modern, air-conditioned fully equipped studios with 16mm and 35mm Western Electric and RCA sound, Mitchell cameras, Ampex, etc., for every phase of film and sound work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Eversweet Story* (Eversweet Corp.); *The Hollymatic Story; More Money in Meat* (Hollymatic Corp.); *Toyland* (Toys, Inc.). SLIDEFILM: *We Appeal* (Weiss Memorial Hospital).

ROSS WETZEL STUDIOS INC.
(formerly Cartoonists, Inc.)

615 N. Wabash Avenue, Chicago, Illinois
Phone: SUperior 7-2755

Date of Organization: July, 1948

Ross Wetzel, *President*
Owen Zapel, *Vice-President, Sales*
Wm. Langdon, *Vice-President, Prod.*
Russell Stamm, *Creative Sales*
Scott Alexander, *Sales*
Robert Shipley *Optical Service*

SERVICES: TV spots; art and optical services; animation specialty. FACILITIES: 3 animation stands; Oxberry special effects optical printer; all editing equipment.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: (Series) for Schlitz; Sealy (J. Walter Thompson Co.); Weidman Beer; Ovaltine (Tatham Laird). Animated portion for Air Force film (Cinefonics).

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WILDING INC.

1345 Argyle Street, Chicago 40, Illinois
Phone: LOngbeach 1-8410

Date of Organization: 1914
Date of Incorporation: 1927

DIVISIONS AND DISTRICTS

NEW YORK: *Eastern Division*—405 Park Ave., New York, N. Y. Phone: PLaza 9-0854. Hugh Gage, *Vice-President;* Walter Lowendahl, *Executive Producer.*

DETROIT: *Great Lakes Division*—4925 Cadieux Road, Detroit, Mich. Phone: TUxedo 2-3740. Gordon H. Miller, *Vice-President. Dearborn Division*—13535 Livernois St., Detroit, Mich. Phone: WEbster 3-2427. John E. Parrott, *Vice-President;* Norman B. Terry, *Vice-President, Marketing;* Glenn Jordan, *Executive Producer.*

CHICAGO: *Midwest & Western Divisions* –1345 Argyle St., Chicago, Ill. Phone: LOngbeach 1-8410. Clifford F. Weake, *Vice-President.*

TWIN CITIES: 1821 University Ave., St. Paul, Minn. Phone: MIdway 6-1055. A. H. Brassett, *Account Executive.*

HOLLYWOOD: 5981 Venice Blvd., Los Angeles, Calif. Phone: WEbster 8-0183. Robert Rosencrans, *Manager.*

SAN FRANCISCO: 109 Stevenson, San Francisco 27, Calif. Phone: DElaware 3-9113. H. B. Butler, *Vice-President.*

CLEVELAND: *Central Division* — 1010 Euclid Bldg., Cleveland, Ohio. Phone: TOwer 1-6440. L. T. Young, *Vice-President.*

PITTSBURGH DISTRICT: 3 Gateway Center, Pittsburgh, Penna. Phone: GRant 1-6240. Karl Kuechenmeister, *District Manager.*

CINCINNATI DISTRICT: 617 Vine St., Cincinnati, Ohio. Phone: GArfield 1-0477. R. L. McMillan, *District Manager.*

OFFICERS AND DEPARTMENT HEADS

C. H. Bradfield, Jr., *Chairman of Board of Directors*
H. Williams Hanmer, *President*
Jack Rheinstrom, *Vice-President, Sales*
J. A. Kellock, *Vice-President, Operations*
C. B. Hatcher, *Vice-President, Finance*
Leon A. Kreger, *Vice-President, Creative Services*
J. M. Constable, *Vice-President and Executive Producer*
Walter H. Tinkham, *Vice-President, Production*
F. F. Palac, *Treasurer and Assistant Secretary*
D. S. Reid, *Assistant Treasurer*
L. A. Backey, *Secretary*
A. J. Henderson, *Vice-President, Creative Development for Divisions*
G. Duncan Taylor, *Production Manager, Slidefilms*
Harold Kinzle, *Laboratory Superintendent*
James E. Dickert, *Recording Director*
Gil Lee, *Art Director*

GOVERNMENT SERVICES DIVISION

Jerome C. Diebold, *Executive Producer*
Harold A. Witt, *Executive Producer*

CREATIVE MARKETING DIVISION

James MacRae, *Director*

METROPOLITAN CHICAGO:

COMMERCIAL PICTURE EQUIPMENT, INC.
A. J. Bredford, *President*
Donald P. Smith, *Vice-President, Sales*

WILDING TV
J. B. Morton, *Manager*
Michael Stehney, *Executive Producer*
Theodore A. Goetz, *Manager, Los Angeles*
Tony Wells, *Production Manager*

SERVICES: Creative counsellors and producers of *Communications For Business*—motion pictures, slidefilms, TV commercials and complete live shows and presentation programs for conventions and sales meetings. FACILITIES: Three studio and service operations detailed as follows:

CHICAGO (1345 Argyle Street): Home offices and main studios: 60,000 sq. ft. floor space—27,000 sq. ft. in four sound stages: 75′ x 140′, 70′ x 100′, 50′ x 100′, 75′ x 60′; remainder to administrative and creative offices; still and motion laboratories; optical, animation and art departments; screening rooms; sound recording department; film vaults; carpenter shop and other departments. (5137 Broadway): 12,500 sq. ft. floor space—4,000 sq. ft. devoted to Wilding *Communications Idea Center* where various staging and projection techniques and exclusive Wilding projection equipment is demonstrated. Balance of area: administrative offices, workshop and storage of all Wilding Customer Services equipment.

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DETROIT (Cadieux Road): This new building was especially designed and constructed for motion picture production. It contains administrative, sales and service facilities, two sound stages totalling 8,000 sq. ft. and screening rooms. (Livernois Street): Operations here include creative, training and sales promotion and merchandising services for automotive accounts.

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HOLLYWOOD: This installation houses sales and service facilities; a sound stage; screening room and other service for motion picture production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Toward the Light* (Jos. Schlitz Brewing Co.); *Tomorrow's Trees* (Weyerhaeuser Timber Co.); *Biggest Bridge in Action* (Mutual of Omaha); *Message to No One* (Champion Paper and Fibre Co.); *The Big Risk* (Ohio Oil Co.); *New World of Armco* (Armco Steel Corp.); *Order Makers Institute* (Republic Steel Corp.); *1960 New Car Announcement* (Ford Motor Co.); *The Personal Touch* (Northwest National Bank); *A Visit to McGuffrey* (Goodyear Tire & Rubber Co.); *Washington at Work* (Kiplinger Washington Editors, Inc.); *Smitty Steps Up* (McGraw-Hill Publishing Co.); *Make Me Useful* (Pure Oil Co.). SLIDEFILMS: *Changing Industrial Skylines* (Aluminum Co. of America); *Champion 1960 Program for Profit* (Champion Spark Plug); *This is DuKane* (DuKane Corp.); *The Tie that Binds* (Electric Auto Lite); *Candle Glo Interiors* (Formica); *The Golden Chariot* (Goodyear Tire & Rubber Co.); *Big 100 Program* (Gamble-Skogmo); *Ten Feet Tall* (Marion Power Shovel Co.); *B(u)y The Way* (Montgomery Ward); *Chris Brown Gets the Answers* (Standard Oil Co.); *History of the Wheel* (Heald Machine).

ILLINOIS

THE VENARD ORGANIZATION

113 North East Madison Ave., Peoria, Ill.
Studio: Highview Road, East Peoria, Ill.
Phones: 4-2490; 9-4437

Date of Organization: 1917

Mr. and Mrs. C. L. Venard

SERVICES: Agricultural specialists; personal attention to all production details, including research and scriptwriting. FACILITIES: Studio with 3200 sq. ft. sound stage; cameras, sound and editing equipment; camera car.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Four Star Farmers of 1958; Four Star Farmers of 1959* (Keystone Steel & Wire Co.); *Profitable Purebred Swine Production* (United Duroc Swine Registry); *Stop Rats Forever* (The D-Con Co.). SLIDEFILMS: *Long Live the King* (Thomson Advg. Agency).

KANSAS

CENTRON CORPORATION, INC.

West Ninth at Avalon Road, Lawrence, Kansas
Phone: VIking 3-0400

Date of Organization: 1947

Arthur H. Wolf, *President and Exec. Prod.*
Russell Mosser, *Executive Vice-President and Treasurer*
Norman Stuewe, *Vice-President and Director of Photography*
Gene Courtney, *Vice-President, Agency and Public Relations Division*
Charles Lacey, *Secretary and Director of Production*
Harold Harvey, *Director*
Margaret Travis, *Script*
Jerry Drake, *Writer-Director*
Peter Schnitzler, *Writer-Director*
Dan Palmquist, *Editing*
Don Jessup, *Sound*
Robert Rose, *Photography*
Oscar Rojas, *Art Director*
Alan Stewart, *Account Executive*

SERVICES: Motion pictures and slidefilms for public relations, sales, training, education and television, sales meetings. Subcontracting. Specialized sports photography. Specialized color and/or black and white still assignments. Animation and recording service. FACILITIES: New studio and office facilities include 60′ x 100′ x 27′ sound stage, voice studios, editing rooms, sound rooms, etc.; Mitchell, Arriflex and Cine Special cameras; complete lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *I Am a Doctor* (American Medical Assn.); *The Innocent Party* (Kansas State Board of Health—U. S. Public Health Service); *The Avadex Story* (Monsanto Chemical Co.); *The Air Reserve Forces* (U. S. Air Force); *Effective Listening; Our Part in Conservation; We Get Food From Plants and Animals*, and others (McGraw-Hill Book Co.); *Master Plan* (Freedoms Foundation of Kansas, Inc.). SLIDEFILMS: *Refrigerator Story* (Western Auto); *Liquid Fertilizer Story* (Monsanto—National Fertilizer Solutions Assn.); Equipment series (Baldorsen Mfg.). SALES MEETINGS: 1960 National Sales Meeting, in production (Phillips Petroleum Co.). TV COMMERCIALS: for Oklahoma Tire & Supply (Watts-Payne).

LANDON AND LANDEN PRODUCTIONS, INC.

112 South 5th St., Manhattan, Kansas
Phone: PRescott 8-5281

Date of Organization: February, 1958

Branch Office: P. O. Box 952, Santa Fe, New Mexico. Phone: YUcca 2-2504.

John Cobb Landon, *President*
Virgil Walters, *Sales Manager*

SERVICES: 16mm films for business, industry and TV, sales promotion, public relations, educational, medical and scientific; commercials and programs for TV, color or b&w. FACILITIES: Complete creative production facilities with equipped sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lake Murray Meeting* (Olin Mathieson Chemical Corp.); *Sod Bustin' Business Man* (Kansas Farmers Union); *The Search* (New Mexico Dept. of Development); *Carlsbad Cavern* (New Mexico Dept. of Development—Carlsbad Chamber of Commerce); *Champion Basketball* (Kansas City Univ.). TV PROGRAMS: *Tex Winter Show*, series (Union National Bank). TV COMMERCIALS: for Kansas Foundation for the Blind; My Favorite Cleaners; Anti-Pest; Gallup Inter-Tribal Ceremonial; New Mexico Magazine.

MINNESOTA

THOMAS COUNTRYMAN FILM PRODUCTIONS

15 North Ninth Street, Minneapolis 3, Minn.
Phone: FEderal 2-2539

Date of Organization: October, 1956

Thomas Countryman, *Owner & Producer*
Jack Gauvitte, *Producer-Director*
Robert Edwards, *Art Director*

SERVICES: Producers of industrial, educational, TV and religious motion pictures and filmstrips, 16mm or 35mm. FACILITIES: Sound stage, animation, Arriflex equipment; complete recording with four recorders, mixing, interlock projection, 16mm or 35mm; music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Road America* (D. W. Onan & Sons, Inc.); *50 Years of Progress* (Northern States Power Co.); *The Annuity Plan; Trusteeship* (Minnesota Mutual Insurance Co.). SLIDEFILMS: *Safer Roads Now* (Minnesota Mining & Mfg. Co.); *Service That Sells* (Cargill, Inc.). TV COMMERCIALS: for Hilex; Montana Dakota Utilities; Midland Cooperatives; Farmers Union Cooperatives; Schaper Plastic Games; U. S. Bedding; National Cooperatives; Javex Company, Ltd.; Montgomery Ward Co.; Super Valu; Pillsbury Mills; Northrup King; Doughboy Industries; Buckbee Mears Co.; Nutrena Feeds.

Delta Film Productions, Inc.

1821 University Ave., St. Paul 4, Minn.

Dr. George D. Strohm, *in charge*

EMPIRE PHOTOSOUND INCORPORATED

1920 Lyndale Ave. South, Minneapolis 5, Minnesota
Phone: FRanklin 4-5040

Date of Incorporation: October, 1945

William S. Yale, *President*
Richard N. Jamieson, *Vice-President & Production Director*
John Raddatz, *Director of Cinematography & Slidefilm Photography*
Arthur J. Nicol, *Director of Technical Services*
Gwen R. Wohlfeil, *Director of Production Services*
Frank Punchard, *Manager, Editing Dept.*
Roger Gruenke, *Sound Recording Engr.*

SERVICES: Completely equipped production facilities for motion pictures, sound slidefilms, television commercials and sales meeting presentations. Time-lapse, slow motion equipment. Editing, and interlock projection. Tape and magnetic film recording, disc and tape music libraries. Process screen and arc rear projection. FACILITIES: 16mm Maurer and Arriflex cameras; 16mm Eastman arc projector; Strong Arc projector for $3\frac{1}{4}$″ x 4″ slides and filmstrips; 8′ x 10′, 8′ x 20′, 12′ x 30′ and 20′ x 20′ projection screens, available for conventions, sales meetings, etc. Animation, sound recording studio; 40′ x 60′ sound stage; high fidelity public address system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *University of Courage* (The Hadley School for the Blind); *H-S-M Insurance Program; Mincom CV-100* (Minnesota Mining & Mfg. Co.); Community Chest film (Minneapolis Community Chest Organization); *Better Methods; Bermuda Holiday; Building for the Future; Full Orbit; Mr. Full Orbit, This Is Your Life* (International Minerals & Chemical Corp.). SLIDEFILMS: *Your Profit Partner; Pathway to Profit* (International Minerals & Chemical Corp.).

ANTHONY LANE FILM STUDIOS, INC.

7401 Wayzata Blvd., Minneapolis, Minn.
Phone: LIberty 2-2518

Date of Organization: 1950

Anthony Lane, *President*
William Heideman, *Vice-Pres., Gen. Mgr.*
JoAnn Powers, *Secretary-Treasurer*
Robert Paulson, *Chief Cinematographer*

SERVICES: Production of 16mm and 35mm industrial, TV, outdoor sporting, hunting and fishing films; filmstrips; animation. FACILITIES: Complete 16mm and 35mm production; sound recording; complete still photographic studios and laboratories; music and sound effects.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lake Trout and Light Tackle* (Park Lane Enterprises); *Not By Chance Alone* (American Red Cross); *Centerline Steering* (Napco Industries); *Bright Warning* (Minnesota Mining & Mfg. Co.). TV COMMERCIALS: for Marvel Chow Mein (Colle McVoy Advg.).

PROMOTIONAL FILMS, INC.

1313 Cambridge St., Hopkins, Minnesota
Phone: WE 5-2777 (Minneapolis)

Date of Organization: 1955 (*cont'd above*)

Alfred K. Peterson, *President & Production Manager*
Cliff R. Sakry, *Sales Manager & Creative Director*

SERVICES: Producers of business, industrial, travel, agricultural, public relations, outdoor, animation, color and b&w motion pictures and slidefilms; TV commercials. FACILITIES: Scripting, photography, art, animation, sound and still cameras, film and sound editing, music library, complete sound recording, mixing, conforming and interlock.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Airventure U.S.A.* (Northwest Orient Airlines); *Anybody Can Catch Fish!* (Theo. Hamm Brewing Co.); *Strongholds of Security* (Farmers Mutual Reinsurance Co. of Iowa); *Adventures of Willie Waterdrop—The Story of Water* (Red Wing Shoe Co.); *Trail-A-Sled* (Trail-A-Sled Co.); *Farmhand-Melroe Harroweeder and Your Corn Crop; Farmhand-Melroe Harroweeder and Your Sugar Beets; The Farmhand-Morrill Rake; The Farmhand Hy-Dump Box* (The Farmhand Co.). SLIDEFILMS: *Color by the Dozens—The Pakotronic Color Printer* (PAKO Corp.); *Forbid Them Not* (Lutheran Children's Friend Society); *Cropgard Drying Systems* (Lakeshore Mfg. Co.); *A Look at the Barnes Co.* (Wm. Barnes, Inc.). TV FILMS: *Jimmy Jet* (Jimmy Jet, Inc.). TV COMMERCIALS: for Farmers Mutual Reinsurance Co. of Iowa.

*

REID H. RAY FILM INDUSTRIES, INC.

2269 Ford Parkway, St. Paul 16, Minnesota
Phone: MIdway 9-1393

Date of Organization: 1910

Branch Offices: 438 Washington Building, Washington 5, D. C. Phone: DIstrict 7-8729. Frank Havlicek. 208 South LaSalle Street, Chicago 4, Illinois. Phone: FInancial 6-0897. 1627 Main Street, Kansas City, Missouri. Phone: HArrison 1-6122. T. R. Cauger.

Reid H. Ray, *President and Treasurer*
Alice M. Griswold, *Secretary*
Ellsworth H. Polsfuss, *Asst. Secretary and Producer*
Mrs. Frances Hostettler, *Asst. Treasurer*
T. J. Hermann, *Comptroller*
R. V. Jeffrey, *Vice-Pres., General Sales Division*
Edgar Burke, *Sales Manager, Film Ad*
Reuel B. Nelson, *Producer*
Gordon R. Ray, *Art and Animation Director*
Clive Bradshaw, *Laboratory Supervisor*
Robert H. Winter, *Chief Film Editor*

SERVICES: Motion pictures, slidefilms, TV films and commercials (live or animated). Screen advertising for theatres (local, regional, national). FACILITIES: Creative department; studio, laboratory, opticals, titles; animation; 16 & 35mm production equipment with sound recording in studio or on location; RCA magnetic or optical sound 35 & 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Rehabilitation Adds Life to Years* (American Medical Assn.); *Hawaiian Holiday* (Minnesota Mining & Mfg. Co.); *Watch Iowa Go* (Univ. of Iowa); *Tractor Travelog; One Man Hay Day; Oddities in Farming; What's New for 1960; Quality Plow Shares; Corn Profits Start at Planting Time;*

REID H. RAY: CONTINUED

Your Profit is in the Picking; Stubble Mulch for Bigger Profits; Drying Crops with Push-Button Sunshine; Sanitary Landfill; Making Hay the Modern Way (Deere & Co.). Untitled classified films for: Minneapolis-Honeywell Regulator Co., Ordnance and Aeronautical Divs.; Picatinny Arsenal, Albion Malleable Iron Co., Aerojet General Corp. TV COMMERCIALS: for Chung King; Schmidt Beer; Northrup King (Batten, Barton, Durstine & Osborn); Northwestern National Bank; Pillsbury, Inc. (Campbell-Mithun); Beich Candy (Biddle); Deere & Co.; IH Trucks, and others.

RUSTEN FILM ASSOCIATES

5910 Wayzata Blvd., Minneapolis, Minn.
Phone: LIberty 5-1656

Date of Organization: 1958

Paul D. Rusten, *Executive Producer*
John E. Driemen, *Associate Producer*
Alan Ominsky, *Head Cameraman*
Mary Quinn Conway, *Production Asst.*

SERVICES: Writing, directing and full production of business motion pictures, slidefilms, TV documentaries. FACILITIES: Complete double system camera, sound recording, lighting, editing and interlock projection; sound studio and set construction.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hydra-Clean* (The Gray Co.); *Better Homes in Jig Time; Research House* (Wood Conversion Co.); *Noculized—1960* (Northrup, King & Co.); *Aggregates Production* (Pioneer Engineering); *Safe-T-Play* (Cosom Industries Co.). SLIDEFILMS: *Economy Cottages for Dealer Profit* (The Weyerhaeuser Co.); *Diversional Therapy* (The Dahlberg Co.). TV FILMS: *Farm Featurette* (Northrup, King & Co.); *King Koil* (U. S. Bedding).

GEORGE RYAN FILMS, INC.

210 South Seventh St., Minneapolis 2, Minnesota
Phone: FEderal 5-8864

Date of Organization: May, 1955

George M. Ryan, *President*
Henry K. Knoblauch, *Vice-President, Treasurer*
Elizabeth B. Ryan, *Secretary*
Richard C. Polister, *Executive Producer*
Vivian Dyste, *Stylist*

SERVICES: Producers of 16mm and 35mm motion pictures, TV commercials, sound slidefilms. FACILITIES: 24′ x 44′ sound stage, 20′ x 40′ silent stage with two practical kitchens; 16mm camera equipment, 35mm blimped Arriflex; Magnasync and Ampex magnetic recorders; 16mm and 35mm Moviola; complete 16mm and 35mm editing facilities; full complement of motion picture lights and accessories; 16mm and 35mm screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Pillsbury Man; Pillsbury Delivers the Goods* (The Pillsbury Co.); *The Toro Line* (Toro Mfg. Corp.). TV COMMERCIALS: for Moby Dick Toy Whale (FM Engineering); Snow-Flok; Minnegasco-Dryer; Minnegasco-Air Conditioning (Knox Reeves, Advg.); Crystal Sugar (W. A. Krause, Advg.); Snow Hound; Riders; Power Handle; Whirlwind (Toro Mfg. Corp.).

WEST CENTRAL

*

Wilding Inc.

1821 University Ave., St. Paul, Minn.
Phone: MIdway 6-1055

A. H. Brassett, *Account Executive*

(See complete listing under Chicago area)

MISSOURI

*

BASORE-LONGMOOR, INC.

1207 Grand Avenue, Kansas City 6, Missouri
Phone: GRand 1-6565

Date of Organization: 1947
Date of Incorporation: 1952

William V. Longmoor, *President*
Anthony J. La Tona, *Vice-President*
Robert A. Nelson, *Secretary-Treasurer*
Harold W. Clover, *Executive Director*
James E. Tiller, *Executive Producer*
Jacque Steward Thompson, *Associate Producer-Writer*
Reza S. Badiyi, *Dir. of Photography*
Larry R. Phillips, *Unit Manager*

SERVICES: 16mm and 35mm motion pictures for sales, sales training, public relations, wildlife and conservation films. 35mm sound-color slidefilms for sales and training; TV commercials, live and animated; research, story treatment and script writing; complete producer services. FACILITIES: Production equipment for 16mm and 35mm sound films and 35mm filmstrips, including sound stage, recording, editing, animation and music. Recording system integrated with dialogue and music equalizers and limiter amplifiers. Recording equipment, Ampex ¼″ tape, 16mm Magnasync magnetic film, 16mm Maurer six track optical recording system, five channel console, Telefunken, RCA, Sony, Capps and E-V microphones. Extensive research library and script department; Arriflex and Cine Special cameras and blimps.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Symbol of the Sand* (Heart of America, United Campaign); *For Safer Wings; A New Dimension for Law* (State of Illinois, Dept. of Aeronautics); *Sheep Shape* (American Hampshire Sheep Assn.); *Wealth of Water* (Tenn. Game and Fish Commission); *See Your Agent* (M.F.A. Mutual Insurance Co.); *Spring Comes to the Woodlands* (Iowa Conservation Commission); *Calling All Sportsmen* (Rockbridge Ranch); *Fishing Fever* (Standard Oil of Ohio); *Bimini Tournament* (R. E. Maytag); four untitled Hair Styling films (House of Heavilin, Inc.). SLIDEFILMS: *Russian Journey* (Sheffield Steel Div., Armco Steel Corp.); *Importance of Being Earnest* (Heart of America, United Campaign); *In Consideration of Premium Paid* (Universal Underwriters Insurance Co.). TV FILMS: *Daily Word*, continuing series (Unity School of Christianity). TV COMMERCIALS: (Series) for STP oil additive, Chemical Compounds, Inc.; Holsum Bread (Rogers & Smith Advg. Adams Dairy (Valentine-Radford, Inc. M.F.A. Mutual Insurance Co.; Countrysi Casualty Co.

(LISTINGS CONTINUE ON FOLLOWING PAG

WEST CENTRAL: MISSOURI

Metropolitan Kansas City

CALVIN PRODUCTIONS, INC.

1105 Truman Road, Kansas City 31, Missouri
Phone: HArrison 1-1230

Date of Organization: 1931

Leonard W. Keck, *President*
Frank Barhydt, *Vice-President*
William Hedden, *Vice-President*
James Hash, *Secretary-Treasurer*
Richard Bulkeley, *Production Manager*
James Moore, *Manager, Producer Services*
Lee Davis, *Manager, Training Films Div.*
James Bannister, *Operations Manager*

SERVICES: 16mm and 35mm color, sales and sales training and educational films; 16mm and 35mm service work and laboratory facilities for other producers, universities and industrial photographic departments. All film services offered at one location. FACILITIES: Two sound stages, area 19,000 sq. ft.; location equipment; laboratory with output of 25,000,000 ft. black and white, 20,000,000 ft. color a year; Kodachrome Ecktachrome, and 16mm negative-positive color printing and processing. 14 editing rooms; two sound studios with six channels, eight phono, recording equipment for film, tape, wax, magnetic film; eight full-time directors; creative staff; complete animation and music facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Freeway Driving Is Different* (AAA Foundation for Traffic Safety); *Listen, Please* (The Bureau of National Affairs, Inc.); *New World of Rubber* (Goodyear Tire & Rubber Co.); *You—The Jury* (Lincoln Engrg. Co.); *Mother Knows Best* (Minneapolis-Honeywell Regulator Co.); *Dog's Best Friend; Total Impressions* (Ralston Purina Co.); *Baseball for Millions; Official Football* (Official Sports Film Service); *Genetics*, 9 lessons; *Biology*, 2 lessons; *Advanced Algebra*, 12 lessons (McGraw-Hill and Calvin Productions, Inc.); *Trigonometry*, 21 lessons (U. S. Armed Forces Institute, Dept. of Defense and The Calvin Co.); *Slide Rule*, 8 lessons (Calvin Productions, Inc.).

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Reid H. Ray Film Industries, Inc.

1627 Main Street, Kansas City, Missouri
Phone: HArrison 1-6122

T. R. Cauger

(See complete listing under St. Paul, Minn.)

UNITED FILM SERVICE, INC.

2449 Charlotte, Kansas City, Missouri
Phone: BAltimore 1-5100

Date of Organization: 1910

Branch Offices: 3275 Penobscot Bldg., Detroit 26, Mich. Neal H. Oliver, *Resident Vice-Pres.* 333 North Michigan Ave., Chicago 1, Illinois. J. Frank Carpenter, *Resident Vice-Pres.*

W. H. Hendren, Jr., *President*
E. S. Washburn, *Vice-Pres., Chg. of Sales*
L. P. Hillyer, *Vice-Pres., Chg. of Advg. & Sales Promotion*

UNITED FILM: CONT'D.

W. P. Scrogin, *Vice-Pres., Chg. of Production & Services*
Reese Wade, *Studio Manager*
Robert Deming, *Head Cameraman*
George Wasko, *Production Coordinator*
Harry Hughes, *Editor*
James Worrel, *Cameraman*
Marge Briggs, *Art Department Manager*

SERVICES: 35mm and 16mm color and b&w film commercials for TV or theatre screen advertising and special purpose film production. Personnel available for Kansas City, New Orleans, Hollywood; location shooting and recording, writing, directing, editing services. FACILITIES: Sound stages; Mitchell, B&H cameras; Mole-Richardson lighting; Houston-Fearless dollies, RCA recording; Moviolas and Moviola editing equipment; laboratory printing and processing; musical library and animation; exchange type distribution facilities and equipment.

RECENT PRODUCTIONS AND SPONSORS

CONVENTION PRESENTATION: Count Down (United Fund through Waddell & Reed). THEATRE COMMERCIALS: Chrysler (Young & Rubicam); Zenith Radio; Johnson Motors. TV COMMERCIALS: for Skelly Oil (Bruce B. Brewer); Chrysler (Young & Rubicam); King Louie Bowling Shirts (Potts-Woodbury); Mercury Outboard Motors, Kiekhaefer Corp. (Baker-Johnson & Dickinson); Sinclair Oil (Geyer, Morey, Madden & Ballard); White Cross Insurance (Phillips & Cherbo); Shakespeare Reels (McDonald-Cook); Tastee-Freez (Gourfain-Loeff, Inc.); Chase-A-Bug (Grant, Schwenck & Baker); Zenith Radio; Johnson Motors; Sinclair Refining Co.; Maremont Mufflers; Bell Boy Boats; Crosby Boats; Dorsett Boats; DuraCraft Boats; Cruisers, Inc., and many others.

Metropolitan St. Louis

✻

Alexander Film Co.

2932 Andover Drive, Normandy 21, Missouri
Phone: EVergreen 2-6303

A. H. Baebler, *Res. Vice-President*

(See complete listing under Colorado)

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CONDOR FILMS, INC.

1006 Olive Street, St. Louis 1, Missouri
Phone: MAin 1-8876

Date of Organization: 1951

Bradford Whitney, *President*
Edgar F. Stevens, *Vice-President*
Dean Moore, *Production Manager*
Mildred Smith, *Secretary*
Eddie Moore, *Photographer*

SERVICES: Producers of 16mm and 35mm sound motion pictures and slidefilms for sales promotion, advertising, public relations, training, tv. Complete creative, writing and production staffs. Productions from script to screen or service work; i.e., editing, adding sound and music to films already shot. FACILITIES: Air-conditioned sound stage with heavy-duty lighting. Maurer, Bell & Howell cameras. Stancil-Hoffman synchronous magnetic recording 16mm, 17½mm, quarter-inch. Multiple channel synchronous interlocked mixing. 16mm, 17½mm and 35mm Moviolas (picture and sound). 16mm and 35mm (arc) interlock projection. Music and sound effects library.

CONDOR FILMS: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Towboat* (Federal Barge Lines, Inc.); *Faith of Our Fathers* (Westminster College); *Glass by Mississippi* (Mississippi Glass Co.); *The District Plan* (St. Louis City-County Partnership Committee); *Towboat Tips* (Inland Waterways Assn.); *Beef News Roundup* (Eli Lilly & Co.). SLIDEFILMS: *Proof that Pays* (Ralston Purina Co.); *From River to You* (St. Louis County Water Co.); *Building Your Regional Library System* (Missouri State Library). SLIDE PROGRAMS: for Dairy Queen National Development Co.; Lincoln Engrg. Co.; March of Dimes; Downtown in St. Louis, Inc.; Gaylord Container Div., Crown-Zellerbach Corp.; Chamber of Commerce of Metro. St. Louis. TV COMMERCIALS: for National Tuberculosis Assn.; Trulite Corp.; Bank of St. Louis; The Reardon Co.

CHARLES GUGGENHEIM AND ASSOCIATES, INC.

3330 Olive Street, St. Louis 3, Missouri
Phone: JEfferson 5-9188

Date of Organization: 1956

Charles Guggenheim, *President*
Jack A. Guggenheim, *Vice-President*
Jack A. Guggenheim, Jr., *Secretary*
Thomas Guggenheim, *Treasurer*

SERVICES: Production of theatrical and non-theatrical motion pictures. FACILITIES: Complete 16mm and 35mm editing, projection, sound recording, mixing, dubbing, interlock, camera and lighting facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Bigger City* (City of St. Louis); *St. Louis—City of Flight; World's Fair of 1904*, Video Tape films (Laclede Gas Co.); *The Meskin Hound* (self-sponsored); *Mister* (Columbia Pictures Corp.).

HARDCASTLE FILM ASSOCIATES

7319 Wise Avenue, St. Louis 17, Missouri
Phone: MIssion 7-4200

Date of Organization: 1930

J. H. Hardcastle, *Producer*
Lambert Kaiman, *Direction*
Richard Hardcastle, *Editorial*
Richard Hardcastle, Jr., *Production*

SERVICES: Motion pictures, slidefilms and TV commercials; advertising, public relations, sales, industrial training, civic, religious, fund raising films. FACILITIES: 35mm and 16mm equipment, sound stage, editing rooms, portable lighting and recording equipment for location production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mystery of the Pribilofs* (Fouke Fur Co.); *Planning Your Program; Putting on a Sale; Take Home Business; Product Quality; Selling at the Window* (National Dairy Queen Co.); *Two Little Rats* (Social Science Films). SLIDEFILMS: *Operation Community Service* (Pioneers Club); *Clues You Can Use* (The Seven-Up Co.); *It All Begins With the Boss* (Southwestern Bell Telephone); *A Trip with Colonel Q* (Southern Equipment Co.). TV COMMERCIALS: for Gold Award Theatre (Rutledge Advg. Co.); Oertel's '92 (Lynch & Hart Advg. Co.).

ON THE EVE OF OUR GOLDEN ANNIVERSARY...

and as a salute to the sixties — Association Films is proud to present to "the viewing millions" of America this most important and impressive selection of motion pictures from industry:









UNSEEN JOURNEY
(Gulf Oil Corporation — MPO)

THE AGES OF TIME
(Hamilton Watch Company — MPO)

THE TWENTIETH CENTURY
(65 subjects—Prudential Insurance Co.—CBS-TV)

TROUBLE IN PARADISE
(Institute of Life Insurance — Visualscope)

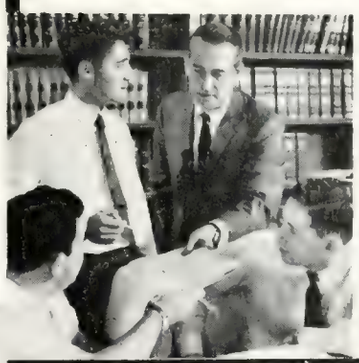
ASSIGNMENT: AMERICA
(New England Mutual Life — Bay State Productions)

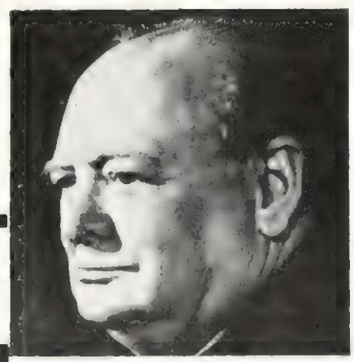
CPA
(American Institute of Certified Public Accountants — MPO)

THE BIG CHANGE IN WORLD MARKETS
(1st National City Bank of New York — Transfilm-Caraval)

MILLIONS ON THE MOVE
(General Electric — Wilding, Inc.)

THE ROAD TO BETTER LIVING
(Mortgage Bankers Association — Film Counselors)





WASHINGTON AT WORK
(The Kiplinger Washington Editors — Wilding, Inc.)

SUMMER OF DECISION
(Council on Social Work Education — Himan Brown)

MIRACLE BRIDGE OVER MACKINAC
(Merritt-Chapman & Scott Corporation— Transfilm-Caravel)

THE AMERICA'S CUP RACES
(Thomas J. Lipton — Transfilm-Caravel)





GREEN MOUNTAIN LEGACY
(National Life of Vermont — Bay State Productions)

50,000 LIVES
(Johnson & Johnson — MPO)

PLAN FOR LEARNING
(United States Steel — MPO)

THE HOUSE HUNTERS
(Nat'l Association of Real Estate Boards — Film Counselors)

WATCH FOR!

"AMERICAN ODYSSEY"—America's first sponsored-film TV and non-theatrical anthology — conceived and created by Association Films and playing in more than 60 top markets! Use coupon below to find out how YOUR film can reach "the viewing millions" through "American Odyssey."

"HINTS 'N' HELPS FOR HOMEMAKERS"—a daytime series for housewives and teen-agers at home and in high school. If your market is women your film should be in "**Hints 'n' Helps**," available in 3 formats! 5 minutes, quarter-hour and half-hour.

WRITE FOR!

"The Viewing Millions," a new brochure on motion picture distribution that's in step with our times!

ASSOCIATION FILMS, INC.

National Sales Offices:
347 Madison Avenue, New York 17, N. Y. MUrray Hill 5-2242

Regional Sales and Distribution Offices:
Ridgefield, N. J., Broad at Elm, New Yorkers call: PEnn. 6-9693. All others call: WHitney 3-8200
San Francisco 3, Cal., 799 Stevenson St. UNderhill 1-5305
La Grange, Ill., 561 Hillgrove Ave. Chicagoans call: BI 2-1898. All others call: FL 4-0576
Dallas 2, Texas, 1108 Jackson St. Riverside 2-3144

PLEASE SEND ME the following:

- ☐ "American Odyssey," facts, figures and forecasts
- ☐ "Hints 'n' Helps" costs and coverage
- ☐ "Hints 'n' Helps" pilot print
- ☐ "The Viewing Millions" distribution brochure.
- ☐ Please add my name to your newsletter ("audiences") mailing list

Name_____

Title_____

Company or Association_____

Street_____

City_____ Zone_____ State_____

WEST CENTRAL STATES:

Metropolitan St. Louis

PREMIER FILM AND RECORDING CORPORATION

3033 Locust Street, St. Louis 3, Missouri
Phone: JEfferson 1-3555

Date of Incorporation: 1936

Theodore P. Desloge, *President and Executive Producer*
Wilson Dalzell, *Vice-President and Associate Producer*
Patrick Murphy, *Director of Sales*
Roger Leonhardt, *Production Manager*
Charles Kite, *Editorial Supervisor*
H. Stewart Dailey, *Director of Photography*
Robert H. Kirven, *Creative Director*

SERVICES: Creators and producers of business, industrial, religious, documentary, theatrical and television motion pictures and sound slidefilms—16mm or 35mm sound, black and white or color. FACILITIES: Air conditioned studios, sound stage, 35mm and 16mm screening rooms. Mitchell 35mm and 16mm cameras; Bolex, Bell & Howell and Auricon cameras. Fearless dolly, M-R Mike boom, complete heavy lighting facilities, mobile generator; complete recording, mixing, scoring facilities; tape, disc, magnetic film, interlock system; complete effects and music library; editing department, writers, directors, editors; Moviola, record processing and pressing plant.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Till It Helps* (United Fund of Greater St. Louis); *Out of This World* (Schulze & Burch Biscuit Co.); *A Home to Remember* (Masonic Home of Missouri); *A Place to Go* (Wheat Ridge Foundation—Concordia Publishing House); *Otolaryngology*, radiology research film (Washington Univ., Dept. of Medicine). SLIDEFILMS: *And How* (Ralston Purina Co. through Gardner Advg. Co.); *Your General Convention; Beyond These Walls; The Wayfarer's Chapel* (New Jerusalem Church); *Model 119* (McDonnell Aircraft Corp.); Falstaff marketing program (Falstaff Brewing Co.). TV COMMERCIALS: for Cartoon Circus (Ridgeway—Hirsch Advg. Co.); Pet Instant Non-Fat Dry Milk (Gardner Advg. Co.); Morton House (Compton Advg. Co.); United Fund of Greater St. Louis (D'Arcy Advg. Co.); Phelans Weather-Foil (Ridgeway Advg. Co.).

NEBRASKA

JACK ANDERSON PRODUCTIONS

5642 Burdette Street, Omaha, Nebraska
Phone: GLendale 6982

Date of Organization: 1958

Jack Anderson, *Owner*
James Keith, *Production Supervisor*

SERVICES: TV commercial production; documentary, educational; sales training; product promotion in 16mm live action and animation; stripfilms. FACILITIES: 16mm Auricon Pro-600 camera, Bolex Reflex cameras; single and double system sound recording equipment; Magnacorder with Rangertone sync; other recording equipment for TV, motion pictures, radio; animation equipment, editing, small studio, creative services.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Storz Brewing Co.; Cudahy Packing Co.; Vitamin Industries; Blue Bunny Ice Cream; United Petroleum Co.; Skinner Mfg. Co. (Bozell & Jacobs, Inc.); Roberts Dairy (Buchanan-Thomas Advg.); Alamito Dairy; J. J. Hanighen Plumbing Contractors; Omaha Retailers Assn.; Valley Mfg. Co.; Lexington Mills (Holland Advg.); Fairmont Foods; Peter Pan Bread (Allen & Reynolds, Inc.); Tones Coffee; Home Federal Savings & Loan (Wesley Day & Co.); Crown Prince Dog Food; Lincoln Fertilizer (Ayres, Swanson & Associates, Inc.); Bruhns Freezer Meats (Mellen Advg.); KFAB Radio (Direct).

CHRISTENSEN-KENNEDY PRODUCTIONS

2824 Harney Street, Omaha, Nebraska
Phone: ATlantic 2977

Date of Organization: August, 1957

Branch Office: 1601 North Gower, Hollywood 28, Calif. Jack L. Silver, *West Coast Manager.*
Ray Christensen, *Partner, Producer-Director*
Dennis M. Kennedy, *Partner, Producer-Director*
Herb Hellwig, *Sales Manager*
Ken Dunning, *Art Director*
Howard Shoemaker, *Art Director*

SERVICES: Industrial films, TV commercials, animation, filmstrips. FACILITIES: Equipment for the production of all types of 16mm films, equipment for animation, editing, processing, 35mm color slides and filmstrips.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Appointment 7:30* (Mutual of Omaha); *Timmy is a Big Boy Now* (Martin Luther Home & School); *Interview with the Netherlands* (Great Plains Wheat Assn.); *Hallam Nuclear Plant Progress Report* (Consumers Public Power District). SLIDEFILM: *Tale of Two Dealerships* (Central National Insurance).

*

WALTER S. CRAIG FILM PRODUCTIONS

7100 Douglas St., Omaha 32, Nebraska
Phone: WAlnut 4400

Date of Organization: 1935

Walter S. Craig, *Owner and General Manager*
Walter S. Craig, Jr., *Director of Photography*
Willliam E. Lobb, *Sound Technician in chg. of Sound Department*

SERVICES: Complete production of 16mm and 35mm b&w and color films, filmstrips, TV commercials, industrial, educational, training, etc. Complete still laboratory specializing in architectural, industrial, etc. work. FACILITIES: 16mm and 35mm Mitchell cameras with blimps; complete Westrex 17½ and 35mm magnetic system including Westrex portable recorders, six position mixer; 16mm and 35mm interlock projectors; Western Electric and Church microphones; Mole-Richardson boom, Fearless panoram dolly, Worral gear head, Portman animation stand; complete editing facilities; preview room, 40′ x 60′ sound stage, 20′ ceiling and catwalk all four sides; music libraries and sound effects; ¼″ magnetic portable sync recorder. Complete production equipment interiors and exteriors, including cameras cars. No processing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *And on the Seventh Day* (Northwestern Bell Telephone Co.); *Better Things Happen Over Coffee* (Butter-Nut Foods Co.); *Hog Cholera—Its Control* (Fort Dodge Laboratories); *Ice Caps '59* (Peter Kiewit Sons Co.); *This Is Mexico* (Harold Diers & Co.); *Home of the Red Telephone* (Radio Corp. of America). TV COMMERCIALS: (Series) for Fairmont Foods.

NORTH DAKOTA

BILL SNYDER FILMS

105½ Broadway, Fargo, North Dakota
Phone: ADams 2-6500

Date of Organization: 1956

Bill Snyder, *Owner-Cinematographer*
Norman Selberg, *Art-Animation Dir.*
John McDonough, *Editor-Director*

SERVICES: 16mm sales promotion, public relations and educational films for business, agriculture and TV; sound slidefilms; TV commercials; newsfilm coverage. FACILITIES: Complete creative facilities; Cine-Special, Eyemo and Blimped Arriflex 16mm cameras; Magnasync recorder; three-channel magnetic film mixing; ¼″ tape recorder; animation stand; music library; sound Moviola and portable lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Children's Village* (Children's Village Assn.); *Melroe Harroweeder; Melroe Loader* (Melroe Mfg. Co.); *20 Years of Progress* (Grain Terminal Assn.); *Grain Farmers* (National Federation of Grain Co-ops). SLIDEFILMS: *Nutrition and You* (The Archer Corp.). TV COMMERCIALS: for Grain Terminal Assn.; Northwestern Savings and Loan; Scheel's Stores; Holsum Bakery; Farmers Union Livestock Marketing Assn.; Midwest Research Associates; Pride Seed Corn; Penagen Co.; Blue Cross and Blue Shield; Greater North Dakota Assn.; It's Magic, Inc.

SOUTH DAKOTA

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MAX HOWE FILM PRODUCTIONS

910 St. Cloud, Rapid City, South Dakota
Phone: FIlmore 3-6800

Date of Organization: August, 1959

Charles Maxfield Howe, *Owner-Operator*

SERVICES: Complete 16mm production, script to screen, public relations, sales training, product presentation, general business and TV; sound and color motion pictures. FACILITIES: Complete portable production equipment; Arriflex cameras; 50,000 watts portable lighting, camera car, recording sync and sound effects; complete editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *More Mileage For Less; All About Eddie's* (Eddie's Tire and Glass); *Live Better Electrically* (Black Hills Power and Light); *Convenient Banking* (Western Advg. Council); *Grass to Cash* (Belle Fourche Livestock Exchange). SLIDEFILM PRESENTATION: *All In a Day* (Components, Inc.).

WISCONSIN

RUDY SWANSON PRODUCTIONS

1616 Lehmann Lane, Appleton, Wisconsin
Phone: REgent 3-6272

Date of Organization: 1939

Rudy Swanson, *Executive Producer*
Robert Swanson, *Production Supervisor*
David Porter, *Production Assistant*
Robert Maley, *Production Assistant*
Gordon Dailey, *Sound Engineer*
Hartland Jelly, *Production Assistant*

SERVICES: Creators and producers of all elements of 16mm and 35mm sound, color, sales, sales training, documentary, public relations, and TV films. FACILITIES: Motion picture center with two sound stages, offices, projection, recording and editing facilities. Main stage 40′ x 60′ with complete standing sets. Complete 16mm and 35mm camera and recording equipment; music and art facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Digester* (Kimberly-Clark Corp.); *Herman Holds a Sales Meeting* (The Dartnell Corp.); *Falk, a Good Name in Industry* (The Falk Corp.); *Project 4411* (Cutler-Hammer Co.); *A Look at Modern Living; Market Research* (Marathon Div., American Can Co.); *Paper Cores* (Appleton Mfg. Co.); *Andros Island* (The Parker Pen Co.); *The Fox Super-Six* (Fox River Tractor Co.). SLIDEFILMS: *A Lasting Friendship* (The Patz Co.). TV COMMERCIALS: for Ariens Co.; John Oster Co.; American State Bank; 1st Wisconsin Bank; Cummins Power Tools; Toledo Desk & Fixture Co.; Elm Tree Bakeries.

Metropolitan Milwaukee

FILM ARTS PRODUCTIONS, INC.

1700 South 19th Street, Milwaukee 4, Wisconsin
Phone: MItchell 5-0523

Date of Organization: 1927

Gaylord M. Clark, *General Manager*
Walter E. Immekus, *Production Manager*

SERVICES: Complete motion picture, slidefilms and slide service. FACILITIES: All camera, sound and lighting equipment and facilities to produce motion pictures.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bringing Up Mother; Take Time to Be Prettier* (Kimberly-Clark); *Romance of Funeral Services in Stamps* (National Funeral Directors Assn.). SLIDEFILMS: *Cookie Wise* (General Mills); *Revival Meeting No. 2* (Alemite Corp.).

Riviera Productions

230 Westmoor Blvd., Milwaukee 14, Wisconsin
Phone: SUnset 2-8815

Robert Zens, *Midwest Representative & Associate Producer*

(See complete listing under Los Angeles area)

✻ this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue for 1960.

ARIZONA

CANYON FILMS OF ARIZONA

834 North Seventh Ave., Phoenix, Arizona
Phone: ALpine 2-1718

Date of Organization: 1953

Raymond Boley, *Owner-Production Manager*
Bob Allen, *Owner-Director of Photography*
Mary E. Boley, *Production*
John Taylor, *Animation Dept.*
Carol Powney, *Sound Department*
G. W. Read, *Photographic Still Dept.*

SERVICES: Motion picture producers for industry, television, advertising and education. TV spots; sound slidefilms. Contract shooting or editing for outside producers. Art, animation and script services. FACILITIES: Two sound stages, sound recording facilities (magnetic film or tape); disc cutting. Set lighting and complete portable lighting. Synchronous cameras, recorders and dubbers. Editing dept., including sound cutting. Interlock projection and recording. Set construction. 16mm or 35mm production. Complete location equipment. Complete photographic dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Convention Time; Westward Ho* (Associated Federal Hotels); *What Happened to Mrs. Bell's Check; Manufacturing Competence* (General Electric Co.). SLIDEFILMS: *Watershed Management* (Arizona State Land Dept., Water Resources Committee). TV COMMERCIALS: for Arizona Public Service Co.; Arizona Ranch House Inn; Cleverly & Holmes; Crystal Ice; Franklin Mieuli & Associates; Healy Homes; Hospital Benefit Assurance; John F. Long, Home Builder, Inc.; Kennecott Copper Corp.; Lucky Wishbone; Lusk Homes; Phoenix Little Theater; Salt River Project; Tucson Federal Savings & Loan Assn.; Valley National Bank; Wright Mfg.

CAPITAL MOTION PICTURE STUDIOS

328 North 11th Way, Phoenix, Arizona
Phone: ALpine 3-2260

Date of Organization: 1954

Carl Yost, *Owner, President*
John E. Evans, *Vice-President*
Eileen Strakosch, *Art Director*
Elberta Shaw, *Secretary-Treasurer*

SERVICES: Script to screen services for 16mm and 35mm business, educational, training films. Storyboard and animation services available. FACILITIES: Sound services include eight-channel mixing and remote truck with location sound recording for 16mm and 35mm; sound stage with studio and portable lighting units. Editing services available, including sound cutting; animation, titling, hot press stands.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Kachina Speaks* (Valley National Bank); *Arizona Rancheros* (Arizona Land Corp.); *The Missing Document* (Paradise Memorial Trust); *Continuous Cast Concrete Pipe* (No-Joint Concrete Pipe); *Far-Away Places* (Peak Productions Ltd.); *Professor Pointer* (Scholastic Films); *Water for Wildlife* (Arizona Game & Fish Dept.).

For the BEST in Film Production Sources —Refer to These Review Pages in 1960!

SOUTHWEST

NEW MEXICO

CINEMARK II PRODUCTIONS, INC.

937 Acequia Madre, Santa Fe, New Mexico
P.O. Box 558, Santa Fe, New Mexico
Phone: YUcca 2-1391

Date of Organization: 1954

John S. Candelario, *President, Producer*
Arthur Gould, *Director Chg. Production*

SERVICES: 16mm and 35mm educational, industrial and entertainment films. FACILITIES: stage, animation stage, 35mm, 16mm Arriflex; Cine Specials; Bell & Howell cameras. Magnasync sound equipment. Editing facilities including Moviolas.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Holiday U.S.A.* (B. F. Goodrich); *2,000,000 Voices* (Mountain States Tel. & Tel. Co.); *The Big Land*, Part 1, *Land for the Future*, and Part 2 (New Mexico State Land Office); *Under Pressure* (Paul Rutledge Drilling Company). EDUCATIONAL FILMS: *Indian Artist of the Southwest; Adobe City; Santa Fe Trail Adventure* (released by Contemporary Films, N. Y.)

Landon and Landen Productions, Inc.

P. O. Box 952, Santa Fe, New Mexico
Phone: YUcca 2-2504

Date of Organization: June, 1959

Gustav E. Landen, *Gen. Mgr., Treasurer*
Lloyd Abernathy, *Vice-Pres. Chg. Prod.*
H. H. Highfill, Jr., *Editorial Chief*
Bob Gardner, *Laboratory Manager*
Gene Dickenson, *Production Director*
Volker de la Harpe, *Account Executive*

FACILITIES: Complete sound stage 2400 sq. ft.; Mitchell and Arriflex cameras; magnetic sound recorders, sound booth, art department; complete laboratory for processing, printing and editing services.

(See complete data under Landon and Landen listing in Kansas area)

TEXAS

COFFMAN FILMS, INC.

4519 Maple Avenue, Dallas, Texas
Phone: RI 8-2828

Date of Incorporation: June, 1952

Hammond Coffman, *President*

SERVICES: Production of custom designed motion picture and slidefilm presentations principally for educational and religious organizations; also produce sales films and commercials. FACILITIES: Complete studio with sound stage and editing; 35mm and 16mm facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Future for Peggy* (Cerebral Palsy Treatment Center); *The Christian Home* (Methodist Church); *Curtain Going Up* (Texlite); *All the Way* (Community Chest); *Into the Light* (Childrens Development Center).

(LISTINGS CONTINUE ON FOLLOWING PAGE)

SOUTHWEST: TEXAS

Metropolitan Dallas

IDEAS ILLUSTRATED, INC.

4215 Gaston Plaza, Dallas, Texas
Phone: TAylor 7-9746

Date of Organization: November, 1952
Date of Incorporation: November, 1958

Irvin Gans, *Executive Producer*
Robert Arch Green, *Writer, Director*
H. L. Gianneschi, *Dir. of Photography*
Joe Lacovic, *Editorial Supvr.*
Lawrence Gianneschi, *Sound*
Lee Swann, *Laboratory Manager*

SERVICES: Industrial, sales, public relations and educational motion pictures, slides and photographic illustrations. Story treatments, scripts, creative editing, sound recording and music scoring, printing 35mm and 16mm, b&w and color. All laboratory services for industrial and institutional film depts. Lighting, camera and sound equipment rentals. FACILITIES: Completely equipped sound stage including lighting, blimped 35mm and 16mm Arriflex, Mitchell cameras, single-system camera. Magnasync magnetic film recording and mixing; music library, complete editing facilities; location photography equipment, high-speed cameras. 16mm and 35mm continuous printers, 35mm and 16mm reduction printer, 35mm negative-positive, 16mm negative-positive and 16mm reversal processing machines.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Audio Bible* (Word Record Co.); *Geography Goes Global* (McCullum-Roy International); *Whatsoever House I Enter* (L.S.U. School of Medicine). SLIDEFILMS: *The Moore Story* (Moore Business Forms, Inc.); *Production by Perma-Mold* (Tyler Pipe and Foundry Co.).

*

JAMIESON FILM COMPANY

3825 Bryan Street, Dallas 4, Texas
Phone: TAylor 3-8158

Date of Organization: 1916

Bruce Jamieson, *President*
Hugh V. Jamieson, Jr., *Exec. Vice-Pres.*
Jerry Dickinson, *Vice-Pres., Television*
Bill Stokes, *Vice-President, Sales*
Robert G. Redd, *Vice-Pres., Producer Serv.*
Walter Spiro, *Secretary*
Frank Sloan, *Laboratory Manager*
John Beasley, *Art Director*
Chester Gleason, *Production Manager*

SERVICES: Industrial, educational, training and public relations motion pictures, 16mm and 35mm; filmed television programs and TV commercials; sound recording, laboratory and printing services for industrial, educational, or producer organizations. FACILITIES: 15,000 sq. ft. studio, sound stage and laboratory; complete 35mm & 16mm production equipment; RCA 16mm and 35mm sound channels; editing, printing and processing 16mm and 35mm; color printing with scene-to-scene color correction; 16mm Ektachrome color processing; animation, creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Case of Jim Cannon* (Southwestern Bell Telephone Co.); *Champlin Presents Herb Shriner* (Champlin Refining Co.); *The Friendly Pepper Upper* (Dr. Pepper Co.); *Nine Ways to Say, Leave Your Competitors Behind; Wings for Doubting Thomas* (Cessna Aircraft); *Two Hats of Science* (Esso Standard Oil Co.); *Southland Center Story* (Southland Life Insurance Co.); Classified training film (U. S. Navy). SLIDEFILMS: *Meet Jim Clark* (Southwestern Life Insurance Co.). TV COMMERCIALS: for Humble Oil & Refining Co. (McCann-Erickson); Mrs. Bairds Bread; Southern Union Gas; Bordens (Tracy-Locke); Blue Plate Foods; Jax Beer; Austex Chili (Fitzgerald Advg.); Pearl Beer; Dial-a-Bug (Pitluk Advg.); Hot Shot; Humko; Bull of the Woods (Simon & Gwynn); State Fair; Lone Star Boat; Frig-i-king (Taylor Norsworthy); Amalie Oil (Couchman Advg.); Employers Casualty Co. (Bevel Associates); Freeman Oldsmobile (Clarke-Dunagan & Huffhines); Smithfield & Luters Meats (Cargill-Wilson & Acree); Regal Beer (Walker-Saussy Advg.); Red Foley Promotion (ABC Direct).

KEITZ & HERNDON

3601 Oak Grove, Dallas, Texas
Phone: LA 6-5268

Date of Organization: 1950

L. F. Herndon, Jr., *Partner*
R. K. Keitz, *Partner*
Tom Young, *Art Director*
Robert Dalzell, *Chief Animator*
John Bronaugh, *Head of Photography Dept.*

SERVICES: Complete 16mm and 35mm b&w and color films for TV and industrial use; filmstrips, slides, etc. FACILITIES: Complete motion picture, animation and sound recording facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Better Way of Living* (Rich Plan Corp.); *Key to a Modern Miracle* (Standard Life & Accident Insurance Co.). TV COMMERCIALS: (Series) for Rainbo & Colonial Bread (Campbell-Taggart Associates—Bakeries, Inc.); Household Finance (Household Finance Corp.); General Mills Hot Wheat Cereal (General Mills Corp.).

MOTION PICTURES, INCORPORATED

715 Exchange Bank Bldg., Dallas, Texas
Phone: FLeetwood 7-9444

Date of Incorporation: January, 1959

David T. Lane, *President*
M. R. Young, Jr., *Exec. Vice-President*
H. Pope McDonald, *Sales Manager*
Miles Middough, *Production Manager*
Robert E. Bethard, *Camera Department*
Alan Ageloff, *Editing Department*

SERVICES: All categories of commercial motion pictures, TV commercials, filmstrips and slide presentations, meetings and pageants. FACILITIES: Sound stage, recording and editing; projection theatre, camera and lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Justin Story* (Justin Boot Co.); *ANIP VTOL-STOL Report* (Bell Helicopter); *Reclamation—A Tool—A Technique* (Little Tree Injector). SLIDEFILMS: *New Grease Products* (Premier Oil Refinery). FILMSTRIPS: *Claimproof Monkey* (Lane Container Corp.); *Your Vested Future* (Life Underwriters Insurance Co.). TV COMMERCIALS: for Deep Rock Gasoline (Lowe Runkel Advg.) Premier Gasoline (Premier Oil Refinery) Micro Lube; Minute-Bake Corn Muffets; Dallas Power & Light (Rogers & Smith, Advg.) Ranger Boot Mfg. (Henderson Advg.).

MUNDELL PRODUCTIONS

417-1416 Commerce Bldg., Dallas 1, Texa
Phone: RIverside 8-3021

Date of Organization: May, 1956

Branch Office: 1833 South Alcott, Denver Colo. Phone: WEst 5-4302. Harlan H Mendenhall, *General Manager.*

Jimmie Mundell, *Producer-Director*
Jeff Mundell, *Sales Manager*

SERVICES: Production of motion pictures an slidefilms.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *A Dove Tale* (Conra Fath); *Start All Over Again* (Texas Reha bilitation Center); *For Progress and Pros perity* (Citizens Charter Assn.); *First Jet for Texas* (American Airlines); *Flexible Rat for Texas* (National Assn. of Independent In surers). TV COMMERCIALS: (series) fo Trans-Texas Airways.

Metropolitan Houston

TEXAS INDUSTRIAL FILM COMPANY

2582 North Boulevard, Houston, Texas
Phone: JAckson 9-4377

Date of Organization: 1945
Date of Incorporation: 1956

N. Don Macon, *President*
S. Macon, *Secretary-Treasurer*
A. P. Tyler, *Production Manager*

SERVICES: Industrial training and sales promotion motion pictures, 16mm and 35mm sound color; 35mm sound slidefilms. Science film department specializing in medical films. FACILITIES: 16mm and 35mm cameras, lighting equipment; air-conditioned sound stage; disc. 16mm magnetic tape and 16mm optical sound recording; picture and sound editing; printing equipment for 16mm motion pictures and 35mm slidefilms. Processing 16mm b&w films. Animation. Personnel for writing, direction, editing and sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Oil Man's Prophet* (Welex, Inc.); *Dustless Sweeping* (A.T. & T.); *Scoliosis: Treated by Internal Mechanical Support* (Baylor Univ., School of Medicine-Methodist Hospital); *Watermarks of History* (Dow Chemical); *The Big C; Meet the Officials* (Humble Oil & Refining Co.); *1959 Sales Meeting*, series (Continental Oil Co.). SLIDEFILM: *New Pressure Sealing Gate Valve* (W-K-M).

San Antonio

*

Jerry Fairbanks Productions

219 Majestic Building, San Antonio, Texas
Phone: CApital 4-8641

Jack Mullen, *Representative*

(See complete listing under Los Angeles area)

COLORADO

✻ ALEXANDER FILM COMPANY

Alexander Film Building, Colorado Springs, Colorado
Phone: ME 3-1771

Dates of Incorporation: 1928; 1955

BRANCH OFFICES

NEW YORK: 500 Fifth Ave., New York 36. Phone: LOngacre 5-1350. Maxine Cooper, *Res. Vice-Pres.*, Kenneth Allen Silver, Alexander International.

MICHIGAN: 16997 Georgina, Birmingham. Phone: MIdwest 4-1212. Donald Ringsred, *Res. Vice-Pres.*

ILLINOIS: 472 Wrigley Bldg., Chicago 11. Phone: WHitehall 4-5980. Bob Woodburn, *Res. Vice-Pres.*

MISSOURI: 2932 Andover Drive, Normandy 21. Phone: EVergreen 2-6303. A. H. Baebler, *Res. Vice-Pres.*

CALIFORNIA: 444 California St., Room 408, San Francisco 4. Phone: EDgewater 2-1951. Wm Hillhouse, *Res. Vice-Pres.*

12344 La Maida, North Hollywood. Phone: STanley 7-4343.

WASHINGTON: 3260 Lakewood, Seattle 44. Phone: PArkway 2-2258. W. L. Troyer, *Res. Vice-Pres.*

MEXICO: Balderas 36-602, Mexico, D. F. Phone: 10-33-72. Mario O'Hare, *Res. Vice-Pres.*

PUERTO RICO: Edificio El Imparcial, Calle Comercio 450, San Juan. Phone: 3-2898. Haskel Marshal, *Res. Vice-Pres.*

D. M. Alexander, *Chairman of the Board*
Keith Munroe, *President*
Jay Berry, *Vice-President*
E. B. Foster, *Vice-President, Treasurer*
J. A. Anderson, *Vice-President, Productions*
Cliff Parker, *Vice-President, Theater*
Don Alexander, Jr., *Media Director*
John B. Lee, *Manager*, Alexander Productions
A. M. Oaks, *Asst. Manager*, Alexander Productions
Howard S. Olds, *Creative Director*

SERVICES: Producers of TV and theater film commercials, information, training, documentary and sales motion pictures for industry, education, government and agriculture for domestic and foreign distribution. Creative editorial, TV and theater distribution services. Slidefilms for all purposes. FACILITIES: Complete production facilities, located on one location under one management. Creative scenario writing, stage with 30 standing sets, lighting equipment, 35mm and 16mm cameras, 16mm sprocket hole and ¼" magnetic tape recorders. Art and animation departments with stop motion and time lapse cameras. 35mm Eastman color and b&w negatives and prints, 16mm b&w processing equipment. Over 300 permanent personnel.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Round-Up, 1959* (The Seven-Up Co.); *Pikes Peak Hillclimb* (The Mobil Oil Co.); *Money on the Line* (Mercury Div., Ford Motor Co.); *The Power of a Co-op Battery* (National Cooperatives, Inc.). SLIDEFILMS: *The B-100 Pick-up; Knotter Service; 6-Cylinder Engine; Farmall 460; Farmall 560* (International Harvester Co.); *Money on the Line* (Mercury Div., Ford Motor Co.); *The Big Edge* (Truck & Coach Div., General Motors Corp.); *The Picture at the End of the Hall* (Federal Life and Casualty Insurance Co.); Untitled subjects for Weston Biscuit Co.; Reserve National Insurance Co. THEATRE AND TV COMMERCIALS: for Dodge Div. (Grant Advg.); Buick Motors Div., General Motors Corp. (McCann-Erickson); Shamrock Oil & Gas Corp. (McCormick Advg. Agency); Faultless Starch (Bruce B. Brewer & Co.); Site Oil Co. (Weintraub & Associates, Inc.); Nalley's Food Products (Pacific National Advg. Agency); M System Stores (Harry Rosenberger & Associates); Butternut Bread (Dancer, Fitzgerald & Sample); Bardahl International Oil Corp. (Miller, MacKay, Hoeck and Hartung).

P-J FILM PRODUCTIONS

(Formerly Pehlman Film Productions)

512 South Tejon St., Colorado Springs, Colo.
Phone: MElrose 5-3421

Date of Organization: 1955

Carl E. Pehlman, *Owner-Manager and Laboratory Manager*
John Canterbury, *Regional Sales Manager and TV Creative Director*
Frank Albanese, *Cinematographer*
Kenneth Rote, *Art Director*
Lawrence V. Hostetler, *Director of Photography*
Gerald W. Martens, *National Sales Mgr.*
Danny Boyle, *Continuity Director*

SERVICES: 16mm b&w and color films for TV, business, industry, sales promotion and public relations; TV spot commercials. FACILITIES: Two sound stages, each 1500 sq. ft.; three 1200′ Auricons; four Bolex with sound sync adaptation; two magnetic film recorders; three-channel mixing from five sources, two mag film recorders, two turntables, one ¼" tape, plus live mike source; art department; b&w processing and printing; magnetic striping machine; interlock projection; Capitol music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Golden Jet Age* (Continental Air Lines); *Rocky Mountain Youth Congress* (Rocky Mountain Youth Congress); *Champions on Ice* (Broadmoor Hotel); *Convention Highlights-1959* (Midwest Feed Mfrs. Assn.). TV FILMS: *Norad Briefing* (North American Air Defense Command); *Hockey Game between Colorado College and U.S.S.R.* (sponsor unidentified). TV COMMERCIALS: for Rambler-Denver Dealers (Walter Kranz Advg.); Caron—110 Volt A.C. Generator (Orville Suhre & Associates); Walter's Brewing Co. (Howard Advg. Agency); Daniels Motors (Craig Ramsey & Associates); Furr's Super Markets; Broadmoor Hotel. SPECIAL PRODUCTION: *Executives' Meeting* (Gold Bond Stamp Co.). PRODUCER SERVICES: for U. S. Government Military Services.

✻ this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue for 1960.

MOUNTAIN STATES

Metropolitan Denver Area

THOS. J. BARBRE PRODUCTIONS

2130 So. Bellaire St., Denver 22, Colorado
Phone: SKyline 6-8383

Date of Organization: 1940

Thos. J. Barbre, *Owner, Manager, Producer*
Anita T. Barbre, *Assistant Manager*
Paul F. Emrich, *Recording Director*
Harold J. Anderson, *Director of Photography*

SERVICES: Complete production of all types of business films. Sales, training, public relations, advertising, educational. Color and black and white. TV commercial and TV entertainment films. Producer services. FACILITIES: Sound stage, theater, editing rooms, voice studio, interlock projection. Maurer cameras. 100,000 watts of lighting equipment. Maurer six-track optical recording. Magnetic film recording. Tape recording. Sound truck and generator. Editing, animation and titling rooms, equipment and staff. Recorded music libraries. Staff organist. Editors, script writers.

RECENT PRODUCTIONS AND AGENCIES

MOTION PICTURES: *The Sugar Beet in Europe; Chemical Weed Control* (Great Western Sugar Co.); *Omar, Elk of Jackson Hole* (Wyoming Game & Fish Dept.); *Realm of the Beaver* (Colorado Game & Fish Dept.); *Building with Prestressed Concrete* (Colorado Fuel & Iron Corp.); *Panel of Experts* (The Martin Co.); *Sinch* (Union Carbide Co.); *The Creative Dance* (Colorado State Univ.); *The Capitol Plan* (Capitol Cooperative Life Insurance Co.); *These Blasted Hills* (Colorado State Chamber of Commerce).

EDWARD HAWKINS PRODUCTIONS

960 South Birch St., Denver, Colorado
Phone: SKyline 6-3615

Date of Organization: 1953

Edward Hawkins, *Owner & Sales Manager*
Richard C. Reed, *Executive Producer*
Kenneth F. Boltz, *Dir. of Photography*
Lyle C. Hart, *Editorial Chief*
Lowell L. Hetzler, *Operations Manager*
Charlotte P. Hawkins, *Office Manager*

SERVICES: 16mm films for business and industry in sales, sales promotion, public relations, educational, medical and scientific fields; personalized sales research and promotion services available in lectures and training sessions. FACILITIES: 30′ x 40′ two-story sound stage; Arriflex, Auricon, Cine-Kodak Special 16mm cameras; Magnasync and Berlant magnetic recorders; J. G. McAlister and ColorTran lighting equipment; art and animation department; creative staff; complete editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Growing Montana* (Sunset Memorial Gardens of Montana); *The Sacred Garden* (Sacred Gardens Assn.); *The Eyes Have It; Nation On the Go; A Growing Nation* (Salesfilms, Inc.); *Why Dry; Building Your Future; Commercial & Industrial Buildings*, in production (Behlen Mfg. Co.); *Canadian Progress*, in production (Associated Canadian

(LISTING CONTINUES ON FOLLOWING PAGE)

MOUNTAIN STATES: COLO.

EDWARD HAWKINS: CONT'D.

Gardens, Ltd.); *Heart of America*, in production (Associated Management, Inc.); *Your Future Home*, in production (Carey Construction Co.); *With the Farmer in Mind* (Ansel Mfg. Co.); *The Dollarmaker* (Taylor-Anderson Agcy.). SLIDEFILMS: *Vendor Specifications on Micro-File Data Recording* (Technical Service Div.). TV COMMERCIALS: for Luby Chevrolet (Levy, Lane Advg. Agency); Behlen Farm Products series (Potts, Woodbury Advg. Agency).

Mundell Productions

1833 South Alcott, Denver, Colorado
Phone: WEst 5-4302

Harlan H. Mendenhall, *General Manager*

(See complete listing under Dallas, Texas)

RIPPEY, HENDERSON, BUCKNUM & CO.

909 Sherman Street, Denver 3, Colorado
Phone: AComa 2-5601

Date of Organization: 1943

Arthur G. Rippey, *Managing Partner*
Gilbert Bucknum, *Partner, Producer*
Clair G. Henderson, *Partner*
Harry A. Lazier, *Partner*
Robert G. Zellers, *Chief Cameraman*
Kenneth C. Osborne, *Film Editor*

SERVICES: Industrial and civic relations motion pictures, color and sound, both voice-over and lip synchronization; sound slidefilms, b&w and color. FACILITIES: Sound studio, 16mm cameras, lighting, recording and editing equipment; creative staff; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Great White Way to Good Laundering* (Purex, Ltd.); *Direct Distance Dialing for Albuquerque; Direct Distance Dialing for Denver* (Mountain States Tel. & Tel. Co.); *Where the Future Is Born* (Minneapolis Star & Tribune); *Turn the Wheel West* (Humble Oil & Refining Co.). TV COMMERCIALS: for J. C. Penney; Bennett's Paint Co.; Kohler-McLister Paint Co.; Frontier Airlines; Denver U. S. National Bank; Kuner's; Mountain States Telephone.

SONOCHROME PICTURES

2275 Glencoe Street, Denver 7, Colorado
Phone: EAst 2-3192

Date of Organization: 1942

Branch: Multichrome Laboratories, 760 Gough Street, San Francisco, California

R. B. Hooper, *Owner-Producer*
George E. Perrin, *Director of Photography*
Herbert McKenney, *Owner*, Multichrome Laboratories, San Francisco
Herbert McKenney, R. B. Hooper, Multichrome Laboratories, Denver Division

SERVICES: Motion picture and television producers. Sound recording, titles, TV spots, color release prints. FACILITIES: Animating machines; synchronous 16mm Magnasync recorders; optical printers; mobile power plant; 16mm and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lumber Train* (Denver & Rio Grande Western Railroad); *Autumn Beauty in Wyoming* (Wyoming Travel Commission); *Progress Report* (Mountain States Tel. & Tel. Co.); *Come Along to Philmont* (Burlington Railroad Co.); *Free Enterprise or Disaster—by Dr. Nicholas Nyaradi* (Colorado Bankers Assn.). TV COMMERCIALS: (series) for Denver & Rio Grande Western Railroad; Great Western Sugar Co. (Westcott-Frye & Associates; Wyoming Travel Commission (Jerry Kitchen Agency); Girl Scout Round-up (Burlington Railroad Co.).

WESTERN CINE PRODUCTIONS

(Div. Western Cine Service, Inc.)

114 E. 8th Ave., Denver 3, Colorado
Phone: AMherst 6-3061

Date of Organization: September, 1952

Herman Urschel, *President & Lab Mgr.*
Malcolm Jesse, *Treasurer*
John Newell, *Exec. Vice-Pres., Chg. Prod.*
Noel Jordan, *Secretary*
Mike Cook, *Vice-President, Sales*
John Howard, *Sound Recording Manager*
Stan Phillips, *Production Supervisor*

SERVICES: 16mm motion pictures and TV production; complete 16mm lab. for color and b&w processing, printing and editing; complete sound recording for tape, disc and film. Sound slidefilm production. FACILITIES: Animation and title stands, color and b&w processing, printers, editing rooms and equipment; Ampex, Maurer, Magnasync and Magnacord recorders, synchronous cameras, special effects dept., sale and rental of professional equipment and supplies.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beyond the Shadows* (Colorado Dept. of Public Health); *The Coors Aluminum Beer Can* (Adolph Coors Co.); *The Last Frontier* (Rodeo Cowboys Assn.); *Air Force Academy Football Highlites* (Air Force Academy); *Straddle Trailer* (Mighty Mover Corp.); *DC Trucking Sports Highlites* (DC Trucking); *New Fall Line* (Shwayder Brothers—Samsonite). TV COMMERCIALS: (series) for Burt Chevrolet (Prescott-Pilz Agency); Town House Crackers (Lee Branscome Studio; Francis Homes; Gamble Homes (Arizona Advg. Counselors); Ironite Corp. (KLZ TV); National Western Stock Show.

MONTANA

FRONTIER FILMS, INC.

1543 Lewis Ave., Billings, Montana
Phone: AL 9-5969

Date of Organization: 1956

Lloyd J. Hagaman, *Pres. & Exec. Producer*
Verna Newby, *Vice-President*
M. B. Fitzgerald, *Sales Manager*
Wallace Hagaman, *Technical Director*

SERVICES: Public relations and educational motion pictures; TV commercials. FACILITIES: Animation, single and double sound systems, cameras, dollies, lighting, dubbing, re-recording, complete editing equipment, art and writing services; transportation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Piegan Medicine Lodge* (Montana Dept. of Education); *The Red Lodge Country* (Red Lodge, Montana Chamber of Commerce); *Glacier Bound* (Arrow Oil Co.); *What Is Anna?* (Montana Mental Hygiene Clinic); *Land of the Pink Snow* (self-sponsored).

WEST COAST

San Diego Area

IMAGE

(Corporate name of Johna Pepper Productions)

3268 Rosencrans St., San Diego 10, Calif.
Phone: AC 4-2431; BE 9-0297

Date of Organization: July, 1957
Date of Reorganization: July, 1959

Branch Office: 6223 Selma Ave., Hollywood 28, Calif. Frederic Gadette, Betsy Johnson, *Managers.*

George Ott, *Executive Manager*
Johna Pepper, *Executive Producer*
E. Hugh De Jonge, *Executive Producer*
Robert Morey, *Manager, Special Projects and Research Divisions*
Bibe Seeley, *Manager, Commercial Div.*
Bill Bates, *Sales & Public Relations*
Anthony Roemer, *Script Supervisor*
Pete Tomlinson, *Production Coordinator*

SERVICES: Complete 16mm and 35mm motion pictures for TV films, series and commercials, industrial and documentary films, stop motion and animation, newsfilm services; filmstrips and slides; live radio and TV production; educational, creative and documentary photographic presentations; dramatic theatrical productions; video tape production consulting; production services and rental facilities for major production companies. FACILITIES: Two recording studios and two sound stages; numerous 16mm and 35mm silent and sound cameras; Magnasync and Ampex synchronous sound recording equipment; facilities for preparing nearly all cover sets; conference and projection areas; complete editing facilities for single and double system productions; all laboratory facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Roundtable: Thoroughbred Millionaire* (Traves Kerr Co.); *Caliente Calling* (Caliente Race Track); *Alaskan Adventure* (Studebaker-Packard Corp.); *Jazz Is Art Is Jazz* (Lowell Foundation); *Microwave Analysis* (Raytheon Mfg. Co.); *Ensenada: Mexico's New Freeport* (Municipale de Turismo Mexico); *Continental Kitchen Magic* (Chef Nichols); *Executive Profile: San Diego* (U. S. National Bank of San Diego); *Lost Titans de Bajia* (Johnson Outboard Motors; Pepsi-Cola Co.; Langley Corp.; Mirro-Lure, Inc.; Western Fishing Line Co.); *The Red Cross Story* (San Diego Branch, American National Red Cross); *A Moment of Life* (General Hospital, San Diego); *Your Child's Birth* (Doctor's Hospital, San Diego); *Impression No. 7; The Valley* (both films self-sponsored). SLIDEFILMS: (Untitled) Courtesy Coffee; Botanical Gardens; Convair Astronautics, Div. of General Dynamics; Motorola; Marine Physical Laboratory. TV COMMERCIALS: for Valley National Bank; Harpers Clothier; Delhurns Department Store; Barnes Chase Co.; Better Business Bureau; Caliente Race Course; Courtesy Coffee Co.; First National Bank; Home Federal Savings & Loan; La Jolla Town Council; United Fund and many others.

(LISTINGS CONTINUE ON FOLLOWING PAGE)

W. J. GERMAN, *INC.*

AGENTS FOR THE SALE AND DISTRIBUTION OF

EASTMAN *Professional*

Motion Picture Films

WE SALUTE YOU, the thousands of men and women in film studios and laboratories throughout the world, whose productions of the year are reflected in the pages of this 10th Annual Production Review issue. In your experienced hands, the motion picture medium is achieving great distinction in service to industry, government, education, religion, medicine and health, and in other fields to which it brings enlightenment. Each year audiences of millions look to the motion picture and television screens in theaters, halls, classrooms, factories and other meeting places. They continue to increase demand for these useful films. It is our privilege to work with you by offering the finest and most complete array of uniformly excellent black and white and color films—excelled only by improved products brought to you through the Eastman Kodak Company's constant research and development program in response to your needs.

FORT LEE, New Jersey
LONGACRE 5-5978

HOLLYWOOD
6677 SANTA MONICA BLVD.
HOLLYWOOD 4-6131

CHICAGO
6040 N. PULASKI ROAD
IRVING 8-4064

METROPOLITAN LOS ANGELES

*

ANIMATION, INC.

736 North Seward St., Hollywood 38, Calif.
Phone: HOllywood 4-1117

Date of Organization: April, 1955

Branch Offices: 14005 Fenkell Avenue, Detroit 27, Mich. Phone: BRoadway 3-3040. Ted Petok. 221 North LaSalle Street, Room 1064, Chicago 1, Ill. Phone: FRanklin 2-2628. Joe Edwards.

Earl Klein, *President*
Dorothy Zall, *Secretary*
Chris Petersen, Jr., *Sales Manager*
Bob Sage, *Production Manager*

SERVICES: Producers of animated and live action commercials. FACILITIES: Stage, animation cameras, Ampex recorder and editing equipment for production of TV spots, training films and slidefilms.

RECENT PRODUCTIONS AND SPONSORS

FILMOGRAPHS: *Safety Is No Accident; Danger—Stacked Deck* (U. S. Navy); *Air Station Safety* (U. S. Air Force); *Castaways* (Cleveland Illuminating Co.). TV COMMERCIALS: for Midas Mufflers; Coco Wheats (Edward H. Weiss & Co.); California Spray Co.; Sohio (McCann-Erickson); Schlitz Beer; Black Flag, Ford Dealers (J. Walter Thompson Co.); Kaiser Foil (Young & Rubicam); Johnson's Wax (Needham, Louis & Brorby, Inc.); Storz Beer (Bozell & Jacobs, Inc.); Royal City Foods (Cockfield, Brown & Co., Ltd.); Kroger Stores

ANIMATION, INC., CONT'D.

(Campbell-Mithun, Inc.); Mattel Toys (Carson-Roberts, Inc.); Speedway Gas (W. B. Doner & Co.); Great Northern Railway; Sweetheart Bread (John W. Forney, Inc.); Nutrena Dog Food (Bruce B. Brewer & Co.); Jenney Gas (The Griswold-Eshleman Co.); Michigan Milk Producers (Zimmer, Keller & Calvert, Inc.); Kelloggs (Leo Burnett, Inc.); Heinz Ketchup and Soups (Maxon, Inc.) Paper Mate Pens (Foote, Cone & Belding, Inc.); Sleex Girdles (MacFarland, Aveyard & Co.); Carlings Black Label Beer (Lang, Fisher & Stashower, Inc.); May Co. (Milton Weinberg); Standard Oil of Indiana (D'Arcy Advg.); Gunther Beer (Lennen & Newell, Inc.); Pacific First Federal Savings and Loan (The Condon Co.).

*

CHARLES CAHILL AND ASSOCIATES, INC.

5746 Sunset Blvd., Hollywood 28, California
Phone: HOllywood 4-2131

Date of Organization: 1956

Charles H. Cahill, *Owner*
Richard Bansbach, *Production Manager*
Homer O'Donnell, *Associate Producer*

SERVICES: Industrial and television motion picture production; production coordination and editorial services rendered to advertising agencies and industrial accounts. FACILITIES: 16mm and 35mm editorial facilities. KTTV sound stages, projection, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Time and Space* (National

CHARLES CAHILL: CONT'D.

Aeronautic & Space Administration); *Safety Through Seat Belts* (U. S. Dept. of Health, Education & Welfare); *Ram Jet Ground Testing* (The Marquardt Corp.); *Logistic Support Management for Advanced Weapons* (U. S. Air Force). TV COMMERCIALS: for General Petroleum; Plymouth Dealers So. Calif. (Stromberger, LaVene, McKenzie); Socony Mobil Oil (Compton); Ralston (Guild, Bascom & Bonfigli); Bardahl Oil (Miller, Mackay, Hoeck & Hartung); Vic Tanny (Charles Stahl).

*

CATE & McGLONE

1521 Cross Roads of the World,
Hollywood 28, California
Phone: HOllywood 5-1118

Date of Organization: 1947

T. W. Cate, *President*
E. D. McGlone, *Vice-President, Treasurer*
Walter Wise, *Writer-Director*
Richard Soltys, *Production Manager*

SERVICES: Motion pictures in the field of human communications; industrial relations, sales-promotion, sales training, travelogues, TV productions and commercials, color stock library, including extensive aerial coverage of many areas in the U.S.A. FACILITIES: 16mm photographic equipment, portable lighting equipment, camera car, creative staff for writing, photographing, directing and editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Highlights of 1959; Enchanted Forest* (So. Calif. Edison Co.); *Flight*



Everyone is talking about AERIAL IMAGE

What is it?... the only way of doing matte work without traveling film mattes... many producers use it to cut cost and time 30% to 50% on matte work... titles, animation and art inserts can be combined with live action ... live action inserts within live action backgrounds... almost any matte combination can be made with lower costs and improved quality.

We will be happy to furnish full information on request. Call Mr. Hal Scheib, WE 3-9301.

CINEMA RESEARCH CORP.

716 N. LA BREA • HOLLYWOOD 38, CALIFORNIA

Brochure and price schedule will be mailed upon request



CATE & McGLONE: CONT'D.

Plan 1959; DC-8 Jet Mainliner Flight 803 (United Air Lines); *Assignment DC-8* (Delta Air Lines); untitled dealer film (Socony Mobil Oil Co.). TV COMMERCIALS: for N. W. Ayer & Son; Burke Dowling Adams, Inc.

Christensen-Kennedy Productions

1601 North Gower, Hollywood 28, Calif.

Jack L. Silver, *West Coast Manager*

(See complete listing under Omaha, Nebraska)

CINE-TELE PRODUCTIONS

6325 Santa Monica Blvd., Hollywood 38, California
Phone: HOllywood 5-3376

Date of Organization: 1945

Harry J. Lehman, *President*
Jacques R. Lehman, *Vice-President*
Jesse Davis, *In Chg. Production*
Gail McKiddy, *Writer*

SERVICES: Training, public relations, industrial, business films. TV commercials, animation, slides. FACILITIES: Mitchell, Auricon and Bell & Howell cameras; Master lighting, studio, art, dry lab, location, sound, editing equipment and facilities; projection theater.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Olympic Story* (Helms Foundation); *Accident Investigation* (Calif. Highway Patrol Academy); *Race Night* (George Bagnall & Associates). TV COMMERCIALS: for Volkswagon (Compton Advg. Agency); Calif. Highway Patrol.

JACK L. COPELAND & ASSOCIATES

746 So. Figueroa St., Los Angeles 17, Calif.
Phone: MAdison 7-6581; EMpire 3-8961

Date of Organization: 1953

Jack L. Copeland, *Producer-Director*

SERVICES: 16mm and 35mm industrial, documentary and entertainment motion pictures in color and b&w. FACILITIES: Use facilities of Allied Artists Studios in Hollywood.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Special Report* (National Cash Register Co., Inc.); *Eye to the Unknown* (Consolidated Electrodynamics Corp.); *A Bridge to Life* (City of Hope, Medical Center); *The Invisible Passenger* (California Highway Safety Council); *The Body with the Nylon Heart* (E. I. duPont de Nemours & Co.).

PAT DOWLING PICTURES

1056 S. Robertson Blvd., Los Angeles 35, Calif.
Phone: OLympia 7-0057

Date of Organization: 1940

Pat Dowling, *Owner*
Thos. J. Stanton, *Production Manager*

SERVICES: Production of education motion pictures for schools and film libraries; production of industrial films for industry. FACILITIES: Studio, camera and editorial departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Two Original Open Heart Operations* (The Upjohn Co.); *Insect Collecting; How Electricity is Produced; Wind at Work; Copper Mining* (self-sponsored for sale to schools and film libraries).

DUDLEY PICTURES CORPORATION

10589 Santa Monica Blvd., Los Angeles 25, California
Phone: BR 0-3101

Date of Incorporation: 1945

Carl Dudley, *President*
R. W. Barnes, *Secretary-Treasurer*
James Bloodworthy, *Vice-President*
Ernest Flook, *Editorial Supervisor*
Anthony Mauss, *Studio Manager*
Herman Boner, *Writing Department*
Edwin Olsen, *Camera Department*

SERVICES: Producers of motion pictures, slidefilms, TV commercials. FACILITIES: Our own studios.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ports of Paradise* (Matson Navigation); *On the Track* (Assn. of American Railroads); *Pacific Paradise* (Universal Pictures Corp.); *Cinerama South Seas Adventure* (Stanley-Warner Cinerama, Inc.). TV FILMS: *Wonderful World*, series (John Cameron Swayze).

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JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA, INC.

1330 North Vine St., Hollywood 28, Calif.
Phone: HOllywood 2-1101

Date of Organization: 1929

Branch Offices: 520 North Michigan Ave., Chicago 11, Ill. Phone: WHitehall 4-0196. Robert F. Kemper, *Representative*. 219 Majestic Bldg., San Antonio, Texas. Phone: CApital 4-8641. Jack Mullen, *Representative*.

Jerry Fairbanks, *President*
Charles Salerno, Jr., *Vice-President*
William Sterling, *Administration*
Leo Rosencrans, *Creative Director*
Robert Larsen, *Film Director*
John McKennon, *Production Manager*
Robert Scrivner, *Studio Manager*
Russ Martin, *Representative*

SERVICES: Industrial, theatrical and TV motion pictures. FACILITIES: Full studio facilities; sound stage; 18 camera units; 16mm and 35mm including MultiCam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; animation; Duoplane Process; 16mm & 35mm opticals; film and music libraries; technical art, creative and music staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Manner of Speaking* (A. T. & T.); *A Letter to Moscow* (Armstrong Cork); *The 26 Hour Day* (National Car Rental System); *The Big Question* (New York Life Insurance Co.); *11 o'Clock in Alabama* (Univ. of Alabama); *Road to Better Living* (Mortgage Bankers Assn.); *Tom, Dick and Harriet* (Bell Telephone System). TV COMMERCIALS: for Oldsmobile (D. P. Brother & Co.); Bell & Howell; Helene Curtis Cosmetics (McCann-Erickson); Gallo Wine (Batten, Barton, Durstine & Osborn); Max Factor Cosmetics (Kenyon & Eckhardt); Coors Beer (Adolph Coors Co.).

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LOS ANGELES

FIDELITY FILMS, INC.

(Formerly Ed Johnson Films)

1450 North Seward St., Los Angeles, Calif.
Phone: HOllywood 2-7484

Date of Organization: 1951
Date of Incorporation: 1958

Ed Johnson, *President, Production Manager*
William Harvey, *Vice-Pres., Business Mgr.*
Ernesto Cervera, *Sound Technician*
Joanne Roberts, *Art Director*

SERVICES: Art, animation, still and live photography. Complete production of live and animated TV commercials, business films, sound slidefilms. Equipment distributor. FACILITIES: Art, animation, editorial departments; sound insert stage, dressing rooms, sound booth with Ampex equipment: 16mm and 35mm motion picture equipment; still photography studio and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Six color theater trailers, two languages (Green Spot). SLIDEFILMS: *60 Years in Advertising* (Heintz & Co. and L. A. Ad Club); *The Big Four* (Rexall Drug Co.); *The Adolph's Story* (Adolph's Ltd.); *The Guardian Mark II* (Electronic Systems of America); *Moneyland* (Pacific Finance); *Johnny Weissmuller Pools* (Cinema Pools); *The Simca* (Richard Meltzer Co.); *The Price Story; Our Research Project; Advertising and Merchandising for Spring; Selling Techniques; Advertising and Merchandising for Fall; Point of Purchase; The Driver-Salesman* (Knudsen Creamery Co.). TV COMMERCIALS: for Knudsen Creamery Co.; Marin Estates; Airstream Trailer; Standard Federal Savings & Loan.

JAMES S. GILMAN MOTION PICTURES

16917 Chatsworth St., Granada Hills, Calif.
Phone: EMpire 3-3829

Date of Organization: 1958

James S. Gilman, *President & Exec. Prod.*
Philip Callahan, *Production Mgr. & Script*
Tom Laughridge, *Photography*
Stan Gilman, *Editorial*
Jack Chick, *Animation*

SERVICES: Production, photographic, script, editorial services. FACILITIES: Editorial and animation only.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Of Men & Stars* (Lockheed Aircraft Corp.); *Lighthouse in Space*, editorial (Douglas Aircraft). TV FILMS: *John Hopkins File 7*, series (Hughes Aircraft). TV COMMERCIALS: for Kerry McGee Oil Industries.

(New company, not previously listed)

Grantray-Lawrence Animation, Inc.

716 North La Brea, Hollywood 28, Calif.
Phone: WEbster 6-8158
Teletype: LA 1463

Ray Patterson, *President*
Robert L. Lawrence, *Vice-President*
Grant Simmons, *Secretary-Treasurer*

(See complete data under Robert Lawrence Productions, Inc., listing, New York City)

METROPOLITAN LOS ANGELES

GRAPHIC FILMS CORPORATION

1618 N. Las Palmas, Hollywood 28, Calif.
Phone: HOllywood 7-2191

Date of Organization: 1941

Lester Novros, *President*
William Hale, *Vice-President*
Virginia Dumont, *Treasurer*
Jo Andersen, *Secretary*
James Connor, *Chief, Camera Division*
J. Gordon Legg, *Animation Director*

SERVICES: Production of animated and live action films for industry and government. Design and publication of booklets, brochures and visual presentations. FACILITIES: Animation department including stand for 16mm and 35mm; 35mm Bell & Howell Standard camera; 16mm & 35mm Arriflex camera; 16mm & 35mm Moviolas; cutting and screening rooms; permanent animation and live action staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Survey of Astronautics; Space Orbits; Space Communications* (U. S. Air Force) SLIDEFILMS: *Change for Protection* (Union Oil Co.). TV FILMS: Untitled children's program, animation format (National Educational TV Center).

Graphic Pictures, Inc.

7166 Melrose Avenue, Hollywood, Calif.
Phone: WEbster 8-2858

Bruce Herschebson; Gene Evans; Wally McLain; Con Myers.

(See complete listing under Chicago area)

COMPCO

professional quality reels and cans are preferred by...



CORONET FILMS
WORLD'S LARGEST PRODUCER OF EDUCATIONAL FILMS

Only Compco offers "a new dimension in quality" recognized and accepted by leaders in the movie making industry. Compco's superiority is attributed to a new, major advance in film reel construction—resulting in truly *professional reels* that run truer, smoother, providing lifetime protection to valuable film. Compco reels and cans are finished in a scratch-resistant baked-on enamel, and are available in all 16 mm. sizes—400 ft. thru 2300 ft. For details and prices write to:

COMPCO corporation
1800 N. Spaulding Ave., Chicago 47, Ill.

The Jam Handy Organization, Inc.

1402 N. Ridgewood Place, Hollywood 28.
Phone: HOllywood 3-2321

Thomas G. Johnstone, *in charge*

Service office and production.

(See complete listing under Detroit area)

HARRIS-TUCHMAN PRODUCTIONS, INC.

751 N. Highland, Hollywood 38, Calif.
Phone: WEbster 6-7189

Date of Organization: 1950

Ralph G. Tuchman, *President & General Manager*
Fran Harris, *Vice-President*
Fred Golt, *Production Supervisor*
Bennett Dolin, *Manager, Sales Development*

SERVICES: Creative writing, planning, production of motion pictures and sound slidefilms for business, industry, sales talks on film, promotion films for television, and TV commercials, live action or animation. FACILITIES: Staff writers and artists, fully equipped stage, complete working kitchen, all editing facilities for 35mm and 16mm, animation department, projection, music library, stock film library.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Flowers of Tahiti; Chart Your Course* (Cole of Calif., Inc.); *Memo From a Spaceman* (U. S. Chemical Milling Corp.); *The Story of Aircraft Remodeling* (Garrett Corp.); *Look Before You Leap* (Fiesta Pools). TV COMMERCIALS: for Mattel Toys; No Bugs M'Lady; Seaboard Finance; Carnation Co.; Hollywood Vassarette.

Image

6223 Selma Ave., Hollywood 28, Calif.

Frederic Gadette, Betsy Johnson, *Managers*

(See complete listing under San Diego, Calif.)

LA BREA PRODUCTIONS, INC.

7417 Sunset Boulevard, Hollywood, Calif.
Phone: HOllywood 4-7171

Date of Organization: 1956

O. Gail Papineau, *President*
Henry J. Ludwin, *Vice-President*
James E. Baumeister, *Secretary-Treasurer*
Jack Wormser, *Sales Manager*

SERVICES: Films for industry, public relations, sales and training; TV commercials, insert photography; live action, animation. FACILITIES: Complete production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Electra Flight* (Lockheed Aircraft Co.); *Story of Precision Blending* (El Paso Natural Gas Co.); *Alaska and Its Natural Resources; Baja Holiday* (Richfield Oil Corp.); *Breaking the Heat Barrier* (Marquardt Corp.). TV COMMERCIALS: for Carlings Beer (Lang-Fisher-Stashower); Perfex; Ralston Wheat Chez, Corn Chez, Broiled Chicken; Carlings Beer (Guild, Bascom & Bonfigli); Italian Swiss Colony Wine; Leslie Salt; S & W Fine Foods (Honig-Cooper & Harrington, Inc.); Lincoln Dealers; Edsel Dealers; Realgold; Red Star; Richfield Oil (Hixson & Jorgensen, Inc.); Royal Woolyn; Bactine (Wade Advg.); Gordon Bread; Bell Brand Potato Chips; Adolphs Ten'drizer (McCann-Erickson).

MPO Productions, Inc.

4024 Radford Avenue, North Hollywood, California
Phone: POplar 9-0326

Mel Dellar, *Executive Producer*
James Chapin, *Account Service*

(See complete listing under New York City)

McNAMARA PRODUCTIONS, INC.

8230 Beverly Blvd., Los Angeles 48, Calif.
Phone: OLive 1-2510

Date of Organization: October, 1956

Don C. McNamara, *President*
William Rieber, *Vice-President*
Margaret H. McNamara, *Secretary-Treasurer*
Lois K. Johnson, *Assistant Secretary*
Don B. Driscoll, *Art Director*
Frank Riley, *Senior Writer*
Don L. Sykes, *Editorial Chief*
Don A. Piccolo, *Animator*

SERVICES: 16mm and 35mm industrial films; sales promotion, public relations, educational, medical, scientific and training; TV commercials; color and b&w. FACILITIES: Complete creative, production, animation, editorial facilities; 16mm and 35mm photographic and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Land of New Frontiers* (The Frito Co.); *The Widest Horizon* (North American Aviation, Inc.); *Power for Bomarc* (The Marquardt Corp.); *Stockholders' Report* (General Mills, Inc.); *Helicopter Rescue Operations* (U. S. Air Force); *The Big Stick* (Convair, San Diego Div.); *Smog II* (Kaiser Steel Corp.).

Metro-Goldwyn-Mayer, Inc.

MGM Studios, Culver City, Calif.
Phone: UP 0-3311

Elmer Wilschke, *In Charge of Production*
Bob Drucker, *Producer*
Jack Reynolds, *Producer*
Dave Monahan, *Director*
Robert Bennett, *Creative Director*
Bob Fierman, *Sales Representative*

(See complete listing under New York City)

Mode-Art Pictures, Inc.

1904 Preuss Road, Los Angeles 34, Calif.

F. M. Joyce, *West Coast Representative*

(See complete listing under Pittsburgh, Pa.)

National Screen Service Corp. (TV & Industrial Films Div.)

7026 Santa Monica Boulevard, Hollywood, California

Bernard Brody

(See complete listing under New York City)

Fred A. Niles Productions, Inc.

5539 Sunset Boulevard, Hollywood 28, Calif.
Phone: HOllywood 3-8154

Lionel Grover, *Production Manager*

(See complete listing under Chicago area)

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PARTHENON PICTURES—HOLLYWOOD

2625 Temple St., Hollywood 26, Calif.
Phone: DUnkirk 5-3911

Date of Organization: 1954

BRANCH OFFICES: Parthenon-Central, 185 North Wabash Ave., Chicago 1, Ill. James Prindle, *in charge;* Woodbury Conkling and Roger Clark, *Associate Producers.* Techfilms Division. Rampart Studios, Los Angeles, Calif. David Bowen and Herbert Thurman, *Associate Producers.*

Charles (Cap) Palmer, *In Charge*
John E. R. McDougall, *Producer-Director*
Jack Meakin, *Assoc. Producer, Music Dir.*
Ted (W. T.) Palmer, *Business Manager*
Sam Farnsworth, *Production Manager*
Robert J. Martin, *Head, Camera Department*
Tony Frank, *Head Client Relations*
Kent Mackenzie, *Head Documentary Unit*

SERVICES: Films for business, documentary and "photoplay". Techfilms Division makes technical and "report" films, manages outside Internal Film Units (cleared for secret). Datafilms Division makes short films for individual instruction and information. FACILITIES: Main sound stage, 80′ x 90′ x 22′ headroom; offices, craft rooms and projection theatre adjoining. Usual full professional equipment in camera, lighting, sound, editorial and projection; 35mm and 16mm. Access to all Hollywood resources.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Progress in Modern Basic Refractories* (Kaiser Alum. & Chem. Corp.); *Your B-Line; Mighty Masters of the Harvest; Champions of the Furrow* (International Harvester Co.); *Small Town Story* (Grit Magazine); *Fair Chance* (Planned Parenthood Federation); *Exhibit Hall*, loop films (Borg-Warner). SLIDEFILMS: *Parts and Services Program; Co-Op Advertising Plan* (International Harvester Co.).

Techfilms Division: Parthenon

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Zuni, All Purpose Missile* (Naval Ordnance Test Station); *Mobot* (Hughes Aircraft); *The Wag Tail Missile Concept* (Minneapolis-Honeywell); *Artemis Report* (Bendix); *Scandex Reports* (I.B.M. and I.M.R.).

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PICTURES FOR BUSINESS

1937 Holly Drive, Hollywood 28, Calif.
Phone: HOllywood 7-7009

Date of Organization: 1951

Bill Deming, *Executive Producer*
Ann Deming, *Associate Producer*
H. Keith Weeks, *Producer-Director*
Bill Lane, *Producer-Director*
A. H. Holywell, *Administration*
Bob Heiner, *Art Director*
Sanford Strother, *Animator*

SERVICES: Motion pictures and slidefilms for business and government. Television program production and packaging (live and film). Animated and live TV spot production. Consultation and creative planning services. FACILITIES: Studio and location equipment; animation department, complete from planning through photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Big "D"*, revision (Pendleton Tool Industries); *The B Line* Presentation (International Harvester for Parthenon); *A Family Affair* (Collins Radio Co.). SLIDEFILMS: *Your Special Island* (City of Beverly Hills); *The Gearmotor Story* (Western Gear Corp.); *Impact & Penetration; Packaged Prosperity* (Petersen Publishing Co.); *Towlsaver Advantages* (Towlsaver Corp.); *Electronic Specialty* (American Electronics, Inc.); *Proto Pillars* (Proto Tools); *Planned Potentials; Automation in Business Management* (Certified Business Service); *Parts & Service Selling*, 4 parts (International Harvester for Parthenon).

PLAYHOUSE PICTURES

1401 No. La Brea Avenue, Hollywood 28, California
Phone: HOllywood 5-2193

Date of Organization: 1952
Date of Incorporation: 1957

Adrian Woolery, *President*
Mary Mathews, *Secretary*
Bill Melendez, *Producer-Director*
Robert Cannon, *Director*
H. A. Halderson, *Business Manager*
Irene Wyman, *Production Supervisor*
Chris Jenkyns, *Creative Story Director*
Sterling Sturtevant, *Layout & Design Director*
George W. Woolery, *Director of Public Relations*
Hugh Kelley, *Film Editor*

SERVICES: Animation specialists in business, public relations, entertainment, educational films and television commercials. FACILITIES: Complete studio facilities for the production of animated films from story through camera, with exception of laboratory.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Ford Dealers of So. Calif.; Ford Motor Co.; Ford Show; Ford Trucks (J. Walter Thompson); DeSoto Div.; M.J.B. Coffee; Mirror News; Burgermeister Brewing; Pac. Tel. & Tel.; St. John's Bread; Masters Bread (B. B. D. & O.); Plymouth Div. (N. W. Ayer & Son); Falstaff Brewing (Dancer-Fitzgerald-Sample); American Brewing Co. (VanSant, Dugdale); Chevrolet (Campbell-Ewald); Langendorf; Kaiser Alum. & Chem. (Young & Rubicam); Karl's Shoes (Ross-Reisman-Naidich); Standard Oil Co. Ind.; Olin-Mathieson; Butternut Coffee (D'Arcy Advg.); Commonwealth Edison (Leo Burnett); General Petroleum; Kal Kan Foods (Stromberger, LaVine, McKenzie); Richfield Oil (Hixson-Jorgensen); Peoples Gas & Coke (Needham, Louis & Brorby); Carnation; Fritos; Chicken of the Sea; Union Oil Co., Friskies (Erwin Wasey, Ruthrauff & Ryan); Del Monte; Bell Brand Potato Chips (McCann-Erickson); Italian Swiss Colony; S&W Coffee; Clorox (Honig-Cooper), and others.

* this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue.

LOS ANGELES

PUBLIC INFORMATION PROGRAMS, INC.

10,000 Riverside Dr., Toluca Lake, Calif.
Phone: HOllywood 2-7377

Date of Organization: August, 1956

David R. Showalter, *President and Executive Producer*
James H. Flint, *Vice-President in Chg. of Production*
Jimmie Mattern, *Vice-President, Air & Space Age Programming*
Wayne Mitchell, *Chief Photographer*
Walter Soul, *Editing Director*

SERVICES: Complete production of industrial, documentary, research, sales, promotion, public relations, training and education motion pictures and TV spots. FACILITIES: Fully equipped, modern editing studio, camera and lighting equipment, qualified personnel.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This Wonderful Land* (Bank of America); *Semiconductor Center* (Hoffman Electronics Corp.); *11-79* (California Highway Patrol); *Sound Chamber* (Ling-Altec Corp.). TV COMMERCIALS: (series) for State of California.

QUARTET FILMS, INC.

5631 Hollywood Blvd., Hollywood 28, Calif.
Phone: HOllywood 4-9225

Date of Organization: 1956

Art Babbitt, *President*
Stan Walsh, *Vice-Pres., Secretary*
Arnold Gillespie, *Vice-Pres., Treas.*
Les Goldman, *Vice-Pres., Prod. Supvr.*

SERVICES, FACILITIES: Story and layout department, recording studio, camera and crane, full animation service for TV commercials, industrial films, special effects and titles.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: (series) for Marlboro Cigarettes (Leo Burnett); A. C. Spark Plugs (D. P. Brother); Taystee Bread (Young & Rubicam); National Beer (W. B. Doner); Amoco Super Permalube (Joseph Katz); Snowdrift (Fitzgerald); Drewrys Beer (MacFarland, Aveyard); Bisquick (Knox Reeves); Malt-O-Meal (Campbell-Mithun); Western Airlines (B.B.D. & O.); LaClede Gas Co. (D'Arcy); Peter Pan Peanut Butter (McCann-Erickson).

ROLAND REED PRODUCTIONS, INC.

650 No. Bronson Ave., Hollywood 4, Calif.
Phone: HOllywood 9-1628

Date of Organization: 1936
Date of Incorporation: 1947

Branch Offices: New York, New York. Phone: AT 9-2737. Hamilton McFadden, *Vice-President.* 2307 Chester Avenue, Cleveland, Ohio. George Oliva, Jr., *V.P.*

Roland D. Reed, *President*
Arthur Pierson, *Vice-Pres., Chg. Prod.*
Fred R. Cross, *Vice-Pres., Chg. Sales*
Duke Goldstone, *Supervising Editor*
Raoul Pagel, *Production Manager*

(LISTING CONTINUES ON FOLLOWING PAGE)

ROLAND REED: CONT'D.

SERVICES: Producers of feature motion pictures. Television film series, industrial films, education, public relations, etc., filmed commercials. FACILITIES: Based at California Studio, Hollywood, Calif. Rental studios with all facilities of a major picture lot. Access to free lance talent and craftsmen in Hollywood and New York.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Navy Dental Corps; Civilian Engineers* (U. S. Navy); *Progress Parade* (American Petroleum Institute); *Manpower Bank* (U. S. Air Force); *1960 Refrigerator* (Westinghouse); *Bevatron* (Shell Oil—London); *Money Management* (American Bankers Assn.); *House Hunters* (Film Counselors). TV COMMERCIALS: for Sterling Drugs; Glidden Products, others.

THE BEN RINALDO COMPANY

6917 Melrose Ave., Los Angeles, Calif.
Phone: WEbster 8-8541

Date of Organization: 1946

Ben Rinaldo, *Executive Producer*
Fred Irwin, *Story and Director*
Saki, *Art Director*
Geri Stone, *Assistant to Producer*

SERVICES: Producers of sound slidefilms and sound filmstrips exclusively. Specializing in sales presentations and sales training. Every phase of production available with complete staff of personnel. FACILITIES: Complete facilities from writing through final stages of slide or filmstrip production.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *What Rexall Can Do For You* (Rexall Drug Co.); *Of Service to the Living* (Forest Lawn Memorial Parks); *The Passing of Peter Piffle; It's Fun to Go Forward* (The Squirt Co.); *Your Attitude Is Showing* (Carnation Co.); *The Chamber Presents* (Los Angeles Chamber of Commerce); *Report from the New World* (General Milk Co.); *So You Want to Become a Waitress?; The Boss Didn't Say Good Morning* (Bob's Restaurants).

RIVIERA PRODUCTIONS

6610 Selma Ave., Hollywood 28, Calif.
Phone: HOllywood 2-8585

Date of Organization: 1947

Branches: 230 Westmoor Blvd., Milwaukee 14, Wisconsin. Phone: SUnset 2-8815. Robert Zens, *Midwest Representative & Associate Producer.* 566 Birch Drive, Cleveland, Ohio. Phone: REdwood 1-6076. Pat Rancati, *Eastern Representative.*

F. W. Zens, *Executive Producer*
Vilis Lapeniecks, *Director of Photography*
Cliff Bertrand, *Production Manager*
Floyd Crow, *Sound*

SERVICES: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, religious, technical motion pictures. TV programs and spots. FACILITIES: Executive offices; studios; editing rooms; projection room; sound recording and mixing. Location equipment, musical and sound effects library, complete departments for film production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Imagination Takes the Floor* (American Biltrite Rubber Co.); *Palos Verdes Research Park* (Great Lakes Carbon Corp.); *The Transland Ag-2 Airplane* (Transland Aircraft); *The Magnasync Story* (Magnasync Mfg. Co.); *Santa's Village, USA* (Santa's Village); *Aqua-lung Adventures* (U. S. Divers Corp.).

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ROCKET PICTURES, INC.

6108 Santa Monica Blvd., Hollywood 38, California
Phone: HOllywood 7-7131

Date of Incorporation: 1943

Dick Westen, *President*
Harlow Wilcox, *Executive Vice-President*
Don Bartelli, *Vice-President, in Charge of Production*
Kay Shaffer, *Secretary-Treasurer*
Hal Holm, *Director of Sales*
Carl Christensen, *Creative Director*

SERVICES: Producers of ready-made and tailor-made audio-visual films and complete programs in the areas of sales training, personnel recruiting, indoctrination, management development and consumer selling—for business and industry. Programs for sales promotions (including booklets; manuals, sound slidefilms); complete meetings; training easels, charts. Single-step services from ideas to results. FACILITIES: Shooting stage, sound recording, art and animation, creative writing staff, camera department, editing.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Your Greatest Treasure* (Sealan Products); *The Choice Is Yours; You and Yours!; The Question Is?; Just To Be Sure!; What Do You Want?* (Better Selling Bureau—syndicated series).

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FREDERICK K. ROCKETT COMPANY

6063 Sunset Blvd., Hollywood 28, Calif.
Phone: HOllywood 4-3183

Date of Organization: November, 1926

A. J. Sowers, *President*
John J. Hennessy, *Vice-Pres., Executive Producer*
F. Stanton Webb, *Vice-Pres., Dir. of Sales*
Bri Murphy, *Production Coordinator*
Jay Adams, *Director of Photography*
John Soh, *Film Editor*
Arthur Chandler, *Asst. Film Editor*
Jerome Lipari, *Stage Manager*
James Fullerton, *Lab. & Sound Technician*
Anatole Kirsanoff, *Dir. of Animation*
Iona Guyer, *Office Manager*

SERVICES: 16mm and 35mm motion pictures and slidefilms; industrial, documentary, public relations, training, sales promotion, religious and educational; TV commercials and programs. FACILITIES: Sound stage 85′ x 55′; Westrex sound system; complete carpenter shop for set construction; three dressing rooms; 16mm and 35mm cameras; complete lighting equipment, portable generators, camera truck; screening room, three editing rooms; 16mm and 35mm Moviolas; music library; large stock footage library; art and animation equipment client office facilities; mobile Video-Tape Cruiser with complete video-tape facilities and technical staff.

F. K. ROCKETT: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pacific Missile Range* (U. S. Navy); *California's Natural Resources* (Richfield Oil Co.); *Future Unlimited* (Nesbitt Fruit Products); *Looking Like a Million* (General Telephone of Calif.). SLIDEFILM: *Torch of Hope* (City of Hope).

ROUNDTABLE PRODUCTIONS

8737 Wilshire Blvd., Beverly Hills, Calif.
Phone: OL 7-0077

Date of Organization: 1958

Leon S. Gold, *President*
Glenn D. McMurry, *Vice-President*
Col. Bart Conrad, *Vice-President, Industrial Film Division*
Nicholas Rose, Ph.D., *Head of Research*
Ralph Wilkinson, *Washington Repr.*
Casey Bishop, *Film Distribution*

SERVICES: Production of supervisory, management development and sales training films. FACILITIES: Rented as needed.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pattern for Instruction; Imagination at Work; The Engineering of Agreement; What Would You Say?; Person to Person Communication; How Good Is a Good Guy?* (all self-sponsored for industry sale). TV COMMERCIALS: for Rose Marie Reid (Carson-Roberts Advg.).

(New company, not previously listed)

Ross Roy, Inc.

1680 N. Vine St., Hollywood 28, Calif.
Phone: HOllywood 9-6263

Thomas F. Scott, *Vice-Pres., in charge*
(See complete listing under Detroit)

ROYAL/ARTS FILM PRODUCTIONS
(Royal Titles & Animation, Service Production)

8439 Melrose Avenue, Los Angeles 46, Calif.
Phone: OLive 3-1702

Date of Organization: 1947

Richard Earle Spies, *Partner, Producer-Director*
Robert F. Vogel, *Partner, Animation Director*
James R. Dickson, *Camera Department*

SERVICES: Producers of technical, advertising and information films with emphasis on animation and graphic techniques. Specialists in aircraft, missile and electronic assignments. FACILITIES: Complete animation studio with production camera department; two 16mm animation cameras, one 35mm animation camera and all accessory equipment; complete editorial department, 16mm and 35mm. Permanent production and creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *BIAX*, computers (Aeronutronic Div., Ford Motor Co.); *Project Delta; Lighthouse in the Sky*, (Douglas Aircraft—Glenn Miller Enterprises); *Wagtail* (Minneapolis-Honeywell—Parthenon Pictures); *Sentry System* (Lockheed Missile Systems Div.).

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JOHN SUTHERLAND PRODUCTIONS, INC.

201 No. Occidental Blvd., Los Angeles 26, California
Phone: DUnkirk 8-5121

Date of Incorporation: 1943

Branch Office: 136 East 55th St., New York 22, N. Y. Phone: PLaza 5-1875. John Sutherland, *President.*

John E. Sutherland, *President & General Manager, Writer-Producer*
Charles Bordwell, *Vice-President*
True Boardman, *Vice-President*
Howard Roessel, *Vice-President, Prod. Mgr., L.A.*
Irma Lang, *Secretary-Treasurer*
Carl Urbano, *Director, Animation*
George Gordon, *Director, Animation*
Earl Jonas, *Production Mgr., Animation*

SERVICES: Complete production of live-action and animation films from research and script through release printing. TV commercials as well as industrial, documentary and public relations films. FACILITIES: Motion picture studio. Completely-staffed animation department, fully equipped, including two animation cameras and cranes. Live-action stage with electrical, grip and sound equipment. Set inventory, mill, paint shop, etc. Modern sound recording rooms and equipment. Editorial department equipped for 35mm and 16mm. Projection theatre equipped for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *It's Our Business; Cable to the Continent* (American Telephone & Telegraph Co.); *Education Is Everybody's Business* (Council for Financial Aid to Education); *Dollars and Sense* (Chase Manhattan Bank); *Fill 'Er Up* (E. I. duPont de Nemours & Co.); *Down Payment on Tomorrow* (Francis I. duPont & Co.); *Romance of Cheese* (Kraft Foods); *Give a Car a Man Who Can Drive* (Richfield Oil Corp.); *Passbook to Happiness* (Savings Banks Assn. of the State of New York); *Jonah and the Highway; Rhapsody of Steel; This Is Steel* (U. S. Steel Corp.).

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Techfilms Division
PARTHENON PICTURES

Rampart Studios, Los Angeles, Calif.
David Bowen and Herbert Thurman, *Associate Producers*

(See complete listing under Parthenon-Hollywood, this section)

TECHNICAL COMMUNICATIONS, INC.

130 South La Brea Ave., Los Angeles 36, California
Phone: WEbster 8-2878

Date of Organization: April, 1955

Leon Vickman, *President*
Walter W. Lee, Jr., *Vice-President*
Fred E. Miller, *Animation & Art Director*
Marilyn Hawley, *Editorial Director*

SERVICES: 16mm and 35mm films and slide presentations for business and industry, with specialization in technical engineering films and military briefing aids. FACILITIES: Complete creative and production facilities totalling 4000 sq. ft., including 2000 sq. ft. stage; complete animation art department; motion picture script writing department; all necessary production equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *AiResearch Gas Turbines; AiResearch Constant Speed Drive Starter* (AiResearch Mfg. Co. of Arizona); *Strategic Air Command Control System Display Subsystem* (System Development Corp.); *Iconorama*, electronic display system (Fenske, Fedrick & Miller, Inc., subs. of Temco Aircraft Corp.); *Air Research and Development Command Monthly Staff Film Report* submissions (Radio Corp. of America). SLIDEFILMS: *Navy Missile System and Checkout Procedures* (Minneapolis-Honeywell Regulator Co.); *Reliability of Electronic Equipment*, script and storyboard only (U. S. Navy).

TELEFILM, INC.

6039 Hollywood Blvd., Hollywood, Calif.
Phone: HOllywood 9-7205

Date of Organization: 1938
Date of Incorporation: 1939

J. A. Thomas, *President*
James B. Pinkham, *Executive Vice-President, Administration*
Peter Comandini, *Secretary & Treasurer, Production*
Melvin J. Bassett, *Sales Manager*

SERVICES: Producers of motion pictures, slidefilms, filmstrips. FACILITIES: Sound recording, editing, printing, art-animation, title, special effects departments; developing and printing lab; shooting stage; other necessary equipment; writing, storyboards, cinematography.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *3KS-5000* (Grand Central Rocket Co.); *Norair ASM* (Northrup Industries); *Crossbow; XQ-4A* (Radioplane Co.); *Tall Tom* (Hoffman Laboratories).

TELEPIX CORPORATION

1515 North Western Ave., Hollywood 27.
Phone: HOllywood 4-7391

Date of Incorporation: 1948

Branch Offices: Telepix-Anderson, Inc., 6620 Diversey Parkway, Chicago 35, Ill. Stanley F. Anderson, *Vice-President;* Edward Page, *Vice-President.*

Robert P. Newman, *President*
Phil T. Hanna, Jr., *Vice-President, Sales and Public Relations*
Thomas Beemer, *Producer-Director*
Edward Schryuer, *Production Manager*
Lee Frost, *Unit Manager*
Peter Good, *Traffic Manager*
Virginia Michaud, *Office Manager*

SERVICES: TV commercials; industrial and audio-visual motion pictures and slidefilms; stage rentals and recording service. FACILITIES: Studio 52′ x 95′; truck entrance 14′ high. Interlocked magnetic recording channels; mixing-dubbing; projection room, three-channel stereophonic magnetic recording; Ampex, Video-Tape; producers' editing rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Earth Is the Lord's* (Farm Equipment Institute); *Hycon's Place in Space* (Hycon Mfg. Co.); *Cafe Espresso* (Max Factor); *I Could Have Been a Millionaire* (J. J. Donegan). SLIDEFILMS: *Selecting, Fitting & Showing Beef* (Albers Div., Carnation Co.).

LOS ANGELES

UPA PICTURES, INC.

1440 Lakeside Drive, Burbank, California
Phone: THornwall 2-7171

Date of Incorporation: 1945

Branch Offices: 60 E. 56th St., New York 22, N. Y. Phone: PLaza 8-1405. Jack H. Silverman, *Vice-President.* 140 Park Lane, London, W.1., England. Phone: Mayfair 2987. Roy Letts, *Manager.*

Stephen Bosustow, *President*
Herbert Seeley, *General Manager*
Hal Elias, *Studio Manager*

SERVICES, FACILITIES: Animation studio for production of cartoon films; educational, industrial, theatrical short subjects and features; TV commercials and programs.

RECENT PRODUCTIONS AND AGENCIES
TV COMMERCIALS: for Richfield Boron (Hixson & Jorgensen); Standard Oil Co. of Ind. (D'Arcy Advg.); Red Goose Shoes; Poll Parrot Shoes (Krupnick Agency); Kaiser Steel (Young & Rubicam); Sucaryl (Tatham-Laird); Pacific Gas & Electric (B.B.D. & O.); 42 Shampoo (Cole, Fisher & Rogow); Stag Beer (Edwin H. Weiss Agency); Squirrel Peanut Butter (James Lovick); Carling's Black Label (Lang Fisher); Speedway 79 Super Gas (W. B. Doner); Mission Pak (Stanley Pflaum Assoc.); Christie's Biscuits (McCann-Erickson); Mars Candy (Knox-Reeves); Gaze Floor Wax (Winius Brandon); Aunt Jemima Corn Meal (John Shaw); Lentheric (Gordon Best); Sunbeam (Perrin); Gillette (Maxon).

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Van Praag Productions, Inc.

6269 Selma Ave., Hollywood 28, Calif.
Phone: HOllywood 2-2341

J. Vallier, *General Manager*

(See complete listing under New York City

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Wilding Inc.

5981 Venice Blvd., Los Angeles, Calif.
Phone: WEbster 8-0183

Robert Rosencrans, *Manager*

(See complete listing under Chicago area)

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RAPHAEL G. WOLFF STUDIOS, INC.

1714 North Wilton Place, Hollywood 28, California
Phone: HOllywood 7-6126

Date of Organization: 1930

Branch Office: Roger Herbert Promotions, Detroit Times Building, 7th Floor, Detroit, Michigan. Phone: WOodward 3-3028. Richard Bonds.

Raphael G. Wolff, *President & Treasurer*
Arthur W. Treutelaar, *Vice-President, Production Manager*
Enid Grode, *Executive Secretary*
Hoyt Curtin, *Musical Director*

SERVICES: Sales promotion, industrial, business, technical, training and institutional m

(LISTING CONTINUES ON FOLLOWING PAGE

METROPOLITAN LOS ANGELES

RAPHAEL G. WOLFF: CONT'D.

tion pictures; television programs and commercials. PHOTOGRAPHICS INTERNATIONAL, a division of Raphael G. Wolff Studios, Inc. Cameramen in 72 foreign countries and U.S. Film requirements photographed on assignment throughout the world. Complete library of foreign and domestic film. FACILITIES: Stages and complete production facilities; lighting equipment, generators, camera equipment. Mobile units for nationwide production; staff of editing, animation, anistration, music and creative personnel. Stereo motion picture cameras, 16mm and 35mm, for 3-dimensional films. Cleared for complete security for all types of classified production work, for national defense agencies, armed services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Accessory Power for Tomorrow's Missiles; Tapco Capabilities* (Thompson Ramo Wooldridge, Inc.); *Integrity Plus* (Westinghouse Electric Corp.); *Won In a Walk* (United Fund of Pittsburgh); *This is Rubberlock Tile* (Mitchell Rubber Products, Inc.); *Redstone; La Crosse* (White Sands Missile Range). SLIDEFILMS: *1960 Mercury Comet* (Creative Services, Inc.).

NORMAN WRIGHT PRODUCTIONS

1836 Hyperion Ave., Hollywood, Calif.

Date of Organization: 1948

Norman Wright, *President*
C. M. Wright, *Secretary-Treasurer*
Kenneth Homer, *Vice-President*
Gilbert Wright, *Writer-Director*
Errol Gray, *Writer-Director*
Pat Shields, *Production Manager*

SERVICES: Creative writing, planning and production of business, television, government and theatrical motion pictures in all types of live action and animation. FACILITIES: Mobile filming and sound equipment. Sound stage and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Teaching Controversial Issues: Teen-Age Drinking* (Yale Univ.); *Precise Power; Precise Operation and Maintenance of Continental Industrial Engines; Precise Operation and Maintenance of Continental Jet Engines; Precise Operation and Maintenance of Continental Air Cooled Engines; Precise Operation and Maintenance of Continental Gray Marine Engines; Precise Operation and Maintenance of Continental Aircraft Engines* (Continental Motors); *Rich Harbor* (Government Development Bank for Puerto Rico); *The World of Halliburton* (Halliburton Oil Well Cementing Co.).

The Film Buyer's Basic Reference

☆ Experienced users of visual communications in business, industry and government look to the Annual Production Review listing pages for basic reference data, carefully collated and *complete* as a primary step in the selection of a competent film producer. Only companies supplying minimum client reference data are given *unqualified listings* in these pages. Look to BUSINESS SCREEN for the best buyer's guide reference data in 1960!

PACIFIC NORTHWEST

WASHINGTON

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Alexander Film Co.

3260 Lakewood, Seattle 44, Washington
Phone: PArkway 2-2258

W. L. Troyer, *Res. Vice-President*

(See complete listing under Colorado)

EMPIRE FILMS CORPORATION

503 West Indiana Ave., Spokane 17, Wash.
Phone: FAirfax 6-0222

Date of Organization: 1952

C. H. Talbot, *President*
A. R. Godfrey, *Vice-President*
P. W. Carter, *Secretary*
M. O. Talbot, *Treasurer*

SERVICES: Motion picture and filmstrip production for automation, business, industry and TV, and the professions. Studio and location filming; sound recording. Planning, research, scripts, casting, set design and construction, lighting, directorial and production supervision. FACILITIES: New studios and sound stage; standing sets; own inventory of cameras, lighting, recording, editing and production equipment; no lab; primary production 16mm; 35mm available by special assignment; musical BG and effects either from library or original scoring and live music.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mascara de Seri* (Campbell Research Group) *Decade in Review* (U. S. Army Corps of Engineers); *Safari* (Merl Gillis); *The Cardboard Court*, educational and cultural history of playing cards (no sponsor indicated).

LOUIS R. HUBER PRODUCTIONS

Box 98—Main Office Station, Seattle 11, Wash.
Phone: EAst 2-4274

Date of Organization: 1952

Louis R. Huber, *President*

SERVICES: Motion pictures, 16mm color and B&W; specially qualified and equipped for Alaskan and field production. FACILITIES: Five specialized B&W cameras; one Cine Special II camera; wide assortment of lenses for all cameras; special camera car; field high-fidelity magnetic tape recording; 16mm Magnasync magnetic-film recording; high-fidelity tape-transfer recording; two-channel sound editing; film researching, planning, editing, script-writing and animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Glaciers; People of Alaska; Klondike Trail; The Aleutian Islands; The Alaska Highway* (Northern Films).

* this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue for 1960.

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RARIG MOTION PICTURE COMPANY

5510-14 University Way, Seattle 5, Wash.
Phone: LAkeview 2-0707

Date of Incorporation: 1946

Max H. Rarig, *President*
Edith A. Rarig, *Vice-President, Treasurer*
James H. Lawless, *Director of Contract Productions*
Joe F. Nelson, *Director of Production Services*
John H. Dubuque, *Sound Engineer*

SERVICES: Public relations, sales promotion and training films. TV programs and commercials. Complete productions from idea to prints. Special services include: editing, writing, direction, recording, studio facilities, animation, mixing. FACILITIES: 16mm and 35mm photographic equipment, blimp, Westrex 16mm magnetic recording, editing equipment, sound stage, lighting equipment. Full permanent staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Designs for New Horizons* (United Control Corp.) *Eyes to See* (United Good Neighbors); *Report on Tomorrow* (Washington State Health Dept.); *Flutter Prevention Program* (Boeing Airplane Co.). TV FILMS: *The Priceless Gift* (KIRO-TV).

HAWAII

CINE'PIC HAWAII

1847 Fort Street, Honolulu, Hawaii
Phone: 50-2677

Date of Organization: 1947

George Tahara, *Owner-Producer*
Maurice Myers, *Animation Dept.*
Spence Brady, *Writer*
Vincent Dugdale, *Writer*
Harry Onaka, *Editor*

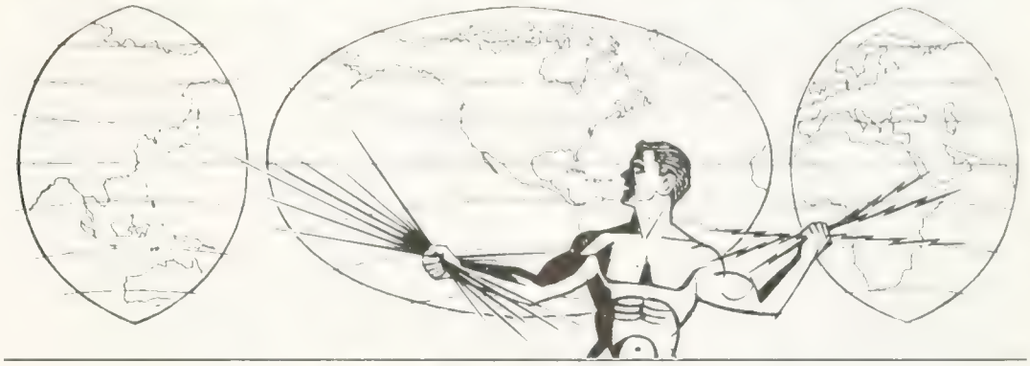
SERVICES: Production of industrial, educational, theatrical and TV motion pictures and TV commercials. FACILITIES: Complete IATSE technicians; 16 and 17½mm synchronous tape recorders. Maurer professional cameras and sound-on-film recorders, sound stage, lighting equipment, music library, animation dept.; editing and projection facilities.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: (series) for American Factors, Itd.; Hawaiian Telephone Co. (N. W. Ayer & Son); Hawaiian Construction & Draying Co. (Vance Fawcett Associates); Lucky Lager (McCann-Erickson, Inc.); series of TV and Motion Picture productions (Senator Fong).

This 10th Annual Review Issue Is Your Most Reliable Reference Source

★ Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Data on business-sponsored motion pictures or slidefilms and their buyers was prerequisite for an unqualified listing. Television commercials are also listed for companies performing this type of production work.



CANADA

BRITISH COLUMBIA

ARTRAY LTD. FILM PRODUCTIONS

1219 Richards Street, Vancouver 2, British Columbia
Phone: MU 4-4554

Date of Organization: January, 1948

Art Jones, *President and Managing Director*
Mrs. I. J. Jones, *Secretary-Treasurer*
Victor Spooner, *Production Manager*
Kenneth Bray, *Senior Producer*
Herbert Darbyshire, *Editorial Supervisor*
Maurice Embra, *Chief Engineer*
Robert Banks, *Art Director*

SERVICES: 16mm and 35mm motion pictures for business, television; sound slidefilms; illustrative photography; animation and sound recording services. FACILITIES: Sound stage, illustration studio, recording, mixing, dubbing and post syncing facilities in downtown location. Editorial, animation, art and still photo departments. Set design & construction. Wardrobe facilities. 800 amps of stage lighting. Mobile and remote equipment. Theatre for interlock screening.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Jet Safari* (Air France); *Seymour Dam* (Greater Vancouver Water District); *A Television Montage* (Vantel Broadcasting Co. Ltd.). TV COMMERCIALS: for Royalite Oil; Zero Soaps; Furnace Oil Supply; Nabob Foods; McGavin Ltd.; Canada Safeway; Bowell McLean Ltd.; BC Tree Fruits; Cris Craft, Inc.; Hopes Ltd.; Dad's Cookies Ltd.; Super Valu Ltd.; Rembrandt Cigarettes; Canadian National Railways.

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S. W. Caldwell Ltd.

311 Alaska Pine Bldg., 1111 W. Georgia St., Vancouver, British Columbia
Phone: MU 5-8733

Florence Ward, *Representative*

(See complete listing under Ontario)

PARRY FILMS LTD.

1825 Capilano Road, North Vancouver, British Columbia
Phone: YUkon 8-3164

Date of Organization: 1947

C. W. Gibson, *Chairman*
L. M. Parry, *President & Exec. Producer*
John Boyd, *Vice-President*
J. R. Murray, *Vice-President*
Wallie Peters, *Sales Manager*
R. W. Richards, *Comptroller*

SERVICES: Motion pictures for industry, documentary and news films, TV entertainment features and commercials. FACILITIES: Studios and offices cover 9,000 sq. ft.; studio area 75′ x 45′ x 21′; cameras, lighting, sound and dubbing equipment; all services, 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Pacific Harvest* (Fisheries Assn. of B.C.); *Sal the Dream Gal* (Plywood Mfrs. Assn. of British Columbia); *Port Mann Development; Bridge River Stage II Development; Current Account* (B. C. Electric Co. Ltd.). TV FILMS: *Charter Flight*, pilot film for series titled North of 53 (sponsor unidentified).

MANITOBA: Winnipeg

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S. W. Caldwell Ltd.

801 Lindsey Bldg., Notre Dame Ave. Winnipeg, Manitoba
Phone: 92-4643

(See complete listing under Ontario)

PHILLIPS-GUTKIN & ASSOCIATES LTD.

276 Main Street, Winnipeg 2, Manitoba
Phone: WH 3-0544

Date of Organization: 1947

John Phillips, *President*
Harry Gutkin, *Vice-President, Managing Director*
B. Helmer, B. Nelson, T. Ashdown, J. Ednie, D. Pike, *Animators*
Jeff Kool, *Film Editor*
Jack Harreveld, *Animation Camera*

SERVICES: Animation facilities from script storyboard to full cell animation. Production of industrial and documentary films. FACILITIES: 35mm Acme animation camera and stand; 35mm Moviolas; sound readers, editing equipment; 35mm and 16mm Arriflex cameras; 60,000-watt portable lights; complete studio facilities.

RECENT PRODUCTIONS AND SPONSORS
TV FILMS: Cartoon Shorts, series (The Producers Syndicate Ltd.). TV COMMERCIALS: (Series) for Windsor Salt (J. Walter Thompson Co.); Simoniz Wax products; Andrews Liver Salts (Walsh Advg. Co.); Blue Ribbon Tea and Coffee (Cockfield Brown & Co.); Old Dutch Potato Chips (McConnell Eastman Co.).

ONTARIO: Ottawa

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S. W. Caldwell Ltd.

355 Main Street, Ottawa, Ontario
Phone: CE 5-1023

Donald Manson, *Representative*

(See complete listing under Toronto)

These Exclusive Review Reports Are a Copyrighted Business Screen Feature

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CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa 3, Ontario
Phone: PArkway 8-3513

Date of Organization: 1939

Branch Offices: 181 Eglinton Avenue E., Toronto, Ontario. Phone: HUdson 5-0325. William C. Kennedy, *Manager*. 1467 Mansfield Street, Montreal 2, Quebec. Phone: AVenue 8-2264. Alasdair Fraser, *Mgr.*

Subsidiary: Graphic Films Limited, 19 Fairmont Ave., Ottawa 3, Ontario

F. R. Crawley, C. A., *President*
Graeme Fraser, *Vice-President*
Charles Everett, *Dir. of Administration*
William C. Kennedy, *Manager, Toronto Office*
Alasdair Fraser, *Manager, Montreal Office*
Thomas Glynn, *Production Manager*
Ivor Lomas, F.R.P.S., *Laboratory Manager and Quality Control*
Edmund Reid, Peter Cock, Rene Bonniere, Tom Farley, *Senior Producers*
Jim Turpie, *TV Division*
Sally MacDonald, *Producers' Services Dir.*
William O'Farrell, *Asst. Production Mgr.*
Paul Naish, *Chief Accountant*
Alex Murray, *Office Manager*
Mary Whalen, *Purchasing Agent*
Rod Sparks, *Chief Engineer*
Stan Brede, *Camera Department*
Ivan Herbert, *Lighting Department*
Tony Betts, *Recording Department*
Vic Atkinson, *Animation Department*
Judith Crawley, *Script Department*

SERVICES: Motion pictures and slidefilms for Canadian and United States industry, Government, education and television; recording, editing, animation, extensive laboratory services for producers, independent cameramen, ten provincial governments and other organizations from coast to coast. FACILITIES: 42,000 sq. ft. studio buildings, 40-acre studio lot, two sound stages and two recording studios. 17 cameras: Mitchells, Maurers, Bell & Howells, Arriflexes, Cine-specials and Newman-Sinclair; blimps, dollies, 375,000 watts of lighting equipment with two generators and transformer station; RCA 35mm and Maurer 16m

(LISTING CONTINUES ON FOLLOWING PAGE)

CRAWLEY FILMS: CONTINUED

re-recording theatres with 8 and 4 mixing consoles. Stancil-Hoffman 35mm and 16mm magnetic recording, 8 magnetic recorders—Rangertone, Ampex, Magnecorder and Tapak, disc recorder; animation department with two Saltzman stands; engineering development facilities; 35mm and 16mm laboratory; casting files; music library; script dept. with research library; fleet of 16 trucks and trailers. Electronic service dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It's People That Count* (Canadian Brotherhood of Railway, Transport & General Workers); *The C.A. in Canada* (National Cash); *Pressure Golf* (Seagram's); *CIL Today* (Canadian Industries, Ltd.); *The Fantastic Super* (Dustbane); *The Fifth Ingredient* (Molson's Brewery); *The Mighty River* (Pickands-Mather); *Beauty to Live With* (Sherwin-Williams); *Safe Bicycling* (Raleigh Bicycles). TV FILMS: *R.C.M.P.*, series of 39 (Royal Canadian Mounted Police). Other productions for Canadian National Railways; Canadian Pacific Railway; Shell Oil; BP Canada Ltd., DuPont; Aluminum Co. of Canada; Steep Rock Iron Mines; Canadian Broadcasting Corp.; Royal Canadian Air Force; Odeon Theatres; International Business Machines; Ontario Pulp & Paper Makers Assn.; Anglo-Paper Products; Pure Spring (Canada) Ltd.; Sifto Salt; Northern Electric Ltd.; Foundation Co.; St. Francis Xavier Univ.; Canadian Medical Assn.; Encyclopaedia Britannica; Wells of Canada; Dept. of Mines and Technical Surveys, Nova Scotia Government; Saskatchewan Government.

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GRAPHIC FILMS LIMITED

(A Subsidiary of Crawley Films Limited)

19 Fairmont Avenue, Ottawa 3, Ontario

SERVICES: Laboratory and producers services division of Crawley Films Limited. FACILITIES: 16mm and 35mm negative-positive. 16mm Bell & Howell, 35mm and 16mm printers; 16mm Union Step printer; Moy 35mm and 16mm edge numbering machines; negative cutting department, Sensitrometric Control.

ONTARIO: Toronto

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S. W. CALDWELL LTD.

447 Jarvis Street, Toronto 5, Ontario
Phone: WA 2-2103

Date of Organization: 1949

Branch Offices: British Columbia: 311 Alaska Pine Bldg., 1111 W. Georgia St., Vancouver. Phone: MU 5-8733. Florence Ward, *Repr.* Manitoba: 801 Lindsey Bldg., Notre Dame Ave., Winnipeg. Phone: 92-4643. Ontario: 355 Main St., Ottawa. Phone: CE 5-1023. Donald Manson, *Repr.* Quebec: Suite 319, 1410 Stanley St., Montreal. Phone: AV 9-0528. Bud DeBow.

Spence Caldwell, *President*
Gordon F. Keeble, *Exec. Vice-Pres., Sales*
Sydney Banks, *Vice-Pres., Production*
Ken Page, *Sales Manager*

S. W. CALDWELL: CONT'D.

SERVICES: 16mm and 35mm TV film commercial production. Documentaries, theatrical shorts, 35mm & 16mm processing and printing, animation (cell & camera), artwork, slides, filmstrips, studio rental, motion picture equipment rental, TV program air check, filming service (Kine-recording), sound recording. TV film sales, Canadian distributor for CBS Television Film Sales, Guild Films, Towers of London, BBC, Caldwell A-V Equipment Co. Ltd. FACILITIES: All facilities required to render above services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Assumption University* (Assumption Univ. of Windsor); *18 8 Above the 49th* (International Nickel & Atlas Steel); *High School of the Highways* (All Canada Insurance Federation). TV COMMERCIALS: for Para Wax (Schneider, Cardon, Ltd.); Westinghouse "White Sale" (McCann-Erickson, Canada Ltd.); British Overseas Airways Corp. (Pemberton, Freeman, Bennett & Milne); Wink (MacLaren Advg.).

CHETWYND FILMS LIMITED

21 Grenville Street, Toronto 5, Ontario
Phone: WAlnut 4-4493

Date of Incorporation: 1950

Arthur Chetwynd, *President & Gen. Mgr.*
Marjory Chetwynd, *Vice-President & Secretary-Treasurer*
J. L. McCormick, *Production Manager*
Lori Latimer, *Secretary*
Robert Barclay, *Dir. & Supvg. Editor*
Robert Brooks, *I C Camera Department*
William Street, *Sound Engineer*
Don Virgo, *Supvr. TV Film Prod.*

SERVICES: 16mm and 35mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, industrial stills; projection service; research, writing, editing, scripting, sound processing, printing, stock shot library. FACILITIES: 16mm and 35mm motion picture cameras; still cameras; research, writing, editing, scripting, sound, Ampex ¼" tape; Stancil-Hoffman 16mm sprocket tape, library (stock shot), shooting and recording studio, screening rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Broken Doll* (Attorney-General's Dept., Ontario Government); *Graduates for Tomorrow* (Univ. of Toronto); *Grey Cup Festival '59* (Molson's Brewery, Ontario, Ltd.). TV FILMS: *Man of Kintail; This Is Young Canada* (Canadian Broadcasting Corp.).

JACK CHISHOLM FILM PRODUCTIONS LTD.

96 Bloor Street West, Toronto 5, Ontario
Phone WAlnut 5-2281

Date of Organization: June, 1956

Jack Chisholm, *President*
F. M. Chisholm, *Vice-President*
M. di Tursi, *Secretary-Treasurer*
Don Hutchison, *Editor*
Italo Costa, *Cameraman*

SERVICES: Producers of industrial, educational, sales training, motion pictures and slidefilms. Specializing in construction, industrial and engineering films. FACILITIES: Motion picture production equipment for 16mm and 35mm.

CHISHOLM FILM: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A City is Born* (Ontario Dept. of Planning & Development); *Beaver Trapping; Ahmeek—The Forest Engineer; Beaver Research* (Ontario Dept. of Lands and Forests); *The Blue Water Highway; Canada's Deep South* (Ontario Dept. of Travel & Publicity); *Masters in Steel* (Algoma Steel Co).

*

Crawley Films Limited

181 Eglinton Avenue E., Toronto, Ontario
Phone: HUdson 5-0325

William C. Kennedy, *Manager*

(See complete listing under Ottawa)

ROBERT LAWRENCE PRODUCTIONS (CANADA) LTD.

38 Yorkville Avenue, Toronto, Ontario
Phone: WAlnut 5-5561

Date of Organization: April, 1955

John T. Ross, *President*
Robert M. Rose, *Vice-Pres. & Director of Production*
Marilyn Stonehouse, *Secretary & Director of Sales Services*
Hugh Spencer, *Director of Design, Construction & Supply*
Margaret Frost, *Treasurer*
Don Hall, *Unit Manager*
Fritz Spiess, *Director of Photography*
Raymond Cole, *Supervising Editor*

SERVICES: Producers of motion pictures for TV, industry and education, live-action and animation. Video tape facilities in June, 1960. FACILITIES: Two sound stages, 110′ x 70′ x 25′ and 40′ x 30′ x 20′, insert stage; Westrex recording system; 35mm and 16mm Mitchell and Arriflex cameras, editing, interlock and casting facilities.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Rexall Drugs (B.B.D. & O.); Tide (Benton & Bowles); Canada Packers Cooked Meats; Anglia Cars; Monarch Mixes; Christie's Biscuits (Cockfield, Brown & Co.); Sterling Drugs (Dancer-Fitzgerald-Sample); Lushus Jelly Desserts (Leo Burnett of Canada); Ivory Snow; Bonus (Compton Advg. Inc.); B A Gasoline and Motor Oil; York Peanut Butter (James Lovick & Co.); Carling's Ale; Instant Sanka; Minute Mashed and Sliced Potato; Instant Yuban; Rally Dog Food; Pablum (McKim Advg. Ltd.); Silvikrin Shampoo (MacLaren Advg. Ltd.); Betty Crocker Mixes, Wheaties (E. W. Reynolds Ltd.); Texaco; Reliable Toys (Ronalds Advg. Agency); Nuggett; French's Mustard and Sauces; Goodyear Tires; Whitehall Products (Young & Rubicam Ltd.).

THE MERIDIAN STUDIOS

(Meridian Films Limited; Videotape Centre)

1202 Woodbine Ave., Toronto, Ontario
Phone: Oxford 8-1628

Date of Organization: 1956

Ralph Foster, *President*
Julian Roffman, *Secretary-Treasurer*
Herbert S. Alpert, *Director of Film Prod.*
James Leitch, *Chief Engineer, Prod.*
Robert Hinze, *Chief Engineer, Recording*
John T. Stacey, *Operations Manager*
Mrs. Maureen Stirling, *Office Manager*

MERIDIAN STUDIOS: CONT'D.

SERVICES: Videotape services; motion picture production services. FACILITIES: Three I O cameras, special effects, etc., electronic high definition film recording; 35mm and 16mm motion picture production, dramatic features, industrial, documentary; sound stage 125′ x 55′.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Harvest of Energy* (William Neilson Co. Ltd.); *Our Canadian Grocer* (George Weston Co. Ltd.); *The Bloody Brood*, theatrical (Key Film Productions, Ltd.); *The New American; Light of Tomorrow*, Videotape productions (M.R.A. Inc.)

MOTION PICTURE CENTRE LIMITED

85, Yorkville Ave., Toronto 5, Ontario
Phone: WA 4-8329

Date of Incorporation: 1953

G. S. Kedey, *President*
Dave Smith, *Writer-Director*
Leslie George, *Camera Chief*
Robert Stagg, *Sound Department*
Mrs. Margaret Harris, *Office Manager*
Kenneth Campbell, *Sales*

SERVICES: Motion pictures and slidefilms for TV, industry, sales promotion, staff training, religious, travelogues and public relations use. FACILITIES: Auricon, Arriflex cameras, Magnasync recording equipment, recording studio, editing, writing and screening facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *White Fallout; Skyway to the Future;* untitled film on summer maintenance (Ontario Dept. of Highways); *Diary of a Sidewalk Superintendent* (O'Keefe Centre Ltd.); untitled film on Ceylon (Hunting Associates Ltd.).

PETERSON PRODUCTIONS, LTD.

121 St. Patrick St., Toronto 2B, Ontario
Phone: EMpire 2-3287

Date of Organization: 1947
Date of Incorporation: 1959

Branch Office: Room 903, 245 West 55th St., New York 19, N. Y. Phone: PL 7-9357. John R. Heaney, *Manager*

Subsidiary: Television Editorial Services, 125 St. Patrick Street, Toronto 2B, Ontario. Phone: EM 4-6078. Alan Mills, *Manager*

S. Dean Peterson, *President*
Laurence L. Cromien, *Vice-President*
Walter J. Rapson, *Secretary-Treasurer*
Walter Sutton, *Director of Photography*
Derek Smith, *Film Editor*
Lawrence Bartram, *Art Director*
Douglas Kennedy, *Studio Manager*
Russell Heise, *Sound Recording Engr.*
Mel Lovell, *Sound Engineer*
Alfred Sutton, *Set Construction*
Doris Cromien, *Make-up Artist*

SERVICES: Production of 35mm film commercials. Production of company owned TV film programs. FACILITIES: Main studio 51′ x 60′ x 21′, insert studio 24′ x 24′ x 11′; complete lighting equipment; 35mm and 16mm cameras; Crab and Fearless dollies; two microphone booms; three editing rooms complete with 35mm and 16mm Moviolas, etc.; re-recording and dubbing theatre; two sound rooms; six-channel mixing console; 35mm and 16mm magnetic recorders; four 35mm magnetic dubbers, turntable; Selsyn interlock for 35mm and 16mm projection; conference room with 35mm and 16mm projection; five dressing rooms; make-up room; dietician's kitchen; carpenters shop, flats.

PETERSON PRODS., CONT'D.

RECENT PRODUCTIONS AND SPONSORS
TV FILMS: *For Those Who Drink*, series of 13 films (self-sponsored). TV COMMERCIALS: for Chiclets Rolaids; Instant Maxwell House Coffee (Baker Advg. Agcy); Kellogg's; Salada Tea; Bissell Co.; Ovaltine (Leo Burnett Co. Ltd.); Pioneer Chain Saw; Ford Autos; Arrid; Maple Leaf Ham and Bacon; Matinee Cigarettes (Cockfield, Brown Co. Ltd.); Chrysler Autos (Grant Advg); Black Cat Cigarettes; Shredded Wheat; Shreddies; Wisk; Pepsi-Cola; Jim Dandy (Kenyon & Eckhardt, Ltd.); Canadian Westinghouse Stoves and Refrigerators (McCann-Erickson, Canada, Ltd.); Kraft Jams and Jellies (Needham, Louis & Brorby, Inc.); Betty Crocker Cake Mixes; Honey Dew; Vita-Pops (E. W. Reynolds Ltd.); Ford Autos (J. Walter Thompson); others.

THATCHER FILM PRODUCTIONS

871 O'Connor Drive, Toronto 16, Ontario
Phone: PLymouth 9-2711

Date of Organization: 1940

Leslie P. Thatcher, *Owner & Producer*

SERVICES: 16mm commercial, industrial, educational, medical motion pictures; TV commercials and programmes on film. FACILITIES: All equipment, facilities and personnel necessary for 16mm production.

RECENT PRODUCTIONS AND SPONSORS
TV FILMS: *Dilemma; Power; Accounting; Anniversary; The Key; The Clown; Lighthouse; He Who Is Greatest; The Seeker; Watchfulness; Words; The Perfectionist; Superintendent*, series (The Salvation Army).

WESTMINSTER FILMS

457 Church Street, Toronto, Ontario
Phone: WAlnut 1-3138

Date of Organization: January, 1959

Miss Lee Gordon, *President*
Roy Krost, *Producer-Director*
Don Haldane, *Director*

SERVICES: 16mm and 35mm films for business, industry, public relations, TV and theatrical productions. FACILITIES: Small stage, editing and projection facilities; complete facilities for all types of production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Beer at Its Best* (John Labatt Ltd.); *Greenhouse on the Move; Safety* (series) (DuPont of Canada); *Champagne of Ginger Ales* (Canada Dry Ltd.). Additional work for Canadian Cancer Society; Canadian Red Cross; I.A.P.A., etc.

QUEBEC: Montreal

*

S. W. Caldwell Ltd.

Suite 319, 1410 Stanley St., Montreal, Quebec
Phone: AV 9-0528

Bud DeBow, *Representative*

CANADA

*

Crawley Films Limited

1467 Mansfield Street, Montreal, Quebec
Phone: AVenue 8-2264

Alasdair Fraser, *Manager*

OMEGA PRODUCTIONS INC.

1103 St. Matthew St., Montreal 25, Que.
Phone: WEllington 7-3525

Date of Organization: 1951

T. S. Morrisey, *President*
Pierre Harwood, *Vice-President*
Leonard M. Gibbs, *Secretary-Treasurer*
Henry A. Michaud, *Director of Production*
Lorne Batchelor, *Director of Photography*
John Burman, *Chief Engineer*
Lise Caron, *Chief Editor*
Denis Mason, *Chief Camerman*

SERVICES: Educational, industrial, sales promotion, theatrical, and television motion pictures. FACILITIES: 16mm and 35mm cameras, tape and film recording equipment, projection and editing facilities, sound shooting stage, animation department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Graphic Arts Institute; Fruit Goes to Market* (Province of Quebec); *Hosiery Facts and Fashions* (DuPont of Canada Ltd.); *Sperry Numerical Machine Control* (Sperry Gyroscope Co. of Canada Ltd.). TV FILMS: *Pepe le Cowboy*, series of 13 (sponsor unidentified).

QUEBEC: Quebec City

NOVA FILMS INC.

20 est rue St. Jean, Quebec, Quebec
Phone: LA 5-4939

Date of Organization: October, 1956

Jean-M. Nadeau, M.A.E.C., *President, Administration*
Fernand Rivard, *Vice-President, Production*
Jean-Paul Cadrin, *Secretary*
Jean-Claude Pilon, *Editing Dept.*
Michel Morisset, *Controller*
Werner Nold, *Sound Department*
Pierre Dumas, *Director*
Michel Regnier, *Director*

SERVICES: Films for business, industry and TV; sales promotion, public relations, educational, medical and scientific; TV commercials and programs, in color and in black and white. FACILITIES: Complete creative, production facilities; 16mm studio cameras; two magnetic film recorders; four channel magnetic film mixing; $^1/_4$″ magnetic sync recorder; music library; fireproof film vault.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Le Sucre d'Erable* (Les Producteurs de Sucre d'Erables); *Medecine d'aujourd'hui; Ebenisterie, Ceramique, Email, Fer Forge*, series on the arts, English and French versions; *Charming Quebec; Foret Source de Vie; Le Drapeau; Carrefour de la Vie* (Province of Quebec); *Electrification Rurale; Chemins de la Province de Quebec* (self-sponsored). TV FILMS: *Children's Tales* series of 26 titles (Canadian Broadcasting Corp.).

FIRST

In Canada

FIRST IN QUALITY — 110 national and international awards.

FIRST IN EXPERIENCE — 1,000 films in over 20 years.

FIRST IN FACILITIES — stages, lab, animation — everything!

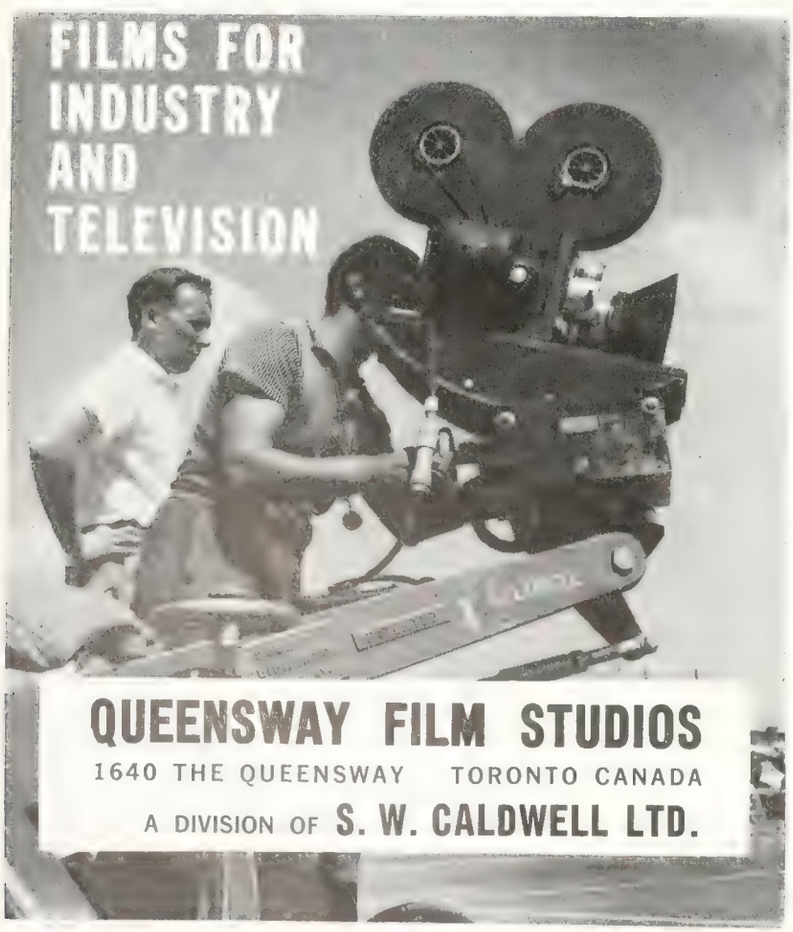
FIRST IN EFFECTIVENESS — Canada's largest producer of sponsored films, with 100 excellent people.

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Crawley Films Limited

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A BIG Book About a BIG Medium: BUSINESS SCREEN!



PRODUCTION IN LATIN-AMERICA

PUERTO RICO

*

Alexander Film Co.

Edificio El Imparcial, Calle Comercio 450, San Juan, Puerto Rico
Phone: 3-2898

Haskel Marshal, *Res. Vice.-Pres.*

(See listing under Colorado)



*

Alexander Film Co.

Balderas 36-602, Mexico D. F., Mexico
Phone: 10-33-72

Mario O'Hare, *Res. Vice-Pres.*

(See listing under Colorado)

AUDIOVICENTRO

Ave. Cuauhtemoc 226, Mexico 7. D. F., Mexico
Phones: 10-25-13; 10-30-29
Cable: AUDIOVICENTRO

Date of Incorporation: 1956

Dr. David Grajeda, *President Director*
Juan López Moctezuma, *Head of Production*
Antonio Uribe, *Sound Engr.*
Jesus Santana, *Sound Engr.*
Ernesto Martinez, *Chief Cameraman*
Lucy Estrop, *Spanish Versions*
Jorge Montes de Oca, *Animation*
Jorge Perez Valdes, *Art Dir.*
Horacio Turnbull, *Foreign Relations*

SERVICES: Spanish versions of foreign films. Optical and magnetic sound recording. Dubbing. Animation. Documentary, scientific and educational film production. Audio-Vex system (slides and records). TV commercials. Titling. Distribution of Spanish language films. FACILITIES: Sound studios; Arriflex, Bolex, Cine-Kodak Special cameras; Ampex; Magnasync, RCA sound; VI-Mex titles system.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Mighty Atom* (Cia. Mexicana de Luz y Fuerza Motriz); *El Tesoro del Pirata* (Universidad Ibero-Americana); *Industrial Management*, series of 11 films (McGraw-Hill Book Co.). SLIDEFILMS: *Cancer*, series of 6 (Universidad Nacional de México). TV COMMERCIALS AND TITLES: for Televicentro.

CINE COMMERCIAL, S. A.

Louisiana No. 81, Mexico, D. F.
Phone: 23-88-30

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Camino Largo; Fuego Cautivo* (Petroleos Mexicanos); *La Batalla del Rio* (Recursos Hidraulicos). TV COMMERCIALS: for Kodak; Viceroy; Cheseline (J. Walter Thompson Co.); DuBarry; Celanese (McCann-Erickson Co.); McCormick; Mum; Johnson & Johnson (Young & Rubicam Co.); Camay; Tide; Star; Gleem (Procter & Gamble).

R. K. TOMPKINS Y ASOCIADOS, S. A. de C. V.

Cuauhtemoc 60, Mexico 7, D. F., Mexico
Phone: 10-01-75

Date of Organization: November, 1952

R. K. Tompkins, *Managing Director*
N. P. Rathvon, *Chairman of the Board*
John Page, *Sales Manager*

SERVICES: Production of live-action and animated commercials and documentaries. Revoicing of TV programs and feature films to Spanish; weekly newsreel. FACILITIES: Acme and Oxberry animation stands; Mitchell and Arriflex cameras with synchronous, variable speed and stop-motion motors; Stancil-Hoffman and Magnasync magnetic recording systems; RCA sound channel.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for Anderson Calyton Co.; Firestone; Revlon; Pepsi-Cola; Squirt; Celanese; Mentholatum; Warner Lambert; Procter & Gamble; Gillette; Bristol Meyers; Canada Dry; General Motors; Royal Crown Cola; Ford Motor Co.; RCA; Philips; Colgate; Kelloggs; International Latex Co.; Coca-Cola; Studebaker; Goodrich; Hunt's; Reynolds Aluminum; Arrow Shirts.



ESTUDIOS CINEMATOGRAFICOS ROSELLO

P. O. Box 3116, Lima, Peru
Phone: 30.553

Date of Organization: 1952

Jose Maria Roselló, *President and Treasurer*
R. De Nardo, *Vice-President*
Luis Roselló, *Production Mgr.*

SERVICES: Complete production of

(CONCLUDED ON PAGE 164)

One Source for PRODUCTION RENTAL NEEDS!

- LIGHTING . ARCS . INCANDESCENT
- MOBILE GENERATORS
- TRANSFORMERS
- CAMERAS . . CRANES . . DOLLIES
- CAMERA CARS
- TECHNICAL CONSULTANTS





Frost will handle your production needs from conference room to film can. Studios . . . Transportation . . . Unit Managers . . . Talent . . . Crews . . . Locations . . . Make-up . . . and Script Personnel. Our expanded facilities are yours for the asking.



Faster Service Because We ROLL *Our Own*

JACK·A·FROST

MAIN OFFICE:	CANADIAN OFFICE:	HOLLYWOOD OFFICE:
234 Piquette TRinity 3-8030	6 Shawbridge BElmont 2-1145	4224 Teesdale POplar 2-8296
DETROIT 2, MICHIGAN	TORONTO, ONTARIO	N. HOLLYWOOD, CALIFORNIA

TIESLER PRODUCTIONS

Presently serving clients for whom we have produced at least three—or more—successful motion pictures.

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TELEPHONE · LEXINGTON 2-9020

SOUTH AMERICA:

ESTUDIOS CINEMATOGRAFICOS ROSELLO

(CONT'D FROM PRECEDING PAGE)

films, black & white and color, 35-mm and 16mm, travel, newsreel, TV commercials, artistic productions (drama, comedy, musical), documentary, etc. FACILITIES: 16-mm and 35mm cameras, lighting, sound truck, magnetic sound, etc. All services.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: *Trankilometraje* (B. F. Goodrich); *El Hombrecito Elegante; La Bovedad de Seguridad* (American Dry Cleaners); *General Electric TV* (International Machinery); *Marlboro Cigarillos* (Marlboro Cigarette), and more than 100 other commercials for TV and cinema movies.

FILM PRODUCTION IN EUROPE

AUSTRIA

Rampart Associates, Inc.

Bergmillergasse 8, Vienna 89, Austria
Phone: 92-48-324

Gunther von Fritsch, *Executive Producer*

(See listing in New York City)



FILM HOUSE PRODUCTIONS LTD.

Film House, Wardour Street, London, W. 1, England
Phone: GERrard 4226

J.L.M.P. Garrett, *Executive Director*
Clifford Parris, *Executive Director*
D. T. Peers, *Executive Director*
Clifford Parris, *Executive Producer*
S. S. Wheeler, *Sales Manager*

SERVICES: Production of industrial, educational, sales promotional and entertainment motion pictures (live action and/or cartoon and special animation). FACILITIES: Film studios in Central London. 14,000 sq. ft. area, 3 stages, Mitchell and Arriflex cameras, RCA sound equipment, dubbing and recording theater, cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Only for Men* (Gillette Industries Ltd.); *People Have Ideas* (British Productivity Council); *Victory Trials* (Smith's Motor Accessories); *Fuel for Battle* (Army Kinematograph Corp.); *Crime Prevention* (Central Office of Information).

HALAS & BATCHELOR CARTOON FILMS, LTD.

Lysbeth House, Soho Square, London W. 1, England
Phone: GERrard 7681 2 3 4

Date of Organization: 1941

Studios: Dean House, 2, 3 & 4 Dean Street, London W.1.

HALAS & BACHELOR:

Animation Stroud, Church Road, Caincross, Stroud, Gloucester.

Branch Office: c/o Louis de Rochemont Associates, Inc., 380 Madison Avenue, New York 17, N.Y. Phone: Oxford 7-0350.

John Halas, *Director*
Joy Batchelor, *Director*
Sam Eckman, Jr., C.B.E., (U.S.A.), *Director*

SERVICES: Staff of 80 for animated film production for advertising and entertainment for television and cinema. Industrial, public relations and educational films. FACILITIES: Studio for both celluloid animation and 3-dimensional puppet, model animation. Five animation cameras, including an Oxberry; 3 model camera setups. Editorial and projection equipment for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Energy Picture* (British Petroleum Co. Ltd.); *Piping Hot* (The Gas Council). TV FILMS: *Habatale*, series of 26; *Snip and Snap*, series of 12 (A.B.C. Television Ltd.). TV COMMERCIALS: for various clients through their agencies.

KINOCRAT FILMS LIMITED

85 Cromwell Road, London S.W.7, England
Phone: FRObisher 2242/3/4

Date of Organization: 1937

Associate Companies: Photographic Illustration Limited; Sixteen Services Limited.

Gerald Cookson, FIBP, *Managing Director*
Brian Gibson, FIBP, *Technical Director*
Innes Watson, *Sales Executive*
Bernadette Cahn, *Production Controller*
Odran Walsh, *Head of Script Department*

SERVICES: Production of 16mm technical, industrial, sales, TV and all other films for specialized purposes from script to screen, except processing. Through associate

duction facilities for industrial units, recording, titling, animation, editing, shooting, etc. FACILITIES: Two sound stages; full 16-mm editing and animation equipment; scripting; recording theatre with dubbing and postsyncing; preview theatre; 16mm Arriflex and Tolana cameras; permanent technical crews. Represented in Manchester, Birmingham, England; South Africa, Australia and Canada.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Gestefax* (Gestetner Duplicator Corp.); *Talking Pigs* (Pfizers Ltd.); *The French Grand Prix* (Castrol Motor Oils, C. C. Wakefield Ltd.); *50 Not Out* (Smiths of England); *Youth and Progress* (World Assembly of Youth). Additional sponsors, no titles indicated: Ministries of Health, Agriculture, Foreign Office, Colonial Office (Central Office of Information); British Broadcasting Corp. TV; British Oxygen Co.; Mantagu Burton Ltd.; Universal Sky Tours; Gay's Paints; John Lysaght's Bristol Works Ltd.; Kwikform, Ltd., etc.

*

Marathon News

73 Delamere Road, London W.5, England

Maurice Ford, *in charge*

(See listing in New York City)

UPA Pictures, Inc.

140 Park Lane, London, W. 1, England
Phone: Mayfair 2987

Roy Letts, *Manager*

(See listing in Los Angeles area)

*

Washington Video Productions, Inc.

203 Regent Street, London W1, England

Mr. Howard Connell

(See complete listing under Washington, D. C.)

WORLD WIDE ANIMATION LTD.

34 Cursitor Street, London E.C.4, England
Phone: HOlborn 4683 4 5 6 7

Date of Organization: 1955

Hindle Edgar, *Managing Director*
James Carr, *Director*
V. L. Price, *Secretary*

SERVICES: Animated cartoon and puppet films, film credits and

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *BOM*, series of cartoons (British Broadcasting Corp.). Untitled films for Unilever; Central Office of Information; Philips, Holland. TV COMMERCIALS: for various clients.

WORLD WIDE PICTURES LTD.

34 Cursitor Street, London E.C.4, England
Phone: HOlborn 4683 4 5 6 7

Date of Organization: 1942

James Carr, *Managing Director, Executive Producer*
Hindle Edgar, *Company Director, Producer*
V. L. Price, *Company Director, Company Secretary*

SERVICES: 35mm and 16mm sponsored public relations, documentary, training and sales films for industry and Government departments, TV programs. FACILITIES: Theatre and cutting rooms at Cursitor Street (fully equipped). Studio and recording theatre—Western Electric, at Clapham S.W.4.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *ADMA—For Short* (British Petroleum Co. Ltd.); *A Commonwealth Journey* (Central Office of Information); *Band Wagon* (The Ford Motor Co. Ltd.); *A Malayan Enterprise* (United Sua Betong Rubber Estates); *The Surgeon* (Granada Television Network Ltd.).

WORLD WIDE TELEVISION FILM SERVICES LTD.

34 Cursitor Street, London E.C.4, England
Phone: HOlborn 4683/4 5 6 7

Date of Organization: 1957

Douglas Kentish, *Managing Director*
James Carr, *Director*
Hindle Edgar, *Director*
V. L. Price, *Secretary*

SERVICES: All types of TV and cinema advertising films. FACILITIES: Same as World Wide Pictures Ltd.



LES ANALYSES CINEMATOGRAPHIQUES

6 Rue Francois Ler, Paris 8è, France
Phone: BALzac 40-58 59

Date of Organization: 1947

Georges Rozé, *General Manager*
Jean Vincent, *Sales Manager*

(CONTINUED ON PAGE 166)

TO YOU WHO ARE SHOWING YOUR 16mm
THE CONVENTIONAL WAYS ONLY—LIKE



INSTRUCTING in job training. TELLING your sales groups about new models and new products.

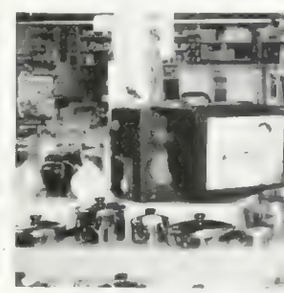


SELLING at your de and trade shows; also F tions usage to group a on TV.

HERE THE FILM IS *ONLY IN THE MIDDLE* OF ITS LIFE! TAKE IT ON INTO POWERFUL SALES BUILDING EX



Your representatives tell and sell your customers and their salespeople with this TV-type showing in an undarkened room. One to 40 persons.



Now—*reach the cons* repeater-magazine proj ings on retail store c shows and exhibits; points (airports, etc.).

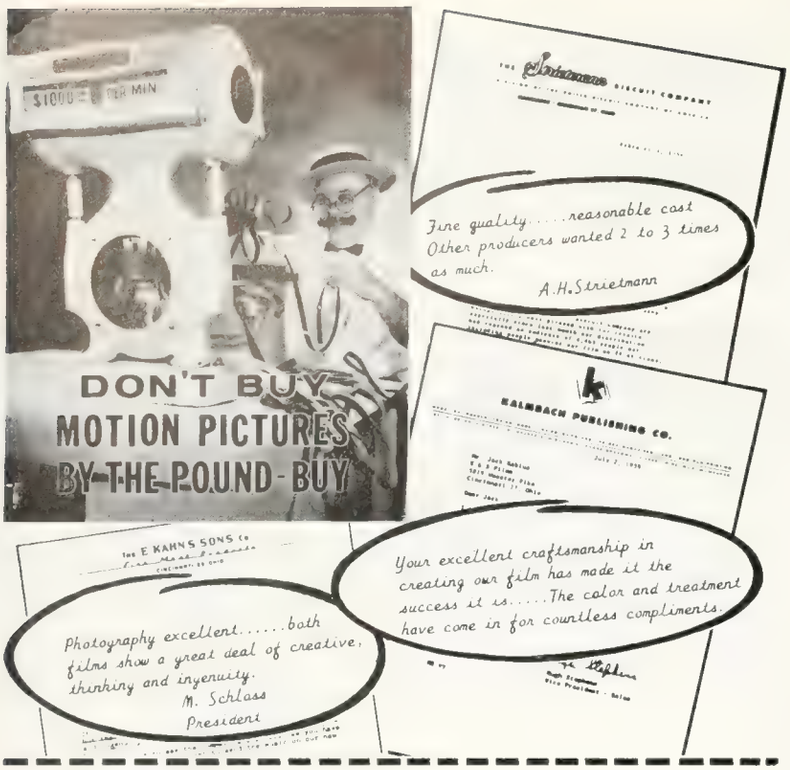


Technical Service, Inc.
30880 Five Mile Road, Livonia, Michigan

☐ SEND FOLDER telling how TS tors can give us more selling 16mm films.
☐ Tell us about TSI's projector leas

NAME
TITLE
COMPANY
ADDRESS
or phone Sales Dept., KEnwood 3-8800

tsi
TELL · SELL · INSTRUCT

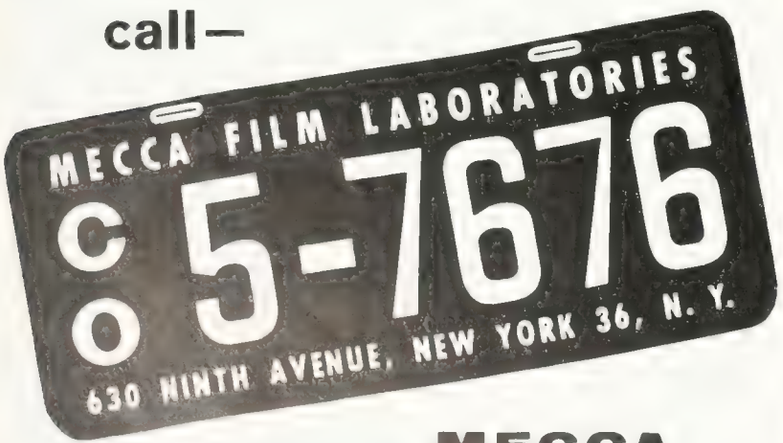


Expand your film program
with a lower budget . . .
Plan your next film program with K&S

K&S films, inc.

5819 WOOSTER PIKE / CINCINNATI 27, OHIO

For very special processing by film craftsmen call—



MECCA FILM LABORATORIES

630 Ninth Avenue, New York 36, N. Y.

COlumbus 5-7676

FILM PRODUCTION IN EUROPE

LES ANALYSES: CONT'D.

SERVICES & FACILITIESS Department Production and Realization —Documentaries, industrial and sales promotion films, 16mm and 35mm and filmstrips. Department Ultra-Ralenti—Studios with high speed Kodak camera. Department Film — Editing — Titles, effects, synchronization, dubbing (cutting rooms, projection rooms). Department Equipment — Authorized dealer for Bell and Howell. Department Diffusion and sale of salestraining films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Men . . . A Tenet* (French Petroleum Institute); *La Cour des Comptes* (Ministry of National Education); *Pleins Feux* (Société des Lunetiers); *Developing Your Sales Personality* (The Dartnell Corp.); *Winter Sports* (Air-France).

CINEMA & PUBLICITE— Societe Anonyme

24 Avenue Marceau, Paris 8eme, France

Phone: BAL. 21-28

Date of Organization: 1939

Jacques Meynot, *President*
Jacques Zadok, *General Manager*
Charles Peiffert, *Manager*
Pierre Pichert, *Foreign Dept.*
Guy Brun, Maurice Chatelain, Pierre Grimblat, Robert Gudin, Bernard Lemoine, *Producers*

SERVICES: Advertising films, 35-mm Eastmancolor and b&w for commercial TV and cinema—live action, stop motion, cartoons. FACILITIES: Exhibition of advertising films in cinemas. Exclusive screening rights in 1435 cinemas in France, 550 in North Africa, 160 in West Africa, 19 in Madagascar.

RECENT PRODUCTIONS AND SPONSORS

THEATRE ADVERTISING FILMS: *Fugue* (Chantelle Girdles); *Driving Lesson* (British American Tobacco); *Zig Zag* (Necchi); Untitled, 9 films (Aspro); *Heure Élégante* (Longines); *Une Signature* (Prince Hubert de Polignac); *Les Grands Succès*, 3 films (Palmolive); *Colgate Présente* (Colgate); *Nétène* (Péchiney); *La Maison Hantée* (Philips); *Rhapsodie en Blanc* (Marie Brizard); *Mécaniques* (Meccano); untitled films for Nestlé; Westpoint. TV COMMERCIALS: for Chevrolet; Cre-Do; Johnson Polish; Phillips Petroleum; Delco-Rémy.

Producing Companies Overseas Are Invited to Submit Data For Listing in These Pages

LES FILMS PIERRE REMONT

35 Rue Washington, Paris 8eme, France

Phone: ELYsees 95-70

Date of Organization: July, 1949

Date of Incorporation: June, 1956

Pierre Remont, *President*
Raymond Barré, *Business Manager*
Monsieur Dimka, *Co-Producer*
Albert Champeaux, *Director, Animation Department*
Guy Delecluse, *Director of Photography*
Jean-Pierre Ganancia, *Production Manager*

SERVICES: Production of motion pictures and commercials; live, animation, cartoon, stop-motion, special effects. FACILITIES: Two studios, animation, special effects, art departments; cameras, etc.

RECENT PRODUCTIONS AND SPONSORS

PROGRAMS AND COMMERCIALS: for Sanforized Material; Renault; Philips, Holland; Pond's; Swiss Watches; Lux; Amoco; Lever Bros.; Kodak; Telefunken.

*

Marathon Newsreel

12 Rue Lapegrere, Paris 18 E, France

Jean Magny, *in charge*

(See listing in New York City)

Vavin, Inc. (Video & Visual Information Films)

72 Boulevard Raspail, Paris XVI, France

Phone: LITtre 99-61

Mme. Yvonne Oberlin, *Manager*

(See listing in New York City)

GERMANY

CENTRAFILM G.m.b.H.

Gerstenbergstrasse 35, Hamburg-Hochkamp, Germany

Phone: 82 87 06

Date of Organization: 1958

Associate Companies: Centralfilm A S, Oslo, Norway. AB Centralfilm, Stockholm, Sweden.

Erik Folke Gustavsson, *Production Director*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Møbel Krügel* (Lintas). Only reference data submitted, see Oslo, Norway listing.

LAUX TONBILDSCHAU K G

An der Hauptwache (Schillerstrasse 2), Frankfurt Main, West Germany
Phone: Frankfurt Main 27441

Date of Organization: 1947

Helmut Laux, *President*
Achim Koch, *Vice-President*
Ehrenfried Fischer, *Production Manager, Sound Slidefilms*
Wolfgang Fuchs, *Technical Prod. & Export Manager*
M. L. Eberhardt, *Director, Sales Promotion Dept.*
Heinz U. Emmel, *Director of Administration*
Werner Harzer, *Art, Animation Director*
Walter E. Dennechaud, *Manager of Photography Dept.*

SERVICES: Producers of sound slidefilms for business and industry, domestic and abroad. FACILITIES: Necessary equipment and personnel for production of slidefilms.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *How to Launch and Develop Localized Retailer Advertising* (Shell International); *This is Opel* (Opel-General Motors); *The Customer Needs Expert Advice* (Farbwerke Hoechst AG); *That's Not Quite the Thing* (Laux-Goldmann); *Wo Ein Wille Ist, Ist Auch Ein Haus* (Schwäbisch Hall).

HOLLAND

CARILLON FILMS N V

Koninginnelaan 45, Rijswijk, Holland
Phones: 119019; 987794

Date of Organization: October, 1949

Branch Offices: Krimkade 43, Voorschoten, Holland. T. de Wit, *Director*. J. W. Frisolaan 49, Voorschoten, Holland. G.J.J.M. Raucamp, *Director*.

CARILLON FILM: CONT'D.

Ted de Wit and Gerard J. Raucamp, *Managing Directors and Executive Producers*
Prosper Dekeukeleire, *Camera Department Head*
Peter Konings, *Sound Department Head*
Eva Van Beverwijk, *Editing Department Head*
Andre de Vries, *Animation Department Head*
Herman Tien, *Commercial Still Photography Dept. Head*
M. J. Gascard, *Administration Department Head*

SERVICES: Complete production services from script to screen in 35mm and 16mm color, live-action, animation. Specialists in public relations, tourist and sales promotional films; TV commercials and spots. Distribution arrangements for sponsored films. FACILITIES: Shooting stage; Arriflexes, Bell & Howell, Cine Kodak Specials, 16-mm and 35mm cameras; blimps, dollies, booms; 60,000 watt lighting equipment; sound with Philips 4 channel 17½mm, 4 channel 35-mm and 4 channel twin or triple track 35mm stereophonic sound; Leevers-Rich sound recording system with synchro-pulse; fully automatic 35mm Crass-Berlin animation camera and stand; 40-seat screening theatre for 35mm and 16mm and double-head magnetic soundtracks; script department with research library; casting files, sound effects and music library; cutting room facilities with 35mm Acmiola; 16mm, 17½mm and 35mm Moviola with soundtracks.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Let's Look at Barbados* (Barbados Government, B.W.I.); *The Captain's Clock* (California Texas Oil Corp.); *Passengers . . . In Person* (K.L.M. —Royal Dutch Airlines); *Steady*

(CONTINUED ON PAGE 168)

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Copenhagen K

DENMARK

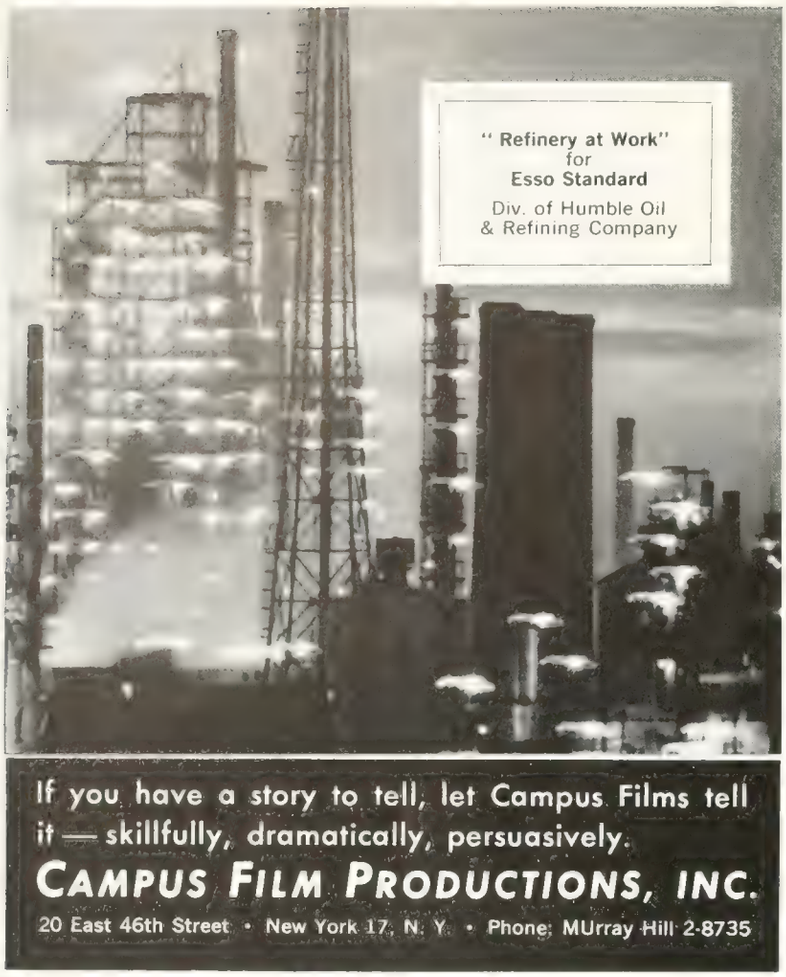
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FILM PRODUCTION IN SCANDANAVIA

CARILLON: CONT'D.

as She Goes (L. Smit Intern. Tug Service—Netherlands Information Service); *Variations Electroniques* (Philips Electrical Co.). TV FILM: *Window on Europe* (Philips Electrical Co.).



DENMARK

*

MINERVA-FILM A/S

Toldbodgade 18, Copenhagen K, Denmark
Phone: Minerva No. 1

Date of Organization: 1936

Torben Madsen, *President*
Ingolf Boisen, *Vice-Pres.*
Jorgen Roos, *Chief Dir.*
Hans Christensen, *Director*
Ole Berggreen, *Director*

SERVICES: Motion pictures in 16-mm and 35mm color and b&w; slidefilms. Specialties: industrials, sales, public relations, TV, education, training, medicals, documentary and merchandising. FACILITIES: Complete 16mm and 35mm camera, lighting and sound production equipment; cutting and screening rooms; shooting stage; special effects; animation; story-board personnel; script writers; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It Happens in*

MINERVA: CONT'D.

Denmark (Burmeister & Wain); *A City Called Copenhagen* (Municipality and Harbour of Copenhagen); *Free-Air* (Danish Government); *Cherry Heering* (Peter F. Heering).

NORWAY

CENTRALFILM A/S

Akebergveien 56, Oslo, Norway
Phone: 67 63 93

Date of Organization: August, 1952

Associate Companies: AB Centralfilm, Stockholm, Sweden. Centralfilm G.m.b.H., Hamburg-Hochkamp, Germany.

Knut-Jorgen Erichsen, *Managing Director*
Kjell Austad, *Production Director*
Hans Svendsen, *Studio Manager*
Mattis Mathiesen, *Chief Photographer*

SERVICES: Production of all types of sponsored films and slidefilms. FACILITIES: Studio with 200 KW; 35mm and 16mm cameras; recording and cutting equipment; theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lilleborg-Lade* (The Norwegian Unilver Associate); Untitled films for Standard Telefon og Kabelfabrik, an I.T.T. associate; Shell; AB Volvo; Findus; Elkem; Kellogg; NATO; total of 45 films for the Norwegian market. SLIDEFILMS: for various clients. TV COMMERCIALS: for Finland.

SVEKON FILM

Seiersbjerget 7, Bergen, Norway
Phone: 14688-14680

Date of Organization: 1950

Haakon Sandberg, *Owner, Managing Director*
Sverre Sandberg, *Owner, Managing Director*

SERVICES: 16mm and 35mm documentary-educational film production. Productions for advertising, U. S. television films, etc. FACILITIES: 16mm and 35mm sound recording studio, 16mm single system equipment, 16mm and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Loaded with Bananas* (Norwegian Shipowner's Assn.); *Bergens Havn* (Bergen Municipality); *Dressmagasinet* (Dressmagasinet); *Reklamegassverk* (Bergens Gassverk); *Hoires Valgfilm* (Bergens Høire).



SWEDEN

AB CENTRALFILM

Kaknas, Stockholm, Sweden
Phone: 63 08 65

Date of Organization: 1946

Associate Companies: Centralfilm A S, Oslo, Norway. Centralfilm G.m.b.H., Hamburg-Hochkamp, Germany.

Per Olof Nuhma, *Managing Director*
Arne Nilsson, *Production Manager*

SERVICES: Production of all types of sponsored films and slidefilms. FACILITIES: Disposing studio with 35mm and 16mm cameras and all technical facilities, cutting and recording equipment and theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES; SLIDEFILMS: Untitled films for Lintas; Electrolux; Asea; Sandviks Steel; L. M. Ericsson; AB Volvo; Facit, and several others.

FORBERG—FILM AB

Kungsgatan 27, Stockholm, Sweden
Phone: 111655

Date of Organization: 1934

E. Forberg, *Pres., Gen. Mgr.*
T. Hultgren, *Executive Sec. & Treasurer*
H. Peters, *Director*
O. Forberg, *Sound Services*
K. Pill, *Art Department*

SERVICES: Motion pictures in 35 and 16mm and slidefilms for industrial, sales and personnel training. FACILITIES: Camera and lighting for 35 and 16mm motion pictures; sound recording; complete facilities for slidefilms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Moforsen* (Krångede Hydroelectric Co.); *The Seismic Reflection Method for Depth-to-Bedrock Determination* (Electrical Ore-Prospecting Co.); *A Giant Purification Plant* (The Käppala Federation). SLIDEFILMS: *Comprimated Air—The Concentrated Power* (Atlas-Copco Co.); *Miramatt—Outside Treatment of Buildings* (Yxhult Stonecutting Works); *Vattenbyggnadsbyrån* (Hydraulic Engineering Bureau); *Veloterm Airheaters* (Swedish Fanblower Co.); *Centralized Traffic Control* (LM Ericsson Signal Co.); *Parca Heaters*, I, II and III (Swedish Railroad Works); *The Driver and His Bus; Tickets and Attendance; Passengers and Goods* (Swedish State Railroads); *Breakfasts at School* (Royal Board of Education); *Crown-Marked—Quality-Marked* (Swedish Egg-merchants Assn.); *How to Keep Your Customers* (Swedish Sales Executives); *Hallo, Hallo! I. You Call—You Answer; Hallo, Hallo! II. The Voice of the Company* (Stillfilm AB); several adaptations of U.S. slidefilms.

AB SVENSK FILMINDUSTRI

Kungsgatan 36, Stockholm, Sweden
Phone: 221400

Date of Organization: 1907

C. A. Dymling, *Managing Director*
B. Lauritzen, *Head Sponsored and Documentary Dept.*
C. A. Tenow, *Documentary Producer*
Gösta Werner, *Director*
Nils Jerring, *Director*
Karsten Wedel, *Producer-Director*

SERVICES: Production and distribution of documentary, sponsored, advertising and educational films. FACILITIES: 5 studios, including sound department. Owning and or controlling over 100 leading Swedish cinemas. Leading Swedish distribution of education, etc. films.

RECENT PRODUCTIONS AND SPONSORS

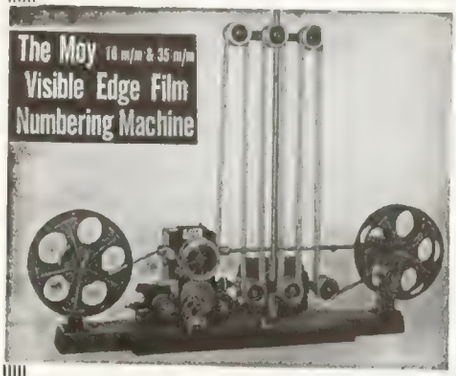
MOTION PICTURES: *Wild Strawberries; The Seventh Seal; The Magician* (feature releases); Untitled films for Royal Swedish Water Power Board; Cities Service, Inc.; Swedish Institute Cementa; ASEA. TV COMMERCIALS: for Colgate-Palmolive; Sunlight; Beecham International; Volvo.

LISTINGS CONTINUED ON PAGE 170

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University of Southern California, Los Angeles
University of Illinois, Urbana, Illinois
Telefilm, Inc., Hollywood, Calif.
Consolidated Film Labs., Ft. Lee, N.J.
Labcraft International, Cleveland, Ohio
Eagle Labs., Chicago, Ill.
Cinerama Productions, New York
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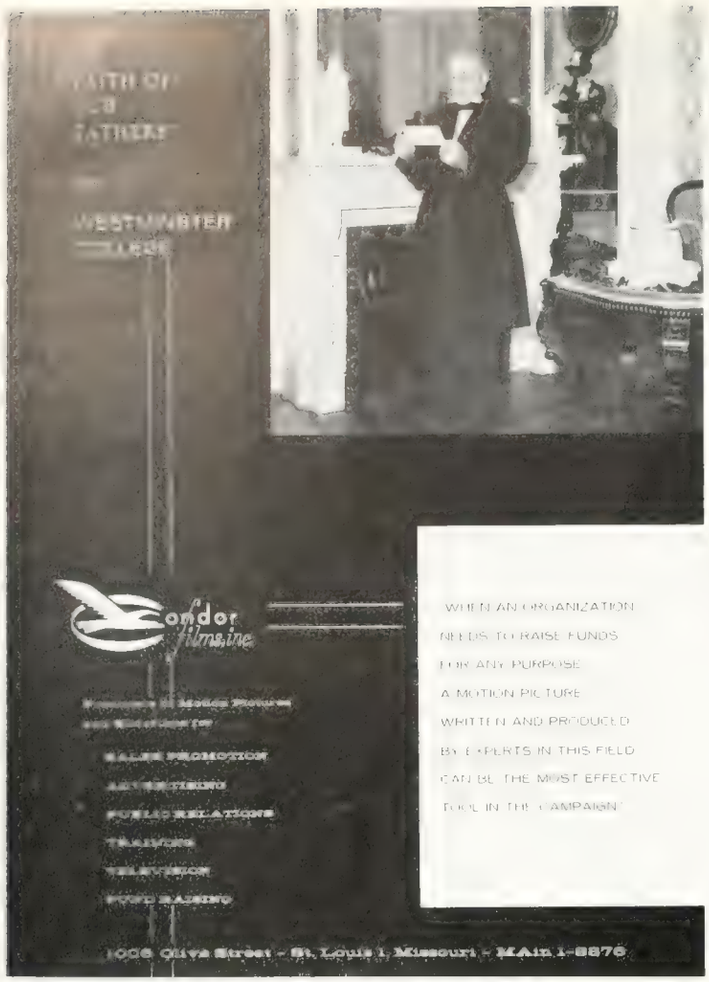


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ITALY

*

Marathon TV Newsreel

Via Lucrezia Caro 12, Rome, Italy

Giovanni Pucci, *in charge*

(See listing in New York City)

SPAIN

ESTUDIOS MORO S. A.

Los Mesejo 15, Madrid, Spain
Phone: 51-18-00

Date of Organization: 1950

U. S. Sales Office: Master Films Distributors, Inc., 509 Madison Ave., New York, N. Y. Phone: MUrray Hill 8-8227. George Caputo, *Manager*

Santiago Moro, *General Mgr.*
Jose Luis Moro, *Animation Manager*
Eduardo Augustin, *Sales Dir.*
Felix Carrasco, *Production Director*
Eduardo Ducay, *Script Dept.*
Sixto Rincon, *Camera Dept.*
Rogelio Cobos, *Sound and Editing Department*
Jose Maria Granero, *Animation Department*

SERVICES: Commercial and TV films; sponsored, industrial and sales training films. FACILITIES: Studios with three stages; one model animation stage; cartoon animation studio, three 35mm animation stands; 100 employees.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Sol de Andalucia* (Gonzales Byass, Jerez); *Sinfonia en Color* (Sherwin-Williams); *Blues* (Ford Cars); *Aladino* (Royal Pudding, Standard Brands); *Se Frota* (Vicks Chemical).

MOVIERECORD, S. A.

Mártires de Alcalá 4, Madrid, Spain
Phone: 49-92-05

Date of Organization: 1956

Branch Offices: Paseo de Gracia 25, Barcelona. Luis Baxeras, *Manager*. Also in Sevilla, Valencia, Alicante, Oviedo, Bilbao, San Sebastian, Zaragoza, Valladolid, Pamplona and Salamanca.

U. S. Sales Office: 509 Madison Ave., New York, N. Y. Phone: MUrray Hill 8-8227. George Caputo, *Manager*

Production Company: Moro Studios
(See their separate listing, this section.)

MOVIERECORD: CONT'D.

Jo Linten, *General Manager & Director on the Board*
Pedro Portilla, *Chairman of the Board*
Francisco Muñoz, *Deputy Chairman*
José M. Guerra, *Director of the Board*
John Grunfeld, *Sales Manager*

SERVICES: Advertising motion pictures; TV spots and commercial TV programs. FACILITIES: Exhibition of advertising films in the 2200 main cinemas of Spain.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Sol de Andalucia* (Tio Pepe Sherry); *Es Philips* (Philips International); *Hot Sun* (Pepsi-Cola International); *El Intruso* (Firestone); *Sinfonia en Color* (Sherwin-Williams).

SWITZERLAND

Vavin, Inc. (Video & Visual Information Films)

31 Grande Rue, Geneva, Switzerland
Phone: 26-21-27

N. Z. Moreno, *Vice-President and Manager*

(See listing in New York City)

AFRICA

SUDAN PUBLICITY CO. LTD.

Publicity House, Khartoum, Sudan
Phone: Khartoum 4160, 7511

Cable Address: Publicity

Date of Organization: 1950

Hamish Davidson, *Managing Director*
Khalil Atabani, *General Mgr.*
Gabriel Tokatleian, *Prod. Sup.*
Abdel Rahman Ziada, *A. V. Supervisor*

SERVICES: 35mm and 16mm b&w and color films; 35mm b&w and color sound filmlets; soundtracks in Arabic, English, French, Greek. FACILITIES: Air conditioned sound studio; art, carpenter shop, production offices.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Gazelle* (Shell); *Cold Air* (Coldair Engineering); *Kassala Bound* (Dunlop Tyres); *Thanks to Ferodo* (Ferodo Brakes); *Bouquet* (Boxall Soap).

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AUSTRALIAN INSTRUCTIONAL FILMS PTY. LTD.

6 Underwood Street, Sydney, New South Wales
Phone: BU 6557 (Sydney)

Date of Organization: 1951

Lex Halliday, *Director*
Jean Halliday, *Director*
Philip J. Pike, *Production Mgr.*
Donald B. Stanger, *Sound Supervision*
Margaret Arditto, *Distribution*

SERVICES: Production for screen and TV specializing in 16mm and 35mm color and b&w; world-wide locations, specifically Australia and adjacent Pacific islands; general research and scripting; educational and scientific advising facilities; cued musical scores composed, symphony orchestra recordings arranged; equipped to provide advisory service to overseas film and TV companies on location in Australia. FACILITIES: 35mm Arriflexes and 16mm Cine Specials, blimped; studios, theatrette, complete lighting; dollies; 17½-mm magnetic film, ¼" tape recorders; camera car; editing facilities; Moviolas; sychronizers, etc. Editing, research and scripting staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Sundowners*, production staff and directing aid only (Warner Bros.); *Desert Conquest* (A.M.P. Society). TV COMMERCIALS: for General Motors; Jenson & Nicholson; Lever Bros.; Commonwealth Savings Bank of Australia; British Paints; Nestles; Redex; D. & W. Gibbs.

CAMBRIDGE FILM AND TV PRODUCTIONS PTY. LTD.

221 Pelham St., Carlton N.3, Melbourne, Victoria
Phones: FJ 2204; FJ 4678

Cable: CAMFITEL, Melbourne

Date of Organization: 1949

W. V. Morgan, *Chairman of Directors*
George Morcom, *General Mgr.*
David Bilcock, *Prod.-Dir.*
Dennis Trewin, *Director*
Len Heitman, *Ch. Cameraman*
Byron Prouton, *Asst. C'man.*
Serge Sesin, *Head Animator*
Nick Vastchenko, *Still C'man.*
David Bilcock, Jr., *Cutter*
Leslyn Blizzard, *Cutter*
Barbara Miller, *Anim. Artist*
Barbara Shaw, *Prod. Asst.*
Joan Price, *Accounts*
Nigel Tulloh, *Accounts*
Tricia Tatham, *Reception*

CAMBRIDGE: CONT'D.

SERVICES: Producers of all types of commercial motion pictures and slidefilms; theatre and television commercials, business and industrial films, television slides. FACILITIES: Animation department with 35mm and 16mm Oxberry type tables; sound stage with comprehensive 35mm and 16mm camera equipment; double system recording on 17½mm sprocketed magnetic film; preview theatre with interlock facilities, 35mm or 16-mm; complete still photography department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Best Mower Money Can Buy; Your Automatic Choice* (Pope Products Ltd.); *Choice of Quality* (I.C.I.A.N.Z.). TV AND THEATRE COMMERCIALS: for Group Laboratories Ltd.; Dalton Tie Co.; Crompton Soaps Pty. Ltd.; Rowntrees Aust. Pty. Ltd.; Nicholas Pty. Ltd.; Kodak A'asia Pty. Ltd.; B.A.L.M. Paints; Gas & Fuel Corp.; James Hardie Co.; South Australian Brewing Co.; Sennitts Ice Cream; Van Cooth Pty. Ltd.; Nathan & Wyeth; Orlando Wines; K.L.G. Spark Plugs.

PERIER PRODUCTIONS PTY., LTD. (ssf, etc.) PERIER FILM PTY., LTD.

24 Jamison St., Sydney, New South Wales
Phone: BU 6527; BU 4049

Date of Organization: 1947

Reg Perier, *Managing Director*
Stan Murdoch, *Production Mgr.*
Mildred Flynn, *Business Mgr.*
John Bowen, *Film Editor*
Helen Hughes, *Color Transparencies*

SERVICES: Specializing in 16mm documentary, educational and industrial film production; 35mm color stripfilm production; 35mm color transparency library. Australian, New Zealand and Pacific Islands coverage; commercial and industrial photographers. FACILITIES: Own studio, cutting facilities, 16mm Cine Kodak Specials, 200 ft. magazines, camera blimp, motor drive, time lapse equipment, 16mm synchronous magnetic film recorder, 35mm Exactas, full range 5 x 4 equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *U. S. Newsboys Down Under* (Qantas Empire Airways Ltd.); *The Tufted Story* (Felt & Textile of Aust. Ltd.); *A Municipality and Its People* (Rockdale Municipal Council); *My Brother's Keeper* (N.S.W. Masonic Welfare Fund); *Boeing 707 Inaugural Flight* (Boeing Air-

(CONTINUED ON PAGE 172)

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Production Supervision by Robert Gross
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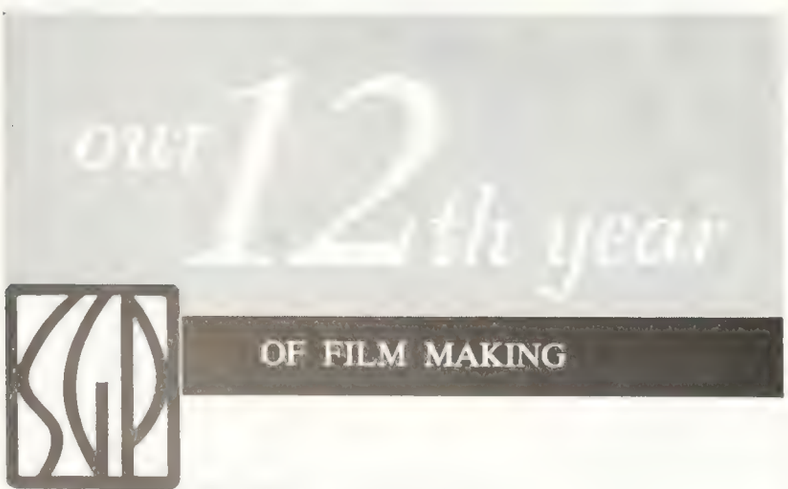
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• For art, layout, production & animation
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322 East 44th Street, New York 17, N.Y.
Murray Hill 9-4994

PERIER: CONTINUED

plane Co.); *Security in the Making* (Carr & Elliott Pty. Ltd.); *Wool Press; The Anti-Strip Sheep Shower* (Sunbeam Cooper Corp.; produced in cooperation with Grimsdale Bushelle and Associates); *Faith for Today* (The Greater Sydney Conference of Seventh Day Adventists).

JAPAN

EDUCATIONAL FILM EXCHANGE, INC.

3 Ginza Nishi 6—Chome,
Chuoku, Tokyo, Japan
Phone: (571) 9351-5

Date of Organization:
February, 1949

Branch Offices: Tokyo, Osaka, Nagoya, Fukuoka, Sapporo, Kanazawa, Takamatzu, Fukushima.

E. Kanazashi, *President*
E. Ikeda, *Managing Director*
T. Iseki, *Director*
T. Yamaoka, *Studio Manager*
Y. Katagiri, *Kwanto Branch Mgr.*
S. Marikawa, *Kwansai Branch Mgr.*
K. Yano, *Chubu Branch Mgr.*
Y. Kuroda, *Kyushu Branch Mgr.*
T. Kikuchi, *Hokkaido Branch Mgr.*

SERVICES: Production and distribution (also renting film libraries) of educational and cultural films; children's films (dramas and animation); sponsored and TV films and commercials. FACILITIES: 6600 sq. ft. studio; four stages, 1400 sq. ft.; other buildings, 1200 sq. ft.; 600 watts power supply; 600 watts lighting; Parvo, Arricard, Special Cine-Kodak, Mitchell, Bell & Howell Filmo cameras; 35mm animation stands; Topcon, Primo, etc. still cameras; management and staff of 20; animation staff of 40.

RECENT PRODUCTIONS AND SPONSORS

TV FILMS: (Series) *Railroad Police* (Dentsu Co.); *Sea Dragnet; Sea Man 8823* (Daiei Co.); *The Story of Small and Big Kids* (Mingei Co.—joint production); *Fox Disguised as King* (Puppet Film Co.—joint production). TV COMMERCIALS: for Shinsen Brewery Co.; Kirin Beer Co.; Kyushin Drug Co.; Taisho Drug Co.; Cannon Camera Co.; Cradle Canning Co.; Nikka Whiskey Co.; Seiko Co.; Sanyo Electric Co.; National Distilling Assn.

INTERLINGUAL INTERNATIONAL (JAPAN), INC.

Iijima Bldg., 5-3 GinzaNishi,
Chuo-ku, Tokyo, Japan
Phone: 571-5078

Date of Organization: 1957
Date of Incorporation: 1958

George A. Shirokow, *Representative Director*
M. C. Lu, *Representative Director*
T. Asada, *Director*
T. Okita, *Office Manager*
S. Ikeda, *Operations Manager*

SERVICES: Animated cartoons in b&w and color for export to U. S. A.; animated and live TV spots; stop-motion work; rotoscoping; sound-color filmstrips; motion pictures for business and TV in 16mm and 35mm; technical assistance to U. S. film producers on location shooting in Japan; foreign language film dubbing. FACILITIES: Complete line of Oxberry animation equipment; permanent staff of animation artists trained to U. S. standards and requirements; sound recording on tape, film, magnetic film, Ampex and Magnasync equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Golden Weekend* (Standard-Vacuum Oil Co.). FILMSTRIPS: for Coca-Cola Co.; Singer Sewing Machine Co.; Standard-Vacuum Oil Co. ANIMATION, FILM DUBBING, SERVICES: for P. Ballantine & Sons (Wm. Esty Co.); Pepsi-Cola International Ltd. (Kenyon & Eckhardt Co.); Procter & Gamble (Benton & Bowles, Inc.); Goodyear Co. (J. Walter Thompson Co.); Allen Swift Productions, Inc.; Burroughs Co.; International Business Machines; S. A. A.; Ramo-Wooldridge Corp; Time-Life International and others.

INTERNATIONAL MOTION PICTURE COMPANY, INC.

Katakura Bldg., Kyobashi,
Tokyo, Japan
Phone: 281-5778 9

Cable Address: IANMUTSU,
Tokyo
Date of Organization: 1952

Ian Mutsu, *President*
Shokichi Mogami, *Director*
Jujun Furukawa, *Director*
Yasumasa Sakoda, *Director*

SERVICES: Producers of industrial and business films, TV commercials and newsreels. 16mm and

EDITOR'S NOTE: additional listings of film producing companies in lands abroad will be published during the year, without charge or obligation of any kind. Producers are invited to submit data to our Chicago office if company is not listed in this international section.

INTERNATIONAL: CONT'D.

35mm production. FACILITIES: Full time camera, sound and office staff. Own sound recording and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Maki Sisters; Prime Minister Nash Visits Japan* (Japanese Ministry of Foreign Affairs); *Seven Hundred Sixty Murders* (Standard Vacuum Oil Co.); *Kimono* (Raw Silk Exporters Assn. of Japan); *Industrial Power* (Jetro).

SHU TAGUCHI PRODUCTIONS, INC.

15, 4-Chome
Shiba-Kanasugimachi
Minato-ku, Tokyo
Phone: Tokyo 451-1240, 5088

Date of Organization: 1958

Takeshi Kawai, *President*
Yasushi Taguchi, *Director*

SERVICES: 16 and 35mm films in color or black and white for business and industry; sales promotion, public relations, educational, medical, scientific and travel films. FACILITIES: 35mm N. C. Mitchell, Eyemo cameras; 16mm Cine Special, Filmo cameras; 100 kw lighting equipment; editing room with all necessary equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hydraulic Power Plant* (Mitsubishi Electric Mfg. Co., Mitsubishi Heavy Industries, Reorganized, Ltd.); *Japanese Doll* (Japan Tourist Association); *Brain Operation* (The Ministry of Education); *100 Years Between U. S. and Japan; Mentally Retarded Children* (independent productions).

TOKYO CINEMA COMPANY, INC.

Omi Brotherhood Building
2-1 Surugadai, Kanda, Tokyo
Phone: Tokyo 29-6351-4

Sozo Okada, *President*

SERVICES: 16 and 35mm motion pictures in color, b&w for industry, education and medical-scientific fields in which company has achieved international distinction. Complete facilities and permanent staff for modern production of all types.

Video Crafts, Incorporated
(Videocraft Productions; Arthur Rankin, Jr. Associates)

Tokyo Radio-TV Studios, Chouku, Tokyo, Japan

Kizo Nagashima, *in charge*

(See listing in New York City)

*

Washington Video Productions, Inc.

CPO Box 710, Tokyo, Japan

Mr. Ian Mutsu

(See complete listing under Washington, D. C.)

MALAYA

*

CATHAY FILM SERVICES LTD.

Cathay Building, Singapore 9, Malaya
Phones: 41556; 43831; 22856

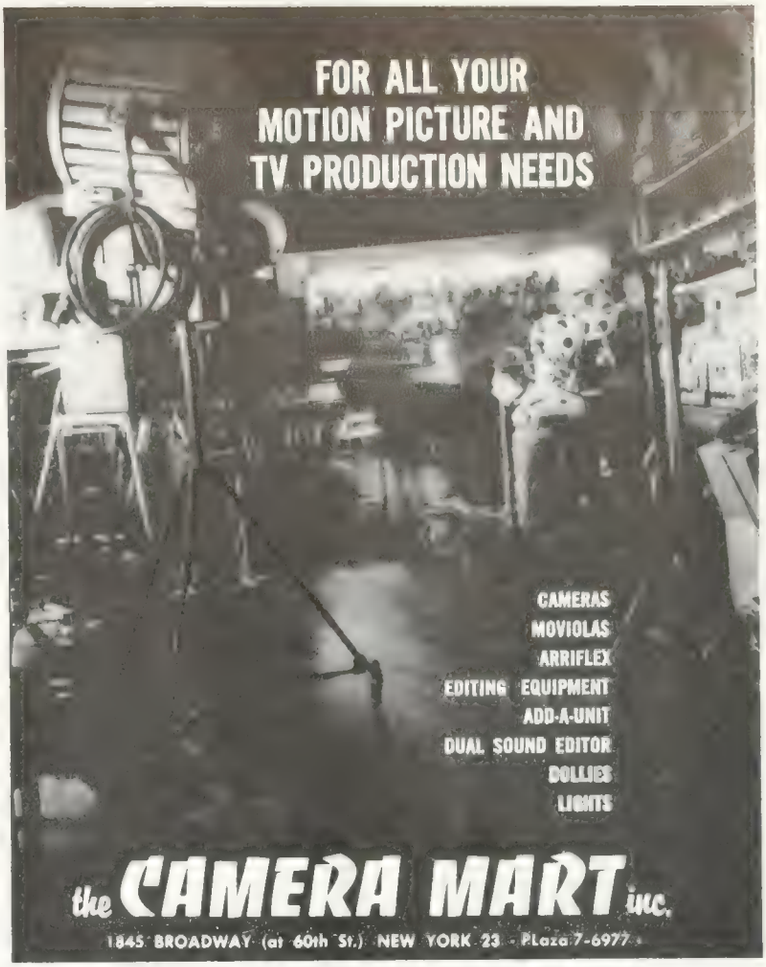
Date of Organization: 1957

Loke Wan Tho, *Chairman of Directors*
Tom Hodge, *Managing Director and Producer*
Noni Wright, *Director, Writer*

SERVICES: Production of advertising, public relations, documentary and news and training films. Location shooting anywhere in East. 35mm and 16mm black & white and color. FACILITIES: Full modern studio. Two large sound stages; Mitchells, Arriflex, Bell & Howell Eyemos; Westrex sound; Mole-Richardson lighting; generators, etc.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Singer Sewing Machines; Caltex; Ford; Shell; Ovaltine; Martell; Titoni Watches; Nestles; Creda; Dom Benedictine; British Government; Tiser Beer; Shamrock Stout; Hong Kong Government.



The Far East's Finest Studios . . .

SPECIALIZING IN QUALITY FILMS FOR ADVERTISING, PUBLIC RELATIONS, TRAINING, DOCUMENTARY, EDUCATION

•

35mm.-16mm.—in any language colour—black & white—sound . . .

•

Latest equipment for cartoons and animated sound colour films under direction of Hollywood-trained expert personnel . . .

•

Sound tracks and commentaries, in any language, for clients with films to be adapted to S.E. Asia audiences . . .

•

Modern, studio facilities, both in Singapore and Hong Kong, with two large sound stages fully equipped with Mitchells, Arris, Eyemos, Mole Richardson lighting . . . economically available for your use on location . . .

- Serving these clients in 1959:
- Ford Motor Company
- Singer Sewing Machine
- Caltex • USIS • Shell
- Hong Kong Govt.
- Hong Kong Tourist Assoc.
- Singapore Govt.
- UK Government
- Brunei Government
- White Horse Whisky
- DOM Benedictine
- Ovaltine • Martell
- Titoni Watches
- Milo
- Tiger Beer
- Drambuie
- Shamrock Stout
- Omo
- Van Houten
- Rothmans
- Vykmin
- Scotts Emulsion
- Blue Band Margarine
- Mobilgas • Marmite
- Surf • Brylcream
- British War Office
- Silvikrim • H&C Latex
- Great Eastern Life Assurance Co.
- Fraser & Neave

CATHAY FILM SERVICES LIMITED

• SINGAPORE
Cathay Building, Singapore 9

• HONG KONG
Princess Building, Nathan Road

REELS • CANS • SHIPPING CASES

ALL SIZES

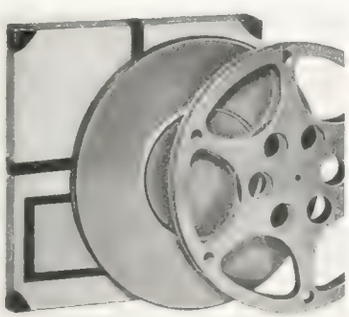
TOP PROFESSIONAL QUALITY AT POPULAR PRICES

More than 200,000 in stock at all times . . . Immediate Shipment!

Send for Price List

MPE MOTION PICTURE ENTERPRISES, Inc.

Tarrytown, New York — *Phone:* ME 1-4767



Film-TV Graphics Opens N.Y. Studios

☆ The newest, and one of the largest motion picture studios in New York was opened last month by Film Graphics and Television Graphics at 3 West 61st Street, near Columbus Circle and the new Lincoln Center projects.

Measuring 200 by 75 feet, with a 30-foot high ceiling, the studio has been completely reconstructed and modernized on the top floor of an old building that figured prominently in the early days of the movie industry.

An Historic Film Center

The building's entertainment history began shortly after the turn of the century when people filled the sixth and seventh floors to see horse shows. But horse shows couldn't continue to draw audiences as did a new form of entertainment: the movies. And because of the studio's ideal size and construction, the horses were replaced by hand-cranked cameras, hastily painted sets, lights and, of course, the stars.

In 1914 the Dyreda Art Film Company, headed by the one-time actor turned producer-director, J. Searle Dawley, shot two-reelers here, as did Rolfe Photoplays and the early Columbia Pictures Corporation. A year later, Dyreda joined a new distributing company, Metro, and in 1917 this new company began producing its own films in the big studio.

Favored by the Stars

Metro's stars included some of the greatest names of the silent screen—Mary Miles Minter, Francis X. Bushman, and four of the famous Drew-Barrymore family: Ethel and Lionel Barrymore and Mr. and Mrs. Sidney Drew, who pronounced the facilities at 3 West 61st Street as "unusually fine studio conditions." But where once a megaphoned director dictated to a vamp in a milk bath, now our heroine will be a detergent in a TV commercial.

One of the important features of the Graphics sound stage is the absolutely level floor, made in a "floating style" of Masonite over two layers of Celotex. The sound quality of the stage has been engineered to achieve a slightly "live" effect. This has been accomplished by a special acoustic treatment that can be controlled from "dead" to "very live" and will offer more sound realism than has been obtainable in most typical film studios.



This huge 200-foot stage *at 3 West 61st Street in Manhattan is now the site of production activity for busy crews of Film and TV Graphics who occupied new studio quarters last month.*

With a 200-foot throw, the studio is equipped with a 35mm Mitchell Rear-Screen Process Projector with a long lens, permitting greatly increased sharpness and even light distribution for rear-screen background work. Completely equipped carpenter shops, make-up rooms, an elevator for bringing cars onto the sets and a permanent cyclorama set are other features of the Graphics studio.

Wired to Handle Tape

Being in the picture and sound business, whether on film or videotape, Film and TV Graphics has planned the new studio to be easily adaptable to tape. The building is being wired to be able to pipe taped signals to any of several tape reception and recording locations in New York.

In addition to augmenting its own production facilities, Film and Television Graphics will make the new studio available to other producers on a rental basis.

Scratches on Film

Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately, scratches can almost always be removed — without loss of light, density, color quality, sound quality, or sharpness.

Write for brochure

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

Lincoln Center Look

"Legend Is Born" Previews New York Cultural Project

SPONSOR: The Lincoln Center for the Performing Arts

TITLE: *The Legend Is Born,* 15 min., color, produced by Gilbert Comte.

☆ Currently under construction in New York, the Lincoln Center has been called one of the greatest cultural projects of all time. This film demonstrates architectural planning for the multi-structured center, spacious new home of the Metropolitan Opera, New York Philharmonic, several theatres and the Julliard School which will make it a new source of enjoyment and enlightenment not only for New York but the whole nation.

Rise Stevens, famed opera star, narrates and appears in the film. At the ground-breaking ceremonies she sings an aria while Leonard Bernstein conducts the Philharmonic. President Eisenhower, who is shown at the ceremonies, said, "Here will develop a mighty influence for peace and understanding throughout the world."

The Legend Is Born is available on free loan from Modern Talking Picture Service, 3 East 54th Street, New York. Distribution is limited to the Eastern Seaboard states from Virginia north.

The Air Force Faces a Safety Problem

"Nightmare for the Bold"—Makes a Dramatic Appeal to Drivers

"This is a terrible thing to say, but it's true! It's young men such as you—18 to 25 years old—who are doing most of the killing. . . . Not with guns! With automobiles!"

* * *

THIS CHARGE—by an Air Force major to enlisted men—begins a powerful dramatization of automobile safety and youth provided by a new 54-minute film, *Nightmare For The Bold*, produced by Atlas Film Corporation for the U. S. Air Force.

Writer Robert Craig has created an appealing love story that is vividly contrasted with hard-hitting drama as it teaches a moral in the vernacular of the youth groups who will see the film.

Year's Toll in Fatalities

Nightmare For The Bold begins with the Air Force officer telling an assembly of airmen that during the next 365 days young men of their age will be in at least 11,000 fatal accidents. The camera focuses on three buddies, 20-year-old Mike Adams, Bill Kelly, and Tommy Wilkins in the audience.

In the next sequence, the three airmen and their girl friends are in a friendly tavern, dancing to the jukebox, joking, and doing a little drinking. Then Mike, his fiancee, Jane; Bill, and his girl, Ellen, leave Tommy and his girl to go for a moonlight ride in a convertible.

Mike, generally a good driver, is cocky behind the wheel as they ride along singing "She'll Be Comin' Round The Mountain." As they end the verse "We'll kill the old red rooster," Mike sideswipes an oncoming car at 65 miles an hour. The convertible flips over twice.

Faces Manslaughter Trial

After the accident comes Mike's ordeal in his trial for manslaughter and a heavy lawsuit. Even harder for him to face is that the crash killed Bill, scarred Ellen's beautiful face, broke the other driver's neck, and maimed his fiancee. Jane lost a leg.

The jury deems Mike not guilty of manslaughter, but he loses the $45,000 lawsuit. Since it will take his father's savings and all the money they can both earn for years, Mike must give up his plans for college. Throughout the ordeal Tommy stands by Mike.

Jane forgives Mike, and finally he overcomes her mother's and father's bitterness. At the end, Mike, now a civilian, and Jane, now his wife, are going to his hometown to live. Enroute on the bus, they pass the scene of another fatal accident.

Chicago Talent in 61 Parts

Mike is played by Jim Hickman of New York, who has appeared on Broadway and in such television shows as *Studio One*, *Silent Service*, and *Men of Annapolis*. The Major at the beginning is played by Robert Dane, Broadway stage and network television actor. The rest of the 61 speaking parts were taken by Chicago talent.

Directed by Albert Bradish

The 35mm black and white film was skillfully directed by Albert Bradish, who has more than 25 years' experience in film production. His assistant and the editor was Jim Dricker, a 15-year veteran.

Oscar Ahbe, who did the camera work, left *Nightmare For The Bold* as his signature to 40 years of shooting. He had shot the first 35mm negative color film in the United States for an industrial user. Harry Peterson, an Atlas cameraman since 1920, created the special effects. He had shot the first commercial film using incandescent lamps.

Supervised by Major Boyko

The entire production was supervised by Major Peter Boyko, Chief Motion Picture Film Branch, Air Photographic and Charting Service, Orlando Air Force Base, in Florida.

After two years in writing, shooting began in Chicago. Location exteriors were shot in Florida.

Two sequences in the jury trial were made in the court chambers of the Village Hall, Oak Park, Ill.

Other interiors were shot on the Atlas Studios stages in Oak Park, where six large sets were required.

To insure authenticity, the emergency staff of Wesley Memorial Hospital, Chicago, did the bandages and cast for Jane in the scene where Mike visits her for the first time after the crash.

The opening was shot at an Air Force Base in Florida, using several squadrons of airmen to fill the auditorium for the reverse angle scenes.

Should Be Widely Shown

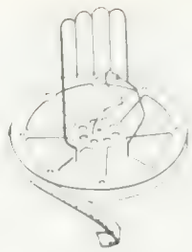
Nightmare For The Bold is appropriate for any audience of young men and women of driving age. The entertaining and dramatic safety message is, as the producer describes it, "a complete motion picture produced explicitly to save lives."



Above: *Mike (Jim Hickman) visits the fiance he has maimed in auto crash which ruined his career.*



Bedside scene *in "Nightmare for the Bold" with director Albert Bradish (beneath camera) and members of the Atlas Films' crew.*



Business Screen Previews the Sponsored Films of the Month

Copyright 1960 by
Business Screen Magazines, Inc.





A Top Value redemption clerk *must be a diplomat, since money is not acceptable . . .*



. . . and she must often display sales ability since stamps are only medium of exchange.

Keeping the Public from Shooting Santa

Instructional Slidefilms of Top Value Enterprises, Inc. Aid Floor Staffs, Executives in Public, Retail Contacts

THE ART of giving merchandise away gracefully is the subject of an instructional slidefilm just completed by Haig and Patterson, Inc., of Detroit and Dayton, Ohio. The Haig and Patterson client is Top Value Enterprises, Inc., also of Dayton, sponsors of the nationally used Top Value trading stamp program.

The film is directed to the floor staffs of the many Top Value stamp redemption stores. Running to 82 frames in color, with disc-recorded sound, it promises to be an effective teaching device. It maintains interest and even achieves a certain dramatic quality by centering action on a fictional redemption store heroine, *Helen Wells*, whose name also furnishes the title.

Helps Men on Retailer Calls

A companion film prepared for the Top Value firm is a lesson in salesmanship directed to the "account executives" who sell and service the retail accounts, who actually distribute the stamps to the savers. Having adopted the trading stamp form of sales promotion, the retailer still has to be shown how to make the most effective use of it.

Either of the slidefilms would interest merchandisers at the retail level, whether actual or only possible users of trading stamps. The maker of the films and his clients have obviously not overlooked this secondary value in preparing the scripts.

Customers' Stamp Problems

The *Helen Wells* slidefilm deals with some rather unexpected aspects of the situation. A customer with stamps to redeem would appear to need more personal attention than one with money in her handbag. For many stamp-savers, the stamps, representing a long period of accumulation, have been harder to come by than money. Moreover, there is a possibility of a problem arising over the fact that the customer has no surplus of stamps. She cannot decide to "spend" a little more than she had intended, except at the price of a delay while she increases her hoard. Occasionally, unusual redemption situations arise where a redemption store clerk is called upon for real diplomacy.

That Lamp May Be a Symbol

If the customer is pleased with what she gets for her stamps, she will become a more avid Top Value stamp saver than before. But unless she has been pleased and flattered by her reception at the redemption store, her new lamp may be an ever-present reminder and symbol of her not having received the deference and courtesy to which she feels herself entitled. In a word, the lamp will be burdened with an unfortunate set of associations rather than the good will that would be promoted by a properly handled redemption.

As Helen Sees the Customers

This heavy dose of practical psychology is prepared for by an amusing sequence which reveals Helen's normal unspoken opinions of the customers who complicate her life. Then comes the conference with the store manager in which Helen learns more of the facts of business, and particularly of the very unusual business that she is in.

Finally, Helen learns that she herself is the key figure in the Top Value organization because she alone meets the customers. To them she is Top Value.

The closing sequence contains a pretty full statement of Top Value selling points, obviously directed as much to the retailers who will use the Top Value service as to the Helens who will redeem the stamps for the customer.

Top Value's Assets Noted

Top Value, the film script proclaims, is a rapidly expanding company. More than 1/3 of the families in the United States are saving Top Value stamps.

Top Value is "staffed with the most capable men in our industry."

Top Value has "the country's leading food chains as our key accounts."

Top Value merchandise is "all nationally advertised items and all unconditionally backed by our Golden Guarantee."

Top Value distribution centers are to be found "in key market areas throughout the country."

Top Value "redemption stores are as modern and attractive as any stores---any place."

And finally, "Every day hundreds of our account executives are working their territories, selecting new accounts to join the Top Value parade."

Child Care Chat

Aimed to Help Parents Sleep

SPONSOR: Chesebrough - Pond's, Inc.

TITLE: *Cry in the Night*, 5 min., b/w, produced by Victor Kayfetz Productions, Inc.

☆ How to cope with a six-month-old juvenile delinquent who yells all night and won't let his parents sleep is the subject of this filmed discourse. It is built around a couple of parents, their infant son, whose constant middle of the night howls disturb the household, and a next-door neighbor who is, as might be conveniently expected, an understanding, pediatric nurse.

By the time the story ends, mother gets the up-to-date low-down on diaper rash and how to banish it.

Available from Victor Kayfetz Productions, New York.

Shoe Sales Maker

Goodrich Film Explains P-F

SPONSOR: The B. F. Goodrich Company

TITLE: *Playtime U. S. A.*, 15 min., color, produced by Bay State Film Productions, Inc.

☆ Goodrich, and its side-kick brand name, Hood, have a new shoe-making posture foundation—called "P-F"—that supplies a significant advance in canvas kind of inner support said to be unmatched in the footwear field.

This sales training film, which explains "P-F" and how it is incorporated in Goodrich and Hood canvas shoes, goes on to show the company's salesmen how to make the most of the "P-F" sales opportunity.

Recognizing that selling is a very personal job, the film stays away from suggesting a "canned" sales pitch, but does point out the basic elements that are being used successfully as sales-makers and account openers.

Hobby Promotion

What's New in Model Trains

SPONSOR: Hobby Industry Association of America

TITLE: *A Million Miles of Model Railroads*, 14 min., color, produced by K & S Films (Cincinnati).

☆ The story of the pastime of model railroading from its inception to today is recounted in this new film which covers recent developments in the field and shows many of the more than 100 different scale model locomotives now on the market.

Featured are close-ups and action shots of model trains operating among hosts of various kinds of replica towns and countryside, including the new accurate recreations of the old West. Some of the latest accessories are also shown in operation.

Prints of the film are available on free loan from regional libraries of Modern Talking Picture Service, Inc.

G-E Tools Up to Sell Air Conditioning

Well-Balanced Visuals in Sales Education Package Help Prepare Personnel for 1960 Spring and Summer Activity

FEATURES OF a five-part sales educational package for the General Electric Company are a 27-minute sales training motion picture in color and a stop-action slidefilm which provides for group discussion and audience questions and answers as it is shown.

The program was produced by Fred A. Niles Productions, Inc., Chicago, for General Electric, Appliance Park, Louisville, Ky., and is being used now to train sales personnel for spring and summer activity in air conditioner sales.

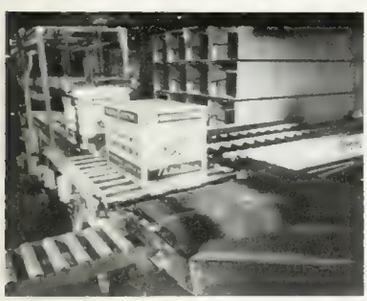
The motion picture, *Beyond the Shadow of a Doubt*, was designed for use in training meetings. It takes the viewer through the room air-conditioner factory, to show how sales features of performance and quality are built into the GE units. Motion picture star Jess Barker shares the lead credits with Chicago actor Jim Andelin.

Sequences were shot at Appliance Park, the First National Bank of Chicago, and at the Niles studios in Chicago. Gordon Weisenborn directed both the motion picture and the slidefilm and Jack Whitehead was chief cinematographer.

Also produced by Niles to make up a complete training package were large flip-charts for meeting use, smaller flip-charts for desk-top use, and guides for meeting leaders and salesmen.

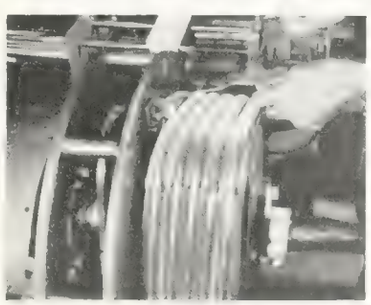
The sound slidefilm part of the package consists of a filmstrip in full color plus a banded record, entitled *Here's Your Cue*. The banded record permits a meeting leader to stop the film at several points and ask questions pertaining to the material just covered. The slidefilm runs 15 minutes.

Below: *scenes along the production lines at Appliance Park are mingled with dramatic moments in GE's sales education package by Fred Niles.*









Politz and Polly in a Lively POST Show

Motion Pictures, Slidefilms and Talent Combined to Win Media Buyer Applause for "Demonstrary" of Readership

AN ATTRACTIVE "VISUAL" has been added to this year's annual SATURDAY EVENING POST Editorial Promotion show. Always much applauded by advertising audiences as one of each year's smoothest audio-visual presentations, *Counting the Customers in the Crowd*, the POST's 1960 traveling show, now offers—"live"—the attractive presence of Polly Childs, who helps Editorial Promotion Manager Robert F. Hills unveil new Politz studies of national magazine advertising, and, in the process, unveils quite a bit of her pretty self, as well.



Polly explains Politz *in her appearance with Bob Hills on Post's current media presentation.*

It's a Fast-Moving Show

The POST presentation, now being seen in 22 major cities across the country, combines 35mm and 16mm motion pictures, slidefilms, recordings, lighting effects, Bob Hills' well-humored talk and Miss Childs in a wonderfully fast-moving, split-second timed show that the magazine calls a "demonstrary."

Several elements of the production, including wide-screen and paneled slidefilms were produced by Visualscope, Inc., which has played an important part in previous Satevepost presentations. Candid movies used early in the performance were filmed by Allen Funt. The audience breaks up at one point when the narration describes how people pick magazines for many different things, while Funt's candid film shows a character delicately probing a nostril as he reads a magazine in a railroad station waiting room.

Polly Childs moves through the "demonstrary" to add emphasis to the POST's contention that the more exposures (advertising), the better. A former "Miss Colorado" and a contender from that state in the 1956 Miss America contest, Miss Childs is now a professional actress.

Interprets Politz Study

The purpose of *Counting Customers in the Crowd* is to describe the findings of the recent Politz study, which provides for the first time an impartial evaluation of the relative effectiveness of an advertising page in the POST, in LIFE and in LOOK.

The production takes as its theme that "reach, frequency and response are today's best measure (CONTINUED ON PAGE 180)

Ad page exposure? *Well, exposure, anyway as the Post's Bob Hills explains new Politz study which compares magazine readership.*



Avco's Space Science Film for Laymen

SPONSOR: Avco Corporation.

TITLE: *Down to Earth*, 13 min., color, produced by Eastern Films.

☆ Fashioning a rocket nose cone capable of re-entry from space without burning up posed, until recently, a terrific challenge to United States Air Force and civilian space scientists. How they defied nature to solve the basic problem of heat transfer is explained in layman's language during the course of this new color cartoon.

Narration by actor John Beal and excellent animation by Hunn-Fritz-Henkin are also featured in the film which is currently available on free loan to adult and college groups, business and professional groups and senior high school classes through all offices of Modern Talking Picture Service.



Unique camera angle *on world jumping champ Buster McCalla.*

Johnson Film "Keys" 1960 Outboard Sales

Over 250 Johnson Motors' Dealers Tie In With Showings After NBC-TV Premiere of "The Greatest Show on Water"

HOW DO YOU SELL outboard motors when most of the nation's boats are in drydock and their motors stashed away for the winter?

Johnson Motors found the solution in a 17-day promotion centered around a unique film.

"Power Preview for 1960"

The 35mm film, *The Greatest Show on Water*, launched the introduction of the 1960 line of Seahorses in a national "Power Preview for 1960" promotion on an NBC-TV network show.

The film was produced by John Colburn Associates, Inc. Executive producer was Henry Ushijima. Jack Camp was the writer.

Host Bud Collyer, television master of ceremonies, narrated as world champion water skiers slashed around slalom buoys, sailed 135 feet over 6-foot ramps, and performed water ballet at Cypress Gardens, Fla.

Cameras Follow the Action

In other film action, a five-boat drill team skimmed in perfect formation across the water at 35 miles an hour, racing through narrow channels and over jutting fingers of land to climax with a five-in-line jump over a wooden ramp. Cypress Gardens' professionals skied on their bare feet, ran through whirling trick runs, and flew dangerous ski kites more than 100 feet into the air.

During the five weeks of shooting at Cypress Gardens, actors were not the only daredevils. Cameramen shot from atop platforms on speeding boats, from harnesses dangling inches above the water, under the water and on land.

For subjective shots, special cameras were rigged on a high-flying kite, on a ski at water level, and on the bow of a racing drill-team boat.

Special Film for Dealers

A special camera crew shot all action sequences in 16mm color. This footage later was supplemented with film test runs which showed the new line's performance characteristics. Then the combined footage was edited into a demonstration film for Johnson dealers.

The 16mm and 35mm films were shown at 14 dealer meetings before the public introduction. At these meetings, dealers were informed of the telecast and supplied with material for local promotions to coincide with the national promotion, which began Oct. 4.

More than 250 dealers bought 16mm projectors and copies of the demonstration film, the company said. Other dealers ordered cameras to film local demonstrations for additional sales aids.

Helps Make Boat Show Sales

The film was shown in Australia and Mexico as well as the United States. Johnson said that more than 7,000 persons saw *The Greatest Show on Water* at the New York boat show and that it resulted in direct sales from show displays of the 1960 line.

The film was so successful that Johnson has prepared a special non-theatrical version to meet requests from schools, churches, Boy Scout Troops, boating clubs, and civic organizations.



Colburn cameras close up *for climax scene of Gardens' water ballet, with former world champion Willa McGuire in center.*

Below: *executive producer Henry Ushijima (left) discusses a scene with m.c. Bud Collyer.*



Cameras atop *a Cypress Garden towboat get action scene for "Greatest Show on Water."*



no mass medium this-
Town & Country Presents An Influential Audience

SPONSOR: Town & Country Magazine

TITLE: *TC = AB,* 15 min. color, ssf, produced by Animatic Productions, Inc.

☆ Not for TOWN & COUNTRY is the mad scramble for mass circulation; no cut-rate subscriptions, no intensive news-stand merchandising, and no bargains for advertisers in search for cheap readers per dollar. What TOWN & COUNTRY has is millionaires. Just average subscribers have an income of $37,000, an $85,000 house and a good half-million dollars stashed away. These people are loaded—not only with the desire to buy, but the ability to buy—and that means sales.

A Discriminating Taste . . .

So goes a new sound slidefilm currently making the rounds of the Madison Avenues across the country. The film points up some new standards of opulence for purveyors of quality goods, shows that typical TOWN & COUNTRY readers have a discriminating taste for fine furniture, high fashion, wines and liquors by the case, travel, expensive cars and hi-fi equipment.

Specifically, the film namedrops the fact that Tiffany once sold a $50,000 table setting right out of the pages of TOWN & COUNTRY. Tobias Jewelry Co., in Beverly Hills, sold $417,000 of baubles, bangles and beads from a series of T&C ads costing only $6,500.

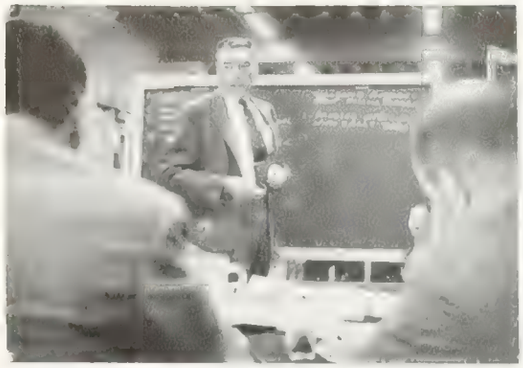
Superimposed Over Print

The film is cleverly contrived to use interesting cartoon characters over backgrounds of actual pages of the magazine, a novel and effective technique.

TOWN & COUNTRY spacemen take the film to advertisers and media buyers on Beseler Salesmate projectors, which are light-weight suitcase-style machines with sound on tape.

Pays Off in Advertising

According to Publisher T. W. Towler, the *TC = AB* (TOWN & COUNTRY Equals Ability to Buy) presentation has been very well received everywhere, encouraging more and more advertisers to realize that TOWN & COUNTRY represents the best buy by far in the quality field.



Action scene at a recent PAA sales conference . . .

PAA Alerts Its People to the Jet Age

An Important New Company Tool Is the Motivational Film "Something's Come Up"

☆ For the past eight years Pan American World Airways has been engaged in one of the most complete company-wide programs of job training-in-depth of any American industry. Strongly utilizing visual media, the program has encompassed some 20 motion pictures and 15 slidefilms as well as hundreds of other pieces of visual materials to supplement basic printed manuals covering practically all job categories (Traffic, Sales and Service) within the company.

Although many of the phases of training were plotted years ahead by Frank Howe, PAA's System Training Director, and Henry Strauss, the principal producer of PAA training materials, the development and training program has, at the same time, remained flexible—moving swiftly to meet new challenges and new business development opportunities.

Impact of Jets on Sales Operations

The coming of jet aircraft, although heralded by several years of technical training and preparation, has brought, also, a quickening pulse to sales operations. Sales management has felt the need to put more and more emphasis on a scientific analysis of its methods and practices to meet present and future demands of the jet age. It was felt that progress in equipment must be matched by progress in management techniques.

One important tool currently being used in PAA's "Management by Plan" project is a motion picture (and related materials) called *Something's Come Up* (28 min., b w, produced by Henry Strauss Productions, Inc.). This film is anything but a pat how-to-do-it catechism of management techniques. It has no black and white delineations of the "right way" and the "wrong way." Instead it probes deeply into human motivations for supervisory conduct. It shows the different situations confronted by a man drawn from the ranks and put into a supervisory position. It recognizes that this man is often not sure of himself, yet must find in himself the right attitude to fulfill his new responsibilities. No longer "one of the boys"—but a "boss"—he must walk a sometimes difficult path until he has found himself and established his position.

Something's Come Up is full of mousetraps. It encourages no formalistic acceptance of key phrases. It is not a course in supervision by the book. In fact, the typical viewer's first reaction after seeing the film is, "I wonder how it came out?" For the picture's "manager," "supervisor" and "staff" have not resolved their problems. They have faced up to them and are deeply engaged in thinking them out. The effect, so satisfactorily achieved, is to bring the audience into this process of thinking, to relate themselves to the self-evaluation of their prototypes on the screen.



The new supervisor *must find, in himself, answers to fulfill his responsibilities.*

Realism and Detail Tie in the Audience

Audience involvement of this type is, in part, the result of the film's realism and attention to detail. A more important factor, however, is the wealth of experience with management problems in general . . . and the Pan American situation in particular . . . which Strauss and Howe have amassed during their years of collaboration. This gives the film both psychological and factual validity . . . and permitted the development of training materials so closely related to supervisory problems and needs that enthusiastic, thoughtful participation in discussions and work exercises became a matter of Supervisory self-interest.

Introduced at District Sales Seminars

Something's Come Up was introduced at three-day seminars for all PAA District Sales Managers in the Overseas, U. S. Sales and Latin American divisions. It is now in full-scale use, being shown to and discussed by conference groups of supervisors in these divisions.

Study of individual supervisory responsibilities, particularly communication . . . giving orders . . . taking corrective action . . . employee interviewing . . . training . . . and others, is facilitated by special sequences extracted from the film and presented as individual problem cases.

Now Being Used in Other Departments

The film was designed for the Sales department—for reservations and inside sales supervisors principally. But the situations are so universally valid that it is now used in other departments of the company.

No longer "one of the boys" *but a "boss" he must walk a sometimes difficult new path.*



No pat answers here, *but as their problem is presented, audiences will relate to it.*



Both factual and psychological *validity of scenes help involve the film's audience.*



POST and Politz:

(CONTINUED FROM PAGE 177)

of advertising effectiveness." Impressive figures, charts, graphs and bars, as well as actual illustrations of the impact of the POST and the pulling power of its pages are dramatized.

Behind the scenes of the POST "demonstrary" are several pieces of complex machinery designed to control all elements of the production from Hills' fingertips. He is wired with push buttons which feed signals into a control mechanism activating the film and slide projectors, recorder, lights and curtains. Using a technique he started last year, Hills rattles off perfectly-timed dialogue with characters in filmed segments, and is able to pace his performance faster or slower to each audience's response.

The quickly-portable stagette used in the POST show was supplied by Wilcox-Lange, of Chicago.

The whole show, including stage, projection booth, speakers, and projection equipment is prepackaged and weighs several tons. It is transported in a tractor-trailer.

* * *

Northern Electric Film Tells Salesmen Its Blanket Assets

☆ The Northern Electric Company, Chicago appliance manufacturer, is using a new 20-minute color motion picture, *The Rest of Your Life*, to help its distributor salesmen understand key concepts on its electric blanket line.

Aimed to help the distributor's sales force to apply safety pointers and other key advantages in retailer calls, the new color film is shown in the field on continuous repeater sound projectors. Showing the full manufacturing processes at Northern Electric, the film emphasizes precautions taken in constant testing of components, assurances of consumer satisfaction and the product's safety in home use. Production was by Bob Atcher Films, Chicago.

* * *

Swayze Narrates a Celotex "Today's Homes" for TV Use

☆ John Cameron Swayze narrates *Today's Homes*, a new public-service film offered television stations by Modern Talking Picture Service, Inc., New York. This 13½-minute film presented by The Celotex Corporation focuses on the fast-growing movement toward home ownership.

Heart-Warming Picture of College Life

SPONSOR: Franklin & Marshall College

TITLE: *The Decisive Years of Franklin & Marshall College*, 20 min., color, produced by Telic, Inc., in cooperation with Franklin & Marshall College.

☆ Franklin & Marshall College, at Lancaster, Pa., was founded in 1787 and has always played an important role in the educational and cultural life of Southeastern Pennsylvania. Like many small private colleges, F&M is caught in a squeeze of rising expenses and the costly necessity of maintaining high standards commensurate with its traditions.

Recently, Franklin & Marshall has embarked on a Mid-Century Development Fund campaign which is showing excellent promise of bringing it the endowment support the college so richly deserves. A keystone of the development fund drive is this simple, heart-warming film which will eventually be seen by most of F&M's 10,000 living alumni.

Combine Existing, New Footage

Telic, Inc., which has many roots in the Lancaster area, was called upon to bring together many picture and sound elements which already existed—glee club and choir recordings, 16mm footage of commencement days, sports events and to film an address by President F. deW. Bolman, Jr., telling of the college's future plans and needs.

Sparks' Script Weaves Story

Working with all these bits and pieces, writer Will Sparks has developed a script which holds together as if it were planned for entirely new material. Combined with a smooth-flowing editing job by Elwood Siegel and Edward Boughton, the film comes alive beautifully.



Vermont Heritage

National Life's Management Is Proud of Rich Tradition

SPONSOR: National Life Insurance Company of Vermont

TITLE: *Green Mountain Legacy*, 28½ min., color, produced by Bay State Film Productions

☆ One of the legacies of Vermont is frugality. Green Mountain men just never could abide waste. Insurance men tell of such careful management of National Life that its people learn always to use both sides of a piece of scrap paper and never throw away a pencil until the lead runs out.

Green Mountain Legacy shows how the men of Vermont got that way, their accomplishments, and their way of life. In this rocky land early settlers learned, as a matter of survival, that they must do for themselves, think a job through, and do it once and do it well.

It was a simple philosophy, yet an effective one, for it inspired many men . . . a blacksmith named Davenport who invented the electric motor . . . Thaddeus Fairbanks who changed the world's precision weighing habits . . . and many more.

The film tells the story where it happened — with the rugged and beautiful scenery of Vermont as a backdrop — and never has Vermont looked better.

Green Mountain Legacy is available from national distribution centers of Association Films, Inc.

More About Business Films

☆ More news of business films, their sponsors and results in the field appears in every issue of BUSINESS SCREEN than in any other publication anywhere in the U. S. or abroad.

production personalities around the world:

His "Stage" Is America's Modern "West"

Ranches, Mines and Nature Lure Max Howe to the Dakotas

"Howdy . . . and welcome to Western South Dakota! Now, let's get the show on the road!"

THE Black Hills stockmen and Western South Dakota ranchers have given a genuine Western welcome to Max Howe . . . a modern film "Remington" of the West. He is the artist-film producer who is pioneering a new industry in Western South Dakota, even as the stockmen who welcome him, pioneered a new industry a hundred years ago.

Max Howe was lured by the Technicolor skies of Western South Dakota; the beauty of Pahasapa, the magic Black Hills; the seas of waving prairie grass; the incredible red earth, made almost crimson in certain areas by the minerals in the soil. This was truly a land that could be captured by the color camera. The man was equally intrigued by the cattle industry and the men who had made that industry great.

Specialist in Live Stock Films

Mr. Howe brought with him more than just a dream, and a desire to make films, with a specialization in Western live stock footage. He brought with him a varied and successful background as a film producer. For seven years he was chief of the film production department of Forney Industries in Ft. Collins, Colorado.

The most widely shown of his films made for Forney Industries were those made for the Home Stake Mining Company of Lead, South Dakota and those of the uranium industry, in Edgemont, South Dakota.

Since establishing the "Max Howe Film Productions" industry in Rapid City, South Dakota in August of 1959, Max Howe has produced in color and sound a 27-minute saga titled *From Grass to Cash* for the Belle Fourche Live Stock Exchange. His assignments have included pictures for Eddie's Tire and Glass, the Black Hills Power and Light Company and the Western Advertising Council.

In future films, which will be taken on the open range and on modern ranches of Western South Dakota, Max Howe plans color-sound presentations that will broaden the horizons of those who do not understand the romance, rigors, problems, and pleasures of the live stock industry. In showing the complete cycle of performance testing from calving to slaughter, from breeding to branding, Max Howe will intuitively reveal the men behind the live stock industry . . .

The Real Western "Hero"

The lean, lank, steely-eyed hero who rides the plains and prowls boom town Main Streets in 20th Century "Westerns" is a man who never was . . . who exists only on the TV screen. But behind the cloud of fictitious bravado and derringdo, hovers the dim outline of a lean, dust-eating, suntanned figure who made the cattle industry what it is today. The cattle man of 1960 is a man who is proficient, either by education, or experience, in animal husbandry. He must be a botanist, an agronomist. The tremendous investment of money in land, in equipment, in cattle also makes him a financier, with a capital investment that dwarfs most industries in South Dakota. From sheer economic necessity cattlemen have learned, then put into actual practice, the development and production of pure-bred stock, which, with a little finishing in the feed lots of Eastern South Dakota, Iowa and Illinois top the markets of the nation.

It's evident that Max Howe, the artist-film producer, has lost his heart to the melting brown eyes of the white faced Herefords, the blue-black beauty of the Angus, the aristocratic charm of the Short Horns.



Above: *study in contrast as an old Western stagecoach pulls up beside modern highway bus to set a scene for Max Howe's camera.*



. . . all the Western plains and hills are a "stage" for his films.

Below: *cattle and cameraman share wintry blasts far off the nearest highway as Max Howe shoots sequence for a livestock film.*

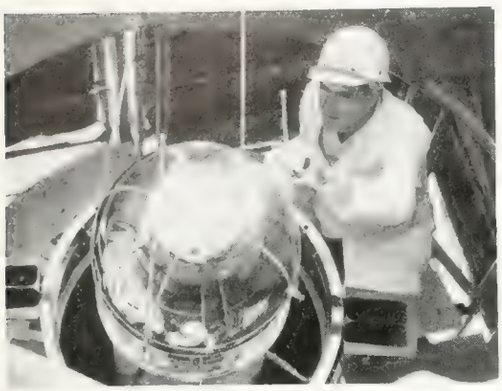


Roundup time *provides a familiar Western scene that has color, action and plenty of hard work for both cameraman and cowboys.*





BUSINESS—TELEVISION



EDUCATIONAL—SCIENTIFIC



CHURCH AUDIO-VISUALS

AUDIO-VISUALS OF DISTINCTION

NEW CONCEPTS IN EDUCATIONAL FILMS—THESE ARE SOME OF THE ENTHUSIASTIC REMARKS MADE REGARDING FILMS AND FILMSTRIPS PRODUCED BY DELTA FILM PRODUCTIONS.

COMPLETE FACILITIES FROM CREATIVE PLANNING THROUGH ALL STAGES OF PRODUCTION ARE AVAILABLE FOR YOUR NEXT AUDIO-VISUAL PRODUCT.

Delta

FILM PRODUCTIONS, INC.

7238 W. TOUHY AVE./CHICAGO 48, ILLINOIS

"Trouble in Paradise"

Institute of Life Insurance Picture Alerts Public to Inflation's Danger

☆ The Institute of Life Insurance has released this bright new film as part of its stepped-up public relations program on the dangers of inflation.

Trouble in Paradise was released in early February for public-service television showings and for use by service clubs, church groups, and other audiences.

In announcing the film, Donald Barnes, vice-president of public relations for the Institute, stressed that the objective is to call public attention to the long-range dangers of an inflationary economy. Star of the movie is the familiar "gremlin" featured in the Institute's national advertising.

Technically, the new movie is a filmograph, a form of limited animation often employed in television commercials. It was produced by Visualscope, Inc., which has been responsible for a number of presentation innovations in its work for the SATURDAY EVENING POST, Eastman Kodak, Dow Chemicals as well as other publications and well-known companies.

The light treatment of a complicated subject makes for an unusually educational and entertaining public service feature. The mysteries of inflation gradually disappear as the



audience looks in on the mythical land of "Paradise." Without meaning to, the citizens of this Utopia create inflation—and then feel the ruthless squeeze on their "parabuck" economy.

There is a happy ending—and the hope is that audiences throughout the nation take it to heart.

To achieve wide public distribution of *Trouble in Paradise*, the Institute will make available 100 16mm prints for free-loan through Association Films, Inc. Prints also will be offered for sale at a cost-recovery price of $60 each. Life insurance companies are expected to push distribution throughout the country. To supplement the film the Institute is offering a 12-page booklet summarizing main points of the message.

Original photography was accomplished with a Maurer camera on a Portman animation stand. Film stock was Eastman Ektachrome. Internegatives (7270) were prepared from the Ektachrome original to provide release prints.



Above and center: *savings habits can help offset the rising trend toward inflation in Utopia.*

Fashion Label Promotion

☆ The first of a series of semi-annual fashion films produced by the International Ladies' Garment Workers' Union as part of its Fashion Label Program is now being distributed for the free use of television, club groups, schools, colleges and industrial recreational groups.

The film, *The Fashion Picture, Spring into Summer, 1960*, shows the major style trends in all branches of feminine fashion from big name dress designers' creations to fashions in special sizes for matrons, teenagers and children.

The ILGWU's Fashion Label Program, established as a public service for the development of greater understanding of fashion and basic education in good taste in dress, is financed by the 450,000 workers in the American garment industries.

Documentary scenes of the "birth of a dress" take the garment from the conception of the idea in the designer's mind through the making and shipping, to the appearance of the dress on the eventual customer. Fashion sequences are devoted to the big influence of abstract art: color, silhouette and fabric. Spring into summer trends, such as the newly lowered waistline, the tunic dress, the longer jacket suit, the coat and dress costume, "dinner pajamas," and the slinky evening dress come in for special emphasis.

The Fashion Picture . . ., 30 min, color, was produced by Eleanor Lambert, press director of the ILGWU Fashion Program, and staged by Lester Gaba.

Distribution will be handled by Sterling-Movies U.S.A., 375 Park Avenue N. Y.

A-B-C of a Good Producer

A is for Architectonic—the art of systematizing knowledge.

B is for Background. Background enables one to remember some things and forget others.

C is for Counsel. "They that will not be counseled cannot be helped."—Franklin

STARK FILMS Since 1920
537 N. HOWARD ST.
BALTIMORE 1, MD.

Not A Big Company, but A Bright Concern



Managing director Alden Smith *shows film to Tom O'Boyle, treas., Union Tank Car.*

Showing the Way to Sales

Ad Manager's Film Carried by 40 Men

A PORTABLE 16mm sound projector with its built-in screen takes the story of Smith & Loveless, manufacturer of pumping and treatment equipment for the waste-water industry, directly to busy engineers, builders, developers, and city officials in the field.

The projector is the Cinesalesman, manufactured by the Busch Film & Equipment Company, Saginaw, Michigan. It requires no external screen and will run continuously without rewinding or rethreading the film. Resembling a portable television set, the Cinesalesman is as easy to carry as a piece of luggage.

Art Parchen, Smith & Loveless advertising manager, said that the projectors were specially built for the Lenexa, Kans., firm to permit normal projection to a wall or screen in order



Adman Parchen shows the Cinesalesman . . .

that a large audience may view the film. Smith & Loveless representatives merely interchange the lenses, inserting standard lens for the wide-angle lens; move the mirror inside the projector, and project the image through an opening in the end of the case.

The projection mechanism within the continuous projector was developed by the Calvin Company, and manufactured by Wilmar Manufacturing Company, both of Kansas City, Mo.

Forty Cinesalesman projectors are in use by Smith & Loveless representatives throughout the United States and Canada.

The film was given an award for "Exceptional Merit" in the 1959 "Ideas for Home Builders" contest. Parchen produced the film, his and the company's first industrial film.

Filming a National Shrine

New High-Speed Color Film, Massive Lighting to Capture Huge Interiors

A DOCUMENTARY COLOR FILM about the National Shrine of the Immaculate Conception in Washington, D. C., is scheduled for release throughout the world during early 1960.

The half-hour, 16mm film depicts the history, construction, and dedication of the Shrine. It was produced by Norwood Studios, Inc., Washington, for The National Council of Catholic Men.

For the ceremonies at the dedication, Norwood used Eastman's new high-speed color reversal film, type SO 260, for the first time in the area. Designed for daylight shooting, this color film carries a rating of ASA 160. Without the new film, the camera crews would have been unable to film the ceremony at sound speed, despite extraordinary and massive lighting arrangements.

Enough Light for 70 Private Homes

Shooting at 1/50, Director of Photography Glenn Johnston cut his lens to f 3.5. To make this speed possible, Norwood crews installed temporary incandescent lighting equal to the maximum requirements of 70 private homes.

More than a mile of electrical cables transmitted 425,000 watts to eleven 10,000-watt lamps, installed 35 feet in the air, and 60 PAR-64 sealed-beam master lights, boosted to 5,000 watts each.

The masters were attached to two 180-foot cables, located between the columns of the transept-nave cross, and two 60-foot cables, stretched between the great marble pillars on either side of the sanctuary.

Avoid Distraction Atop Tall Towers

Each of the 10,000- and 5,000-watt lamps was focused by electricians working atop an especially constructed 50-foot tower and two 40-foot ladders. All lighting fixtures and cables were placed so they did not distract the congregation or interfere with the ceremonies.

Since there was a lot of daylight in the Shrine, "no-color" blue filters were put on all temporary incandescent lights and daylight type color film was used. The permanent lights in the high vaulted domes of the Shrine

Below: *quality takes teamwork. Exec. producer Philip Martin, Jr. (ctr., standing) with some key members of Norwood production crew . . .*





Norwood cameraman *Raymond Pippitt sets his focus on platform facing great mosaic of Christ in center.*

were dimmed during the ceremony to make color shooting possible.

A window six by 20 feet, located 35 feet above the sanctuary, had to be masked with black paper so that light would not hit the lens of one of the Mitchells.

There were two cameras inside. Outside, two mobile camera crews recorded the crowd and procession.

Sixteen microphones spotted throughout the Shrine picked up the sound, which was carried to a mixing console in the crypt. The console is part of the permanent electronic equipment in the Shrine. Sound for the film came from one of 10 external feeders leading from the console.

Shoot in Both Monochrome and Color

The film's first 14 minutes, which depicts the history and construction of the Shrine, was shot simultaneously in black and white and color. The black and white was shown on television stations throughout the country before the dedication.

To record the ceremony, Norwood's four camera crews shot more than 5,000 feet of color film. This was edited to 16 minutes and combined with the historical prologue.

It took Norwood a month to make necessary arrangements, including running heavy special wire feeders, and a week to set and anchor the rigging.

Production for the National Conference of Catholic Men was directed by Executive Producer Martin H. Work. On his staff were Richard J. Walsh, producer; Richard Gilman, script, and Robert Gerringer, narrator. The Rt. Rev. Msgr. Thomas J. Grady, Director of the Shrine, was Consultant.

24 Men in Norwood Production Crew

For Norwood were Philip Martin, Jr., executive producer; Werner Schumann, director; Glenn Johnston, director of Photography, and Carl Fowler, film editor. In the 24-man crew were four cameramen, three soundmen, five electricians, five grips, and three assistant directors. Shrine liaison with the camera crews was provided by Fathers George Kirwin, OM, and Richard Hanley, OM.



Ah-ping and So-ha *board the sampan on their way to the junk which is to be their new home.*

They'll Win Their Way Into Your Heart

1,700 Adoptions Followed This Christian Children's Fund Appeal

WHERE ELSE will they go? Hand in hand, Ah-ping and her little brother So-ha cross the wooden foot-bridge between the mainland of Red China and the free city of Hong Kong.

And so begins *Heart of a Stranger*, a true documentary about two little Chinese orphans, wise beyond their years, but still too young to know that there is no room for them in the free world.

Filmed for the Christian Children's Fund of Richmond, Virginia, by Washington Video Productions, this picture has been awarded the CHRIS award of the Film Council of Greater Columbus for excellence of production.

Filmed in Hong Kong Area

It was shot off the coast of Red China and in the British Crown Colony, where the magical beauty of the famous harbor and the incredible poverty of the city serve as an authentic backdrop for the 27½ minute drama.

Contrary to what is expected from a fund raising film, *Heart of a Stranger* has more moments of happiness than misery. Through the eyes of Ah-ping and So-ha, Hong Kong is a glorious place, and a junk makes a wonderful home—when you are surrounded by cousins and friends.

George F. Johnston, who filmed and directed the picture, has captured the sheer joy of "belonging" in the faces of the two orphaned children as they experience the wonders of freedom—the sea . . . the fishing . . . the weaving of the nets . . .

Music Carries the Mood . . .

Enhanced by original music, composed and recorded in Hong Kong by Marlo Francisco, the film, at one point, carries for seven exciting minutes without narration. Featuring a taunting little "Ah-ping theme," the musical composition employs everything from a single flute to a 68-piece orchestra.

Unfortunately, like thousands of waifs in Hong Kong, Ah-ping and So-ha are not destined for security. One day the junk goes to sea without them and does not come back. Once more, they are bereft.

"Somehow, we must eat and sleep and let no one know we are alone and afraid," say the wandering orphans, who are forced to fight for survival along with thousands of other lost children and malcontents from Red China. And so, in the very midst of freedom, they search aimlessly for food—and shelter—and hope.

The Film's Moving Climax

In the moving climax to *Heart of a Stranger*, Ah-ping is forced to steal, and is fortunate enough to be caught. But little So-ha runs away in fright when his sister is apprehended. In one, heartbreaking moment, he is swallowed up in the midst of the teeming masses who choke the narrow, squalid streets of Hong Kong.

Ah-ping is taken from the city to Children's Gardens, one of 290 orphanages in 36 lands, sponsored by the Christian Children's Fund. Here, in modern, spacious surroundings, she meets other orphans like herself, is welcomed into a new "family," and finds out that there are people in the world who care.

But what of So-ha?

"Is there someone, somewhere, who will help me find my brother?" says Ah-ping, gazing back at the city from her airy, new home overlooking Tolo Harbor. And so the story ends, with a very short, understated appeal to "adopt" a child through the Christian Children's Fund.



Bewildered and alone, *Ah-ping and So-ha wander forlornly around the crowded city . . .*

Heart of a Stranger is memorable for its simplicity. It has been directed with an obvious knowledge of the Orient, and with the skilled experience necessary for interpreting the world from a child's point of view.

Share Credits for Film

The script, by Bill Betts, was narrated by John Rodney, with the many voices of Chinese refugees recorded in the Chinese community in Washington, D. C.

Sylvia Cummins Betts is responsible for a most creative editing job, and William N. Brooks was Associate Producer, dealing with an all chinese crew which spoke four different dialects.

Indicative of the success of this film—it has already touched the hearts of 1,700 strangers, who have each adopted an orphan in Children's Gardens in Hong Kong.

* * *

NAVA Issues 5th Edition of Audio-Visual Equipment Book

The National Audio-Visual Association has recently issued the fifth edition of its Audio-Visual Equipment Directory, listing specification data and photographs on more than 500 models of a-v equipment now on the market.

Included in the volume are 16mm motion picture projectors, slide and filmstrip machines, overhead and opaque projectors, special purpose projectors and repetitive units of various types, tape recording and repeating equipment, and record and transcription players.

The directory is priced at $4.75 per copy, or $4.25 if payment accompanies order, from National Audio-Visual Association, Fairfax, Virginia.



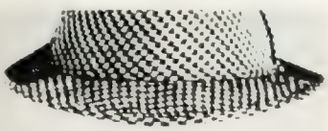
True Magazine Visualizes Its Readership

Media Men See a Spritely Tale of "Me" and 2,300,000 Readers

SPONSOR: Fawcett Publications, Inc.: TRUE Magazine

TITLE: *Me*, 10 min., color, produced by Elektra Film Productions, Inc.

☆ The most widely read man's magazine in the world? No it isn't that other one—it's TRUE. Because TRUE most successfully interests



me

Me and 2,300,000 other men with an appetite for active living.

So says the narrator of this slick new sales presentation film now going the rounds of media buyers across the country. Actually, *Me* isn't a sales film at all, makes no direct pitch, and is Truely an impression of the magazine's contents delivered in a staccato pictorial style using editorial material from the magazine's pages in a visual squeeze technique.

Me seeks to encourage a re-evaluation of TRUE, to show that the quality of its editorial material has grown with the size and quality of its readership. Readership is "a regular-guy type who likes sports."

"But, seriously," *Me* says, "Don't take me seriously." And the viewer won't. He'll be enjoying the spritely dancing movements of camera and subject, timed to music, as the film cuts from Barnaby Conrad's bullfight pieces to works of such other contributors as General Douglas MacArthur, C. S. Forester, or Frank Lloyd Wright. And he'll probably understand the character of TRUE a good deal better.

* * *

Guide to Production Services

☆ Where to find the best in laboratory, sound recording, music and other essential production services will be featured in the May 15th issue of BUSINESS SCREEN. Complete details on world-wide sources will be provided in this feature.

film graphics inc.

INDUSTRIAL FILMS

television graphics inc.

TELEVISION COMMERCIALS

369 LEXINGTON, N.Y.C. / MURRAY HILL 6-5255

The BUYERS Look to the BIG Pages of BUSINESS SCREEN

SELECTROVISION is SELECTROSLIDE

READY FOR ACTION—ANYWHERE

Combines Sight and Sound for Scientific Selling



The very versatile SELECTROSLIDE automatic slide-projector "Merit Award Winner" at the Brussels Worlds Fair NOW housed in attractive, self-contained, mobile folding cabinet gives

DESIGNERS OF DISPLAYS and EXHIBITORS

exactly what they need and want.

Shown is SELECTROSLIDE projector with 3" lens, 16" x 24" plastic non-reflecting screen, in cabinet with washable brown and tan fabric covering entire cabinet area, (folds down to 9" x 56" x 30").

Provision is made for sound (Twin HI-FI speakers). Tape recorder may be housed in cabinet base below SELECTROVISION. The unit is available with back (if displayed in center of room) providing filtered ventilation, ducted exhaust system.

Without cabinet-base or table SELECTROVISION is ideal for Reception Room or store window. Standing on table (as shown) or cabinet-base (to house tape recorder) brings unit to eye-level. SELECTROVISION is most useful for Convention Halls and In-store Exhibits.

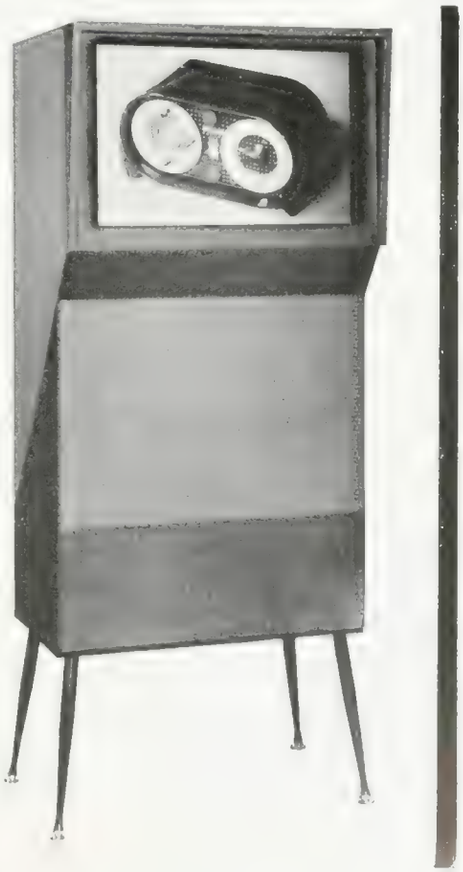
OUR ENGINEERING DEPARTMENT IS EAGER TO ASSIST IN WORKING OUT TECHNICAL DETAILS FOR SPECIAL APPLICATIONS OR CUSTOM INSTALLATIONS.

Write for complete information and literature.

spindler & saupp e

Established 1924

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THE BUSINESS SCREEN EXECUTIVE

Staff Appointments of the Producers and Film Laboratories



Frank A. Seaver

Jam Handy Appoints Seaver Programmed Accts. Supervisor

☆ Appointment of Frank A. Seaver as Programmed Accounts Supervisor has been announced by The Jam Handy Organization. Formerly associated with the Organization for many years in both Detroit and New York, he is a veteran with some 20 years' experience in the development of communications programs. Special knowledge in the fields of marketing, merchandising and sales training application to visual communication is Seaver's forte.

A graduate of Phillips Exeter and Yale University, he will reside in Grosse Pointe, Michigan.

* * *

Visualscope, Inc., Names Three to Top Executive Positions

Three new executive appointments have been announced by Robert G. Taylor, president of Visualscope, Inc., New York.

Manny Rey, a vice-president, and one of the founders of the company in 1954 with Mr. Taylor, has been appointed executive vice-president. He continues to be responsible for art direction.

Edward Rasch, sales manager, has been named vice-president. He had been eastern manager for the 16mm film division of Walt Disney Productions prior to joining Visualscope last July.

Marvin Green succeeds Rasch as sales manager, moving up from the position of sales promotion manager.

* * *

Lukas Adds Radio Personalities

☆ Two former radio personalities have joined the staff of Lukas Film Productions, Inc., Chicago, as sales representatives, according to Ernest Lukas. Curley Bradley, former star of the "Tom Mix" radio serial, and Jack Bivens, formerly of "Sky King" and "Captain Midnight," were engaged in January. ☆

J. J. Kowalak a Vice-President at Movielab Film Laboratories

☆ Saul Jeffee, president of Movielab Film Laboratories, Inc., has announced the election of John J. Kowalak to the office of vice-president of Movielab Color Corporation, a subsidiary of Movielab Film Laboratories, Inc.

Mr. Kowalak, who has been in the industry since 1946, was formerly associated with Ansco. In January of 1957 he joined Movielab as Color Consultant in charge of chemistry and color processing. He is an associate member of the American Society of Cinematographers and member of the Lab Practices Committee of the Society of Motion Picture and Television Engineers.

* * *

McCahon Directs for Lawrence

☆ Bob McCahon has been named a staff director of television commercials by Robert Lawrence Productions, New York.

Mr. McCahon has directed hundreds of filmed television commercials during the past seven years, most recently with Filmways. He has also served as staff director for New York television stations WABC-TV and WPIX; and as director of *The First 99*, a Louis deRochemont film for Seagram.



Harry Lange . . . to Niles

Harry Lange Returns to Field; Joins Fred Niles Productions

☆ Harry Lange has joined the staff of Fred A. Niles Productions, Inc., as Executive Producer, according to Fred Niles, president of the Chicago-Hollywood operation. Lange, whose standards of "Quality Control" in film-making have netted him a multitude of prize-winning films, has earned recognition as a creative and versatile film producer.

A production veteran of 30 years, he was formerly with McCann-Erickson in Chicago, as producer in charge of filmed television commercials. Prior to his association with McCann-Erickson, Lange was executive vice-president and general manager of the Kling Film Enterprises and Chicago manager for Sarra Inc.

* * *

Newton a V.P. for Bill Sturm

☆ Bill Sturm Studios, New York, has appointed Nicholas D. Newton as vice-president and director of sales. He fills the position formerly held by Albert D. Hecht who has resigned.

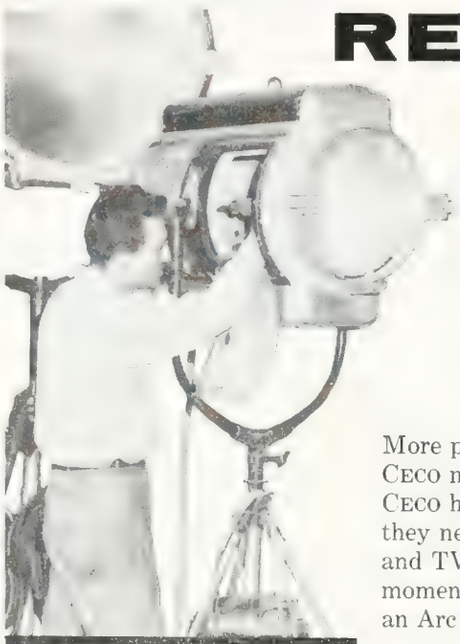
Other appointments include those of Don McCormick as general manager; Orestes Calpini, creative director; Don Hershey, director of live action and Jacques Dufour, head designer.

The studio has also acquired an additional floor of space at 49 West 45th Street which is equipped for live action and stop motion work.

* * *

Scarborough Named Regional Manager for Bell & Howell

☆ Andrew G. Scarborough, Jr., has been appointed regional manager, audio-visual sales, for Bell & Howell's northeast territory, which includes New York, Pennsylvania, Virginia, West Virginia, and the New England states.



RENTALS

Lights

Cameras

Accessories

More professionals deal with CECO more often! Why? Because CECO has anything and everything they need for Motion Picture and TV Production ready on a moment's notice. Everything from an Arc to a midget spot.

And remember, you boys who are "headin' South", CECO'S Florida office is fully prepared to handle your every equipment rental requirement.

Branch:

CAMERA EQUIPMENT CO., INC. OF FLORIDA
1335 East 10th Avenue • Hialeah, Florida

Lighting: Arcs—Incandescents—Spots—Floods—Dimmers—Reflectors—All Lighting Accessories

Cameras: 16mm & 35mm—Sound (Single or Double System)—Silent—Hi-Speed

Lenses: Wide angle—Zoom—Telephoto—Anamorphic

Sound Equipment: Magnetic—Optical—Mikes—Booms

Grip Equipment: Parallels—Goboes—Other Grip accessories

Dollies: Crab—Western—Portable Panoram—Cranes

Generators: Portable—Truck Mounted

Editing Equipment: Moviolas—Viewers—Splicers—Rewinders

Projection Equipment: 16mm & 35mm—Sound & Silent—Slide—Continuous

Television: Closed Circuit TV

O'hare Camera Car:

CECO—Trademark of Camera Equipment CO.

SALES · SERVICE · RENTALS

FRANK C. ZUCKER
CAMERA EQUIPMENT CO., INC.

Department S-65, 315 West 43rd Street, New York 36, New York • JUdson 6-1420

Gentlemen:

Please rush me your FREE complete catalogue of Rental Equipment.

Name_____

Firm _____

Street_____

City _____ Zone____ State____

Reid Ray Names Clyde Krebs to Head Midwest Sales Office

☆ Clyde L. Krebs, formerly associated with Galbreath Picture Productions as Chicago sales chief, has been named vice-president in charge of mid-western sales for Reid H. Ray Film Industries, St. Paul, Minn.

In his new post, Mr. Krebs succeeds Frank Balkin, recently retired after 42 years of service in the commercial film industry. Prior to his Galbreath affiliation, the new Chicago sales V.P. for Reid Ray was a Chicago sales executive at Sarra, Inc. studio and was a regional area manager for Capital Airlines. Krebs' business career also includes service as publicity director for the Monument Builders of America and he has lectured on salesmanship at Northwestern University, his alma mater, and at the Illinois Institute of Technology. He is a member of the National Sales Executives club.



Clyde L. Krebs . . . heads the Chicago office of Reid H. Ray

* * *

Manheimer to Midwest Sales for Bill Sturm Studios

☆ Bill Sturm Studios, Inc., has appointed Arthur L. Manheimer as Midwestern sales representative. He will open offices at 1325 South Wabash Avenue, Chicago.



Jack Lemmon . . . sales v.p.

Jack Lemmon Heads Sales at Wondsel, Carlisle, Dunphy

☆ Jack Lemmon has been appointed vice-president in charge of sales for Wondsel, Carlisle & Dunphy, Inc., New York.

Mr. Lemmon, with a strong background of sales and sales training experience, has recently been Eastern TV manager of Wilding, Inc., and previously with ATV Productions, Inc.

* * *

Music Makers Names Pell a Sales Account Executive

☆ Robert Pell has been appointed an account executive in the sales department of Music Makers, Inc., New York.

Mr. Pell will service producers of industrial films as well as advertising agencies. He will alternate his operation between New York and other cities currently on MM's client list.

Bob Pell was formerly sales manager of Precision Film Laboratories and held a similar post with Color Service, Inc. Prior to that he was in the sales department of Samuel Goldwyn Productions and United Artists Pictures.

Halpern to Transfilm-Caravel

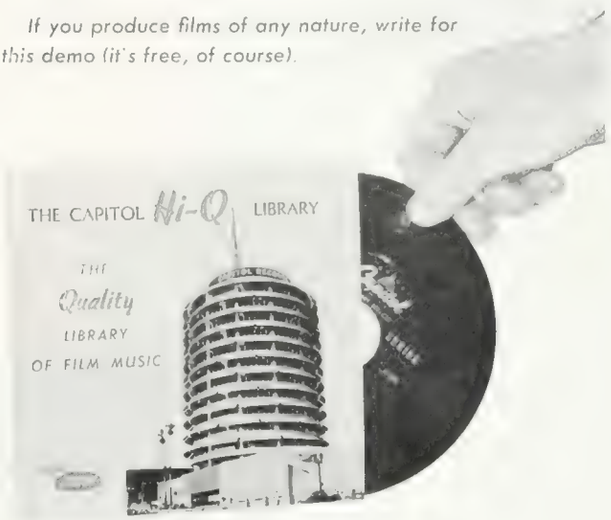
☆ John M. Halpern has joined Transfilm-Caravel, Inc., as director of special projects.

THIS FREE DEMONSTRATION DISC

can be the beginning of a better soundtrack for your film. More and more producers are turning to Hi-Q for the answer to their musical needs, for Hi-Q represents the finest library of background music available . . . licensed for all film media . . . contained on tapes and corresponding reference discs.

A complete package that can be expanded to your specifications.

If you produce films of any nature, write for this demo (it's free, of course).



Capitol Library Services

Hollywood & Vine • Hollywood 28, California



B G Library

MOOD and TITLE MUSIC

B G Library

For Every Type of Production

EITHER ON A "PER SELECTION" OR "UNLIMITED USE" BASIS

For Full Details Write, Wire or Phone

AUDIO-MASTER Corp., 17 EAST 45th ST., N. Y. 17, N. Y.



Above and below: *scenes in the new Wirthmore Feeds' picture.*

Farm and Science

"A New Day in Agriculture" as Science Aids the Farmer

☆ *A New Day in Agriculture*, produced for Wirthmore Feeds, Inc., by Dekko Films, Inc., Boston, is a 16mm, sound and color featurette dramatizing the growth in farm production brought about by scientific innovations.

In documentary style, using actual farmers, stockmen, and lab people as "actors," the film illustrates how science helps the farmer to cope with a rapidly increasing population demand.

Methods demonstrated show how experimental farms and laboratories work toward greater production of milk, eggs, and meats. The entire production of batches of feed is followed through testing and production to final delivery.

Applications to farm problems of such techniques as micro-biology, chemistry, nutrition studies, and field testing methods, are shown in actual practice. The close liaison between manufacturers, researchers, farm groups and agricultural colleges, is presented dramatically.

A New Day in Agriculture was filmed on location at farms in Maine, New Hampshire, and Massachusetts, at the University of New Hampshire, in the Wirthmore labs, and at the Wirthmore experimental farm at Berkeley, Mass.



Picture of Quality in Art Materials

Manufacturer Shows Skill Used in "Brush & Color Making"

SPONSOR: M. Grumbacher, Inc.
TITLE: *Brush and Color Making*, 11 min., color, produced by Haverland Film Productions.

☆ This film illustrates the skills and complexities of brush and color making as performed by the leading manufacturer of artist's materials.

Artist's brushes, one of man's oldest implements, are deceptively simple in appearance, yet requiring a great deal of care and skill in the making. As seen in the film, red sable fur is carefully processed, sheared, tipped and tied before binding—a complicated process. Each brush is carefully inspected before shipment.

Water and oil colors require many steps of mixing and grinding under careful and chemical controls. Meticulous care was necessary to match color accuracy in the film with the actual paint colors for a very color-conscious sponsor. The picture succeeds admirably in this respect.

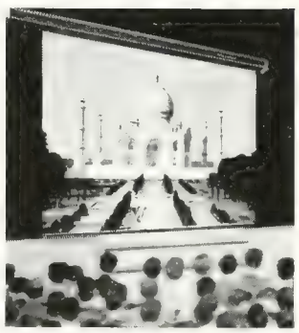
Brush and Color Making is one of a series of four films produced by Haverland Film Productions for M. Grumbacher. It was produced by Laszlo Haverland, directed by Dan Daniels and photographed by Arpad Makay. It is available from the Bureau of Communications Research, 267 West 25th Street, New York

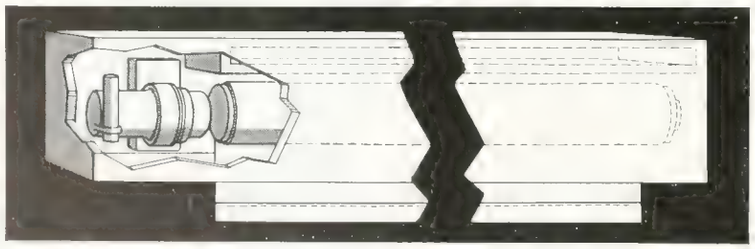
Audio Visual Bulletin
DA-LITE SCREEN COMPANY

IN THE INTEREST OF INDUSTRIAL AV PROFESSIONALS

FINAL SUCCESS OF FILMED PRESENTATION DEPENDS ON QUALITY OF PROJECTION SCREEN

Good filming, careful projection—yet the picture lacks clarity and colors are weak! This is a case of projecting on an improper surface. Da-Lite engineers have developed a screen surface that protects the audio-visual professional from such a problem. The famous White Magic glass-beaded surface is unequalled in quality. This screen gives outstanding clarity of picture; faithful reproduction of color. You'll find that you can seat your audience over a wider area with this new surface, too. For complete details on types of screen surfaces available and their proper application, write Engineering Department, Da-Lite Screen Company, Inc.





NEW! ELECTRICALLY-OPERATED SCREEN IDEAL FOR INSTALLATION IN AUDITORIUMS

The exclusive Da-Lite Electrol, is electrically-operated . . . disappears completely when not in use, reappears in seconds at touch of control button.

Developed for use in schools, churches and industry—this new screen may be installed in a concealed position—or mounted on wall and finished to match! Write for technical bulletin with complete details on this outstanding product.

Serving The Audio-Visual Field For Over Half A Century

Audio Visual PROBLEM?

WRITE TODAY! We'll be glad to help you find the answer to your audio-visual problem.

Da-Lite®
SCREEN COMPANY, INC., WARSAW, INDIANA

A Garden Is Born

Swamp was Transformed Into the Sterling Forest Gardens

SPONSOR: Sterling Forest Gardens
TITLE: *Sterling Forest Gardens—The Swamp Transformed*, 20 min., color, produced by Tomlin Film Productions.

☆ This film details the many engineering and horticultural problems faced by the developers of Sterling Forest Gardens, which will open this spring in Sterling Forest, Tuxedo, N. Y., about 35 miles north of New York City.

Originally a 125-acre desolate swamp covered by five to ten feet of water, the site is now a beautiful garden of landscaped terraces, lakes and beds containing a million and a half Dutch bulbs which will blossom this spring.

The picture shows the planting of the first Dutch bulb in the Gardens by Princess Beatrix of the Netherlands. Gardeners and landscape engineers are shown draining and regrading the Gardens to prevent damage from the heavy rains which sweep down from the Ramapo Mountains nearby.

Dutch horticultural experts are shown planting tulip, hyacinth and daffodil bulbs as they teach American gardeners the traditional spring bulb skills of Holland.

Sterling Forest Gardens—The Swamp Transformed is available on free loan from Films of the Nations, Inc., 62 W. 45th St. N.Y.

Cash Register Tips

-for Self-Service Retailers

☆ First film of a series designed for training personnel in self-service stores has been released by Variety Store Merchandiser, publication in the retail variety field.

The 35mm sound-color filmstrip, called *Cash Registering for Quick Service*, covers advantages of quick service, tax collection procedures, operation of electric cash register keyboards, detection of counterfeit money and other interesting topics.

Use of the film helps to build customer goodwill, simplify training, standardize instruction, reduce losses and personnel turnover, the publication said.

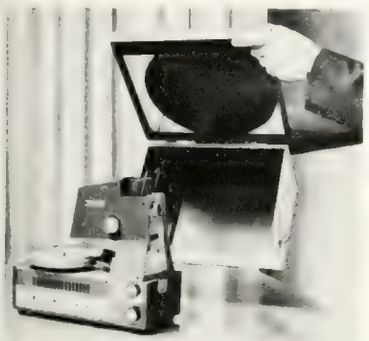
It is available through Merchandiser Film Productions, 419 Fourth Ave., New York 16, N.Y.

New 10½-lb. Sound Slidefilm Projector

Latest in DuKane Corporation Line is the Compact "Mite-E-Lite"

☆ Packing a filmstrip projector and a two-speed high-fidelity phonograph into a mere 10½ lbs., the world's lightest and most compact sound slidefilm projector is claimed by DuKane Corporation, St. Charles, Illinois. The new sales and training aid is appropriately named the "Mite-E-Lite."

Packaged in a two-tone luggage style carrying case which measures just 13¼" x 13½" x 7⅜", the Mite-E-Lite can be set up and



Carrying case lid *becomes a shadbox screen on the Mite-E-Lite.*

in action, showing projected pictures and recorded sound in a matter of seconds.

For showings before a single person or a small group, the inside lid of the carrying case becomes a shadow-box screen for displaying color or black-and-white pictures even under full room illumination. The optical system will easily fill a conventional screen for use with larger groups.

A newly-developed short focal length lens projects a large, brilliant picture at close range, making the Mite-E-Lite most useful for desk-top showings without need for moving or re-arranging furniture. A 12-foot cord plugs into any 110 volt AC socket.

The carrying case not only contains its own screen, but also provides storage space for as many as four complete audio-visual presentations, with film cannisters and records held firmly in place.

The exclusive DuKane "Redi-Wind" film transport system automatically rewinds the filmstrip, ready for the next showing. Film never hangs loose or touches the floor, and the automatic re-winding keeps it free of fingerprints, scratches, dirt, or dust.

Another DuKane exclusive is the locking elevation control knob, which rigidly holds the projector head at the proper angle for showing, without makeshift blocking.



Personal presentations *made easy with new lightweight equipment.*

Non-marking soft rubber feet protect desks and furniture.

A matched speaker-amplifier combination produces top voice fidelity from 7", 10", or 12" records at 33⅓ or 45 rpm. One knob controls projection lamp, phono-motor, amplifier, and sound level.

Priced at only $104.50 complete, the Mite-E-Lite is the newest of DuKane's complete line of sound slidefilm projectors, used by business, industry, and education for effective audio-visual dramatizing of sales messages and training materials. The Mite-E-Lite is DuKane's model number 14A395. Sound amplifier is 2 watts; projection lamp is 150 watts. Available from film producers and DuKane audio-visual dealers.



In **NEW ENGLAND,** whether you are "pinching pennies" or "shooting the works", get in touch with

DEKKO FILMS, INC.

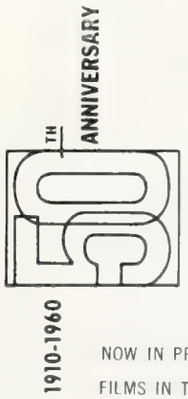
We have the unique ability to custom tailor a film to your requirements.

The studios and facilities are available to anyone, but it is the **CREATIVE** approach to client problems that sets us apart from other film makers.

We believe that problems and limitations are not a deterrent but a stimulus to creative minds.

DEKKO FILMS, INC., BOSTON, MASS.
126 DARTMOUTH ST., KEnmore 6-2511

Looking for the BEST in Audio-Visual Products and Services?
You'll Find It in the Advertising Pages of BUSINESS SCREEN



NOW IN PRODUCTION:
FILMS IN THESE CATEGORIES
Aeronautical Instruction
Agriculture
Building Materials
Co-Operative Associations
Education
Electronics
Medicine
Petroleum Products
Pharmaceutical Supplies
Sales Promotion
Space Vehicles
Weapon Systems

at 50, we're too busy looking ahead to look back . . . .

REID H. RAY FILM INDUSTRIES
ST. PAUL • CHICAGO • WASHINGTON • KANSAS CITY

LIFE and Salesmate Shared Builders' Award

A CO-OPERATIVE program for the production of semi-customized sound slidefilms for home builders using products advertised in LIFE Magazine has been awarded a citation for "Exceptional Merit" at the National Association of Homebuilders convention in Chicago.

A Home Selling Package

The winning merchandising idea offers to individual builders a selling package consisting of a Beseler Salesmate automatic sound slidefilm projector and a customized slidefilm for point-of-sales use.

LIFE, in cooperation with a New York film producer, produced a "variable" slidefilm whose format makes customizing for local dealers practical. Script and storyboard are maintained, with the sound being altered where necessary. The individual builder furnishes transparencies of the construction of one of his model homes from raw land through various stages of construction to completion of the home. These shots are then worked into the standard film.

Basis for First Award

The award certificate calls the film and projector package "an excellent home merchandising tool. Can be used effectively to sell prospects through personal contact and as a sales training aid."

* * *

D. L. Miller Represents U.S. at Screen Ad Film Festival

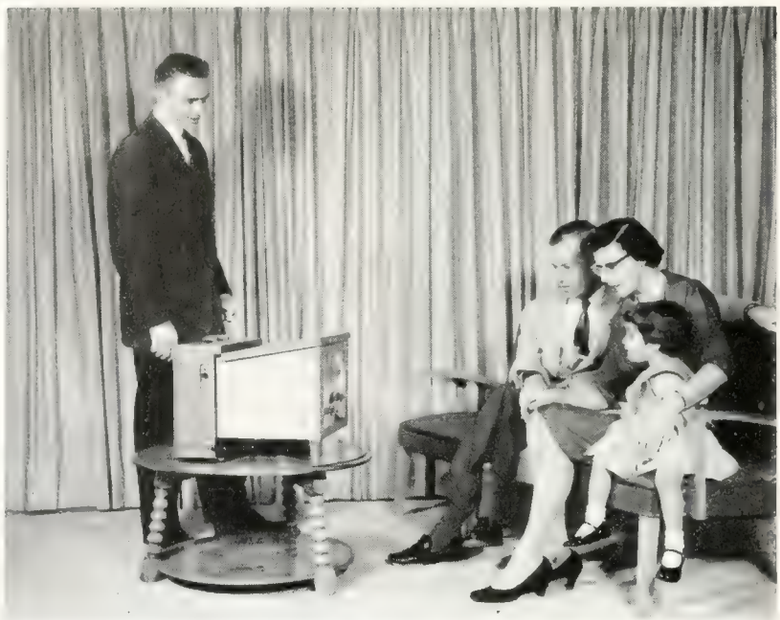
☆ Donald L. Miller, Film, TV and Radio Production Supervisor for Campbell-Ewald Company, Detroit, Michigan, is the U. S. delegate and judge at the 7th International Advertising Film Festival to be held June 13-17 at the Lido, Venice, Italy under joint sponsorship of International Screen advertising Services and the International Screen Publicity Association.

Miller who joined Campbell-Ewald in 1955, will serve on the judging panel for theatre screen commercials along with representatives from many European nations including Great Britain, France, Italy, Spain, Denmark, Germany and Belgium.

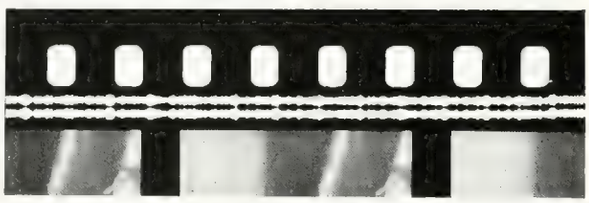
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Untermeyer to Transfilm, N.Y. As an Associate Producer

☆ Laurence S. Untermeyer, former producer, director and writer at the National Broadcasting Company, has been appointed an associate producer of Transfilm-Wylde, New York animation firm.



The winning home demonstration program *offered by LIFE Magazine for home builders' use featured the self-contained, automatic tape-sound projection equipment provided by Beseler's Salesmate.*



COMMUNICATING IDEAS . . . YOUR IDEAS TO OTHERS is the key to the successful solution of problems in Sales - Training - Public Relations - Advertising.

tools for communication

Motion Pictures - Filmographs - Filmstrips - Slide Films - all with sound - are the most effective TOOLS OF COMMUNICATION. By completely capturing both visual and aural attention you can communicate your ideas to others with the greatest impact and thoroughness.

And now like other industrial tools, TOOLS FOR COMMUNICATION can be produced to YOUR specifications without capital investment, and made available to you on a long term lease basis.

For further details about this new rental plan, communicate with

FGF FARRELL AND GAGE FILMS • INC.

213 EAST 38th STREET NEW YORK 16, N. Y.

Armed Forces' Film Catalog Supplement Is Now Available

☆ A supplement to the Armed Forces Film Catalog of October 1957 has now been released by the Audio-Visual Division, Office of the Assistant Secretary of Defense. The new supplement, which adds more than 140 film titles to the basic catalog, contains a complete list of regional sources from which armed forces films may be obtained. There is an additional listing of films in the 1957 catalog which are now considered obsolete.

Available to the public and, in most cases, for television showing, recent Army, Navy, Marine, Air Force, and Armed Forces I&E films are listed alphabetically according to the branch which sponsored them. Features range from short recruiting spots to full-length documentaries, from three-minute spots to hour-long instructional films.

Many of the new films are of an historical nature, taking their places in the armed forces' program to fill a general educational need for filmed historical topics. Others depict the very latest developments in fire-power, specialized military skills, rocketry and missile experimentation, survival under conditions of stress, etc.

Write "Office of the Asst. Secty. of Defense (Public Affairs), Audio-Visual Division, Room 2E-789, The Pentagon, Wash., D.C.

* * *

3 Films on Meat Selection Available to Women's Groups

☆ Three motion pictures designed to acquaint women shoppers with the variety and nutritive value of the less expensive cuts of meat are now available for free showings to schools and colleges, home economics classes and women's groups.

Our Mrs. Fix-It (14 min., color) illustrates various phases of selecting, preparing, cooking, serving and carving the less expensive cuts of meat.

The Right Track (15 min., color) shows a wise homemaker getting factual advice from the family doctor on how the proteins, calories, minerals and vitamins in meat can help build and maintain her family's health.

It's Lamb Time (14 min., color) demonstrates time, money and work-saving methods of building meals around lamb.

Arrangements for screenings may be made through the distributor, United World Films, Inc.

NATIONAL BUSINESS FILM DISTRIBUTORS

★ This basic source list includes most of the principal national distributors of business-sponsored motion pictures for convenient reference use by Production Review readers:

*

ASSOCIATION FILMS, INC.

Headquarters Office:
347 Madison Ave., New York 17, N.Y.
Phone: MUrray Hill 5-2242

J. R. Bingham, *President*
A. L. Fredrick, *Executive Vice-President and Treasurer*
Reg. S. Evans, *Vice-President, Sales*
Robert Finehout, *Vice-President, Sales Promotion and Television*
Robert Mitchell, *Vice-President, Branch Operations*
Robert Bucher, *Vice-President, Sales*

REGIONAL FILM DISTRIBUTION: *for the Eastern Area,* Broad at Elm, Ridgefield, N. J. Phone: WHitney 3-8200. E. H. Johnson, *Manager and Sales Repr. For the Midwestern Area:* 561 Hillgrove Avenue, La Grange, Ill. Phone: FLeetwood 4-0576. M. G. Wieland, *Manager and Sales Repr. For the Western Area:* 799 Stevenson St., San Francisco 3, Calif. Phone: UNderhill 1-5305. W. O. Siler, *Manager and Sales Repr. For the Southwestern Area:* 1108 Jackson St., Dallas 2, Texas. Phone: RIverside 2-3144. Carl Stahl, *Manager and Sales Repr.*

BACKGROUND: Founded in 1911 (as "The YMCA Motion Picture Bureau," a division of the International Committee of the YMCA's), Association Films was the first sponsored film distributor in America. In 1949, the company was incorporated as an independent national distribution service.

SERVICES: promotion, publicity; booking, shipping, storage and inspection of prints (electronically); film programming (community and school groups); film programming (TV stations). Furnishes monthly reports on print activity and audiences (IBM tabulated); advance booking notices to sponsors; correspondence and confirmations (to users); merchandising of teaching aids and other film-related materials; and print servicing (physical handling of professional, sales and TV prints).

OPERATION: prints and bookings are serviced from four regional film distribution centers, wholly owned by Association Films.

*

THE JAM HANDY ORGANIZATION, INC.

2821 E. Grand Blvd., Detroit 11, Mich.
Phone: TRinity 5-2450

Betty Waters, *in charge, Distribution Services.*

SERVICES: Currently distributing theatrically throughout the U.S.A. with several decades of active experience in this field. Special services include physical handling of sponsored films for self-equipped audiences; major convention projection service in all principal cities.
See page 129, for complete listing of corporate background, and recent client experience.

*

INSTITUTE OF VISUAL COMMUNICATION, INC.

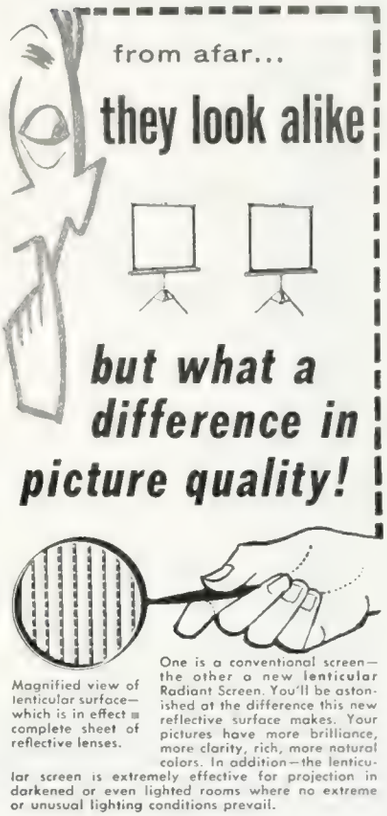
40 East 49th St., New York 17, N.Y.
Phone: ELdorado 5-1443

Vincent J. Capuzzi, *Distribution Mgr.*

SERVICES: A pioneer distributor of sponsored and educational motion pictures, etc. to self-equipped audiences, television stations, etc. For complete details on corporate background, staff and facilities see page 107, this issue.

(LISTINGS ARE CONTINUED ON PAGE 198)





RADIANT'S *new lenticular screens*

for lighted or darkened rooms



Available in Wall Roll-up Screen (Model WEDO) with exclusive STRETCH-BAR that provides an instant flat, taut surface. When not in use the lenticular screen can be rolled up. Washable, fungus and flameproof. In sizes 40" x 40" and 50" x 50".

Also available—lenticular portable TRIPOD Screens—in choice of two lenticular surfaces—Uniglow and Optiglow.

Screens for every A.V. need

Every type of surface—wall, ceiling and tripod models—automatic electric—every size—are in the new Radiant Screen line—the world's most complete line of screens.

SEND FOR FREE BOOK on the new Radiant lenticular screens—and brochure listing complete Radiant line, as well as your nearest Franchise Dealer.

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Film Takes Fur Ranchers to Market

Famed Hudson's Bay Company Shows Manhattan Auction Sales

"Thirty-five and one-half. Up! Thirty-six. Up! Thirty-six and one-half. Up! Thirty-seven. Up!"

THIS CHANT of the auctioneer at the famed Hudson's Bay Company in the heart of the fur district in New York City now sounds out across the world by means of a color and sound motion picture made by the Company.

The audience is primarily ranchers in the United States and Canada. By means of this movie ranchers are transported to mid-Manhattan to witness the Hudson's Bay auctioneer at his job selling hundreds of thousands of mink, Persian lamb, beaver, chinchilla and other fabulous fur pelts.

In the shape of coats, stoles, jackets, and trimmings for suits and dresses, the viewers' furs will grace the wardrobes of fashionable women the world over.

6,000 Ranchers Supply Furs

Of prime importance to the Hudson's Bay Company is the army of approximately 6,000 small and large mink ranchers dispersed throughout the northern tier of the continent. Each year they send the firm millions of pelts for sale at its 15 or more auctions in New York. Yet, in a business peculiarly marked by the closeness of personal relations among ranchers, dealers and manufacturers, few ranchers ever come to New York, fewer still have ever attended a Hudson's Bay Company auction or seen what becomes of their pelts after they leave the ranch.

Recently, the firm took a big step toward shrinking the miles that separate its 30th Street New York offices from the ranches and farms which produce a major portion of the world's mink supply. Taking its cue from the entertainment world, Hudson's Bay Company made a 20-minute color film called *John Dolin Comes East*. It shows what a typical rancher might see if he spent a day at the firm during the height of the mink selling season.

"Film Has Amortized Itself"

Viewed by over 4,000 ranchers to date, the film is credited by Hudson's Bay Company president, Barry G. Coward, with being a persuasive public relations spokesman for the company. R. B. Birge, Hudson's Bay secretary who saw the film through from promise to pay-off, states, "The film has amortized itself in goodwill alone in well under a year's use."

What prompted the Hudson's Bay Company to turn to film as the answer to one of its most pressing public relations problems? Its reasons provide a blueprint for other companies whose special requirements dictate the use of an unusual, though highly effective promotion device.

Chartered in 1670 by King Charles II of England, the Hudson's Bay Company was founded to turn a profit from the new and growing fur trade with the Indians and white trappers of North America. The company established its first outposts deep in the wilderness. In many areas, the outpost was the trapper's only contact with civilization. Traditionally, the firm has maintained close, personal contact with fur producers. Indeed, in areas around James Bay in Canada, the Company still trades as it did three centuries ago, although today this business represents a small portion of its total revenue.

Mink at the End of Rainbow

The fur industry has had its ups and downs in past years, but perhaps the most significant change in recent times occurred between 1945 and 1947. In one of those major flip-flops for which the fashion industry is noted, long-haired furs suddenly became a drug on the market, while short-haired furs, principally mink, became the darling of the trade.

One reason for this was that ranchers and geneticists had succeeded in producing mink in a rainbow-like profusion of colors and shades to suit the most princely tastes. Almost a hundred mutations with such exotic names as "Autumn Haze," "Desert Gold," "Diadem," "Tourmaline," and "Jasmine" are being sold to fur manufacturers, dealers, and brokers at a typical Hudson's Bay company auction.

As a result of the boom in mink, thousands of ranchers, farmers, and just plain folks climbed aboard the bandwagon and began producing pelts in record numbers. In Wisconsin, for instance, mink raising vaulted from practically nowhere to its present position as the second largest farm industry in the state.

What Ranchers Didn't Know

As a major fur auction house, Hudson's Bay Company suddenly found itself with a huge number of potential producer-customers, few of whom had first-hand knowledge of the valuable service the company offered. More important, other auction houses as well as dealers and manufacturers were competing with Hudson's Bay for the rancher's output.

Top management knew that only one in ten ranchers was ever likely to see a Hudson's Bay auction, or the careful way in which their furs were graded, stored, and sold. For this reason, the company decided to take its facilities on film to the ranchers and let them see for themselves.

Why They Chose Color Film

Hudson's Bay Company chose color film as their medium of communication for these reasons:

*It provided a means of presenting its story to large groups at one time. At these meetings discussion could be more easily stimulated and led by the Hudson's Bay solicitor who introduced the film.

*The company knew that ranchers, many of whom lived in isolated areas, like entertainment at their associations meetings.

*Color film was the natural medium to show off the subtle beauty of the mink.

*Film could show graphically the care given by Hudson's Bay to protect the furs.The operations of its experienced staff and the competition and excitement of an actual auction could also be shown interestingly and dramatically.

*The ranchers could see for



themselves the quality of Hudson's Bay's international clientele, as scenes were projected showing buyers from England, Italy, France, and other countries inspecting the furs before sale.

Produced by Telic, Inc.

Produced by Telic, Incorporated, a New York film company, *John Dolin Comes East* was completed in just four weeks. Yet the film shows no evidence of hasty production. In fact, the film is a handsomely produced, beautifully photographed film which takes full advantage of Hudson's Bay Company's colorful auction, grading, and storage operations.

Hudson's Bay Co. initiated its film promotion with a mailing announcing the availability of the film to all rancher associations. Almost 90% expressed interest in it. Accordingly, ten prints were made and sent out on the association circuit. The "premiere" was held in October, 1958, before a rancher group near Cleveland, Ohio.

Solicitor at All Showings

Evidence of the importance the firm placed on the film is seen from the fact that at every association meeting which scheduled a film showing, a Hudson's Bay solicitor who knew most of the ranchers in the area was there to give the film a personal send-off. This is no mean achievement considering that the film was often shown in such small and relatively inaccessible communities as Scipio, Indiana, where the nearest professional projectionist had to come some 70 miles from Louisville, Kentucky, to run the film.

To date, the film has been seen by over 70 groups of ranchers in the United States and Canada, as well as by enthusiastic audiences in England and Italy. According to R. B. Birge, Hudson's Bay Secretary, response to the film has been remarkable. Many ranchers were literally amazed that the company would go to the expense of making a movie simply to show them how their furs were handled in New York. Most were thoroughly appreciative.

How Company Aids Rancher

For the first time in their lives, the furious competition of a Hudson's Bay auction became a living reality for ranchers thousands of miles from New York. They saw the intricate systems of winks, nods, nose- and tie-rubbing motions used by the dealers to signal their bids to the auctioneer. Dramatic close-ups showed ranchers how pelts were numbered, sorted, and graded. Well-directed scenes of buyers meticulously examining each pelt demonstrated how Hudson's Bay Company helps the rancher get top dollar for his furs by careful color separation and matching of pelts in lots according to quality, size, texture and color.

Because of the seasonal character of mink production, the first tangible results—besides the enormous amount of goodwill generated toward the company—are only now becoming apparent. Many ranchers who had made other commitments for their furs before seeing the film are now querying the company about disposition of their next batch of pelts.

The "Oscar" That Counts

Hudson's Bay Company's motion picture will of course not be seen by the millions who view a Hollywood production. However, the firm's management is convinced that its first venture in film production will win an "Oscar" from the people who count—the thousands of mink ranchers who look to Hudson's Bay for leadership in mink selling, and found it demonstrated in the color motion picture, *John Dolin Comes East*.

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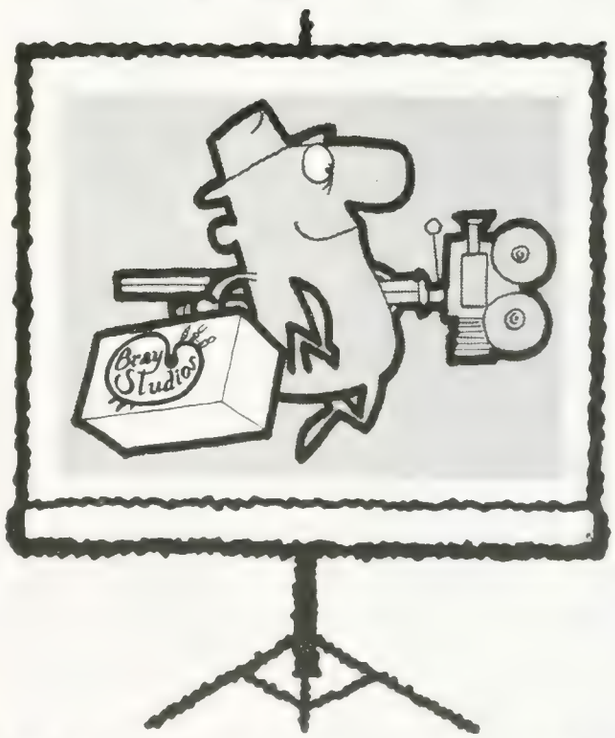
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*Wide screen slides and slidefilms too.

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THE BUSINESS SCREEN EXECUTIVE

Staff Appointments of the Producers and Manufacturers



Louise N. Stone

Robert Lawrence Productions Adds Sales Executive, Directors

☆ Robert Lawrence Productions and Robert Lawrence Animation, New York, has announced addition of a new director of sales and two new staff directors.

Louise N. Stone, formerly production supervisor for Mort Green and Green-Foster productions, is the new director of sales for the animation firm. She has held key production and sales posts for several network and New York radio and television stations.

Ken Marthey and Joseph C. Spery, both formerly television producers for major advertising agencies in New York and Chicago, have been appointed staff directors. Marthey has been a producer, writer, and director for fifteen years, and is a multiple award-winner. Spery has been an agency producer and writer, and has also composed many of the leading commercial jingles on radio and TV.

* * *

Van Praag Appoints Stephan to Head Detroit Operations

☆ Frank R. Stephan has been appointed vice president in charge of Detroit operations of Van Praag Productions, Inc.

Mr. Stephan, formerly with Benton & Bowles, Kenyon & Eckhardt, advertising agencies; and with Remington Rand and Chance Vought, industrial concerns, brings to the Van Praag organization a background as writer, account executive, automotive dealer, and advertiser.

According to president William Van Praag, the strengthening of his company's Detroit facilities is consistent with the established, and the still growing, importance of Detroit agencies and advertisers in the field of television and industrial motion pictures, and training films.

Fred A. Niles Productions Names Three as Vice-Presidents

☆ William E. Harder, Edward E. Katz, and Frederick B. Foster have been named vice-presidents at Fred A. Niles Productions, Inc., Chicago, according to announcement by Mr. Niles, president.

Harder, one of Niles' four original employees, becomes vice-president in charge of production. He has been a director, supervising editor, and most recently production manager.

Another of the original four staff members, Katz becomes vice-president and controller. A former concert violinist and an experienced accountant, he was formerly business manager of the Longines Symphonette and the Eddy Arnold Company. He joined Niles in 1955 as controller.

Vice-president and sales manager is the title held by Foster, who has been in the Niles organization since 1957 as an account executive. He was an Air Force pilot, and a supervisor of Air Force training films made by commercial producers.

* * *

SVE Names Schneider as Lab Production Mgr.

☆ Michael Schneider, formerly photographic director of Wilson and Company, has been named laboratory production manager of Society For Visual Education, Inc., Chicago, according to John C. Kennan, president.





Bill Stokes . . . sales chief

Jamieson Film Co., Dallas, Promotes Three Executives

☆ In a move designed to expand its operations both locally and nationally, Jamieson Film Co., Dallas, Tex., has promoted three executives to key posts.

Jerry Dickinson is the new vice-president in charge of television production; Bill Stokes has been named vice-president in charge of sales; and Robert Redd becomes vice-president in charge of producers service.

Below: Jerry Dickinson, who heads up television films



Sharff Joins Columbia Staff As An Executive Producer

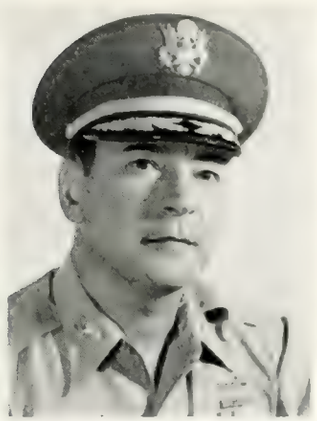
☆ Stephen Sharff, film producer and director, has joined the staff of the Center for Mass Communication at Columbia University as executive producer. Mr. Sharff produced and directed the Columbia University series of films on Supreme Court cases, *Decision*, which this year won the Sylvania Award and the American Bar Association Gavel Award. The latter award had never been given previously for work in the film medium.

Mr. Sharff learned film making under Rene Clair in France. During World War II he took part in the production of *Desert Victory* and covered the Potsdam Con-

ference as newsreel cameraman. An American producer-director since World War II, he has filmed his productions on four continents.

The Center for Mass Communication is a professional unit, not a student activity, at Columbia. Working on a nonprofit basis, it produces educational films and tape recordings in consultation with University authorities, under the sponsorship of government agencies, business firms and foundations. As a division of Columbia University Press, it is organized to distribute as well as produce. Manager is Dorothy Oshlag.

* * *



Bart Conrad . . . heads industrial division for Roundtable Productions

Roundtable Productions, Calif., Forms Industrial Film Division

☆ Roundtable Productions, Beverly Hills, Calif., producer of syndicated management development and sales training films, has formed a new industrial films division.

In charge of the new operation is Bart Conrad, retired U. S. Army colonel who was formerly chief of the Audio-Visual Branch in the Army Information Office. Conrad has been named a Roundtable vice-president, and will also handle corporate public relations for the company.



Lowry Coe, Jr., new v.p.

Granducci Names Lowry Coe Vice-President, Board Member

☆ Lowry N. Coe, Jr., has been made vice-president, secretary, and a member of the board of directors of Scripts by Oeveste Granducci, Inc., according to president O. S. Granducci.

Coe, 33, joined the Washington scripting firm in 1953 as a staff writer, after five years in the Navy film training program. Granducci also announces the addition of Clifford L. Peacock to its script writing staff.

* * *

Houston-Fearless Expansion Brings Three to New Posts

☆ Expansion of its communications equipment activities into a modern 6,000-foot plant in West Los Angeles has been started by the Houston-Fearless Corporation. New facilities will be used for both research and manufacturing of advanced military and industrial communications equipment.

James Hannum has been named manager of communications' research, a newly-created post, and Howard Speer is a new senior staff engineer in the Houston-Fearless research group.

The West Los Angeles' Division also has a new manager of photo finishing equipment manufacture. He is Charles F. Andrews, former production manager for Consolidated Photographic Industries, Inc. and a 20-year veteran of Eastman Kodak's process development department in Rochester. According to H. W. Houston, vice-president in charge of new product development, Andrews will also be responsible for equipment production at the Company's San Diego plant which produces equipment for monochrome and color film finishing and processing.

* * *



New Board Member at Caldwell is producer, v.p. Sydney Banks

Sydney Banks is Named to Caldwell Ltd. Directorate

☆ President Spence Caldwell has announced the appointment of vice-president and executive producer Sydney Banks to the Board of Directors of S. W. Caldwell Ltd., Canadian film producer and TV film organization.

With Caldwell since 1954, Banks heads up the company's Queensway Film Studio, laboratory, and closed-circuit staging divisions. Following Caldwell's 1959 expansion of film production facilities into the industrial and documentary field, the appointment coincides with the establishment of a TV programming unit to produce new programs on film and Video-Tape.

EAST COAST
MOTION PICTURE PRODUCTION, EDITORIAL and TECHNICAL SERVICES
℞ FOR BETTER FILMS
CREATIVE EDITING AND COMPLETE PERSONAL SUPERVISION
JOSEPH JOSEPHSON Circle 6-2146
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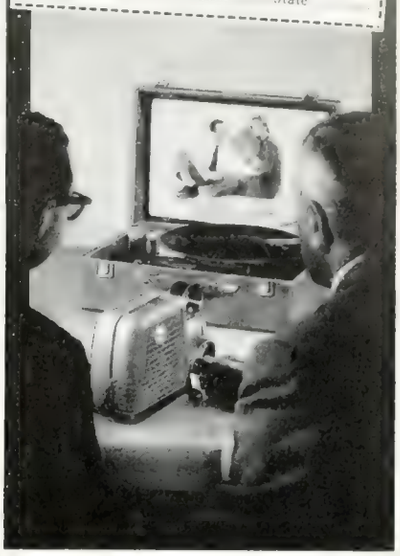
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EXPAND YOUR BUSINESS
Want Sales & Follow Thru?
- **FILM SALESMAN**
- **PROJECT SUPERVISOR**

with diversified experience in film promotion, production, distribution. Ivy League Grad, 33, personable, creative. Excellent refs.

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MAIL COUPON NOW!
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35-15 Queens Blvd., Long Island City 1, N. Y.
FREE BOOKLET! Describes "Salestalk" techniques for new higher profits with CONTROLLED SHOWMANSHIP.
Name
Company
Address
City Zone State

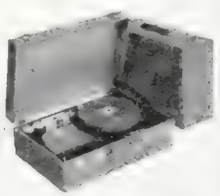


SHOW! TELL! SELL! WITH NEW PORTABLE VIEWLEX "SALESTALK"!

- A Complete "Sight-Sound" Unit in an Attache Case!
- Lowest Cost Presentation and Training Unit of All!

New Viewlex Salestalk provides proven sight-sound sales principles—CONTROLLED SHOWMANSHIP—with the **lowest cost, lightest unit** that allows the full power of daylight projection of documentary photographs, dramatic animation, drawings, charts, etc., combined with hi-fi sound and words of **tested selling power.**

Set up in seconds—right on a prospect's desktop—it tells the EXACT sales story your management team wants . . . and, your salesman's last call of the day is as vibrant and fresh as his first in the morning. Assures higher PROFIT-PER-CALL ratio than ever before possible.



OVERALL SIZE: 11" x 17" x 5"
WEIGHT: 14 lbs.
PROJECTOR: 100 watts.
SCREEN: Built into cover — latest lenticular type for brilliant images — even in daylight.
HI-FI RECORD PLAYBACK: 4 speed. Takes up to 12" records.

Also available—Salestalk V-2. Projects both Filmstrips and Slides. Other Viewtalk Training and Selling Aids from $50.25 to $495.

$104.50 COMPLETE

Viewlex INC.
35-15 QUEENS BOULEVARD, LONG ISLAND CITY 1, N. Y.



The uncluttered sweep of RCA's model Chicago recording studio.

RCA Unveils Model Recording Studios

Modernized Slidefilm Facilities Open in New York and Chicago

SLIDEFILM PRODUCERS are finding new efficiency and convenience in the recently opened and completely rebuilt recording studios of RCA Custom Record Sales at 155 East 24th Street, New York, and 445 North Lake Shore Drive, Chicago.

Both the new studios are similar in design and incorporate the most modern advances in construction. Control rooms are equipped with multi-channel mixing consoles and monitoring facilities, allowing as many as 20 microphone inputs with individual variable equalization. Two triple-track tape recorders are installed in each control room. The rooms' design provides good monitoring and viewing of the studio for both producer and engineer.

Wide Range of Controls

Control features in the new studios enable sound engineer, producer and sponsor to audition individual or combined tracks simultaneously during editing. The tape rerecording channel provides for the transfer of any tape to another tape, and includes facilities to add equalization, limiting, compression or reverberation to the new tape. Thus, dual- or triple-track tapes can be reduced to either single- or dual-track tapes with the desired characteristics added with a minimum of effort. A wide variety of musical selections is maintained for the use of slidefilm producers.

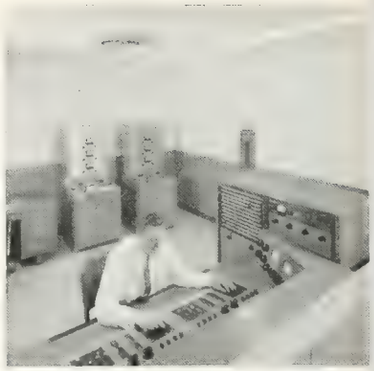
New automatic Scully lathes equipped with a feedback cutting system, have been installed for the purpose of making either reference or master recordings.

Other RCA Custom Services

In addition to slidefilm records, RCA Custom makes standard phonograph records for independent labels, premium and promotion records and records for educational purposes. The company has facilities for assisting clients in design and production of sleeves and labels, and maintains a shipping service for shipping records, singly, or in bulk.

Control room consoles provide a clear view of recording session.





Above: *sound engineer can audition individual or combined tracks.*

RCA's manufacturing plants, at Rockaway, N. J. and Indianapolis, are nearby to the New York and Chicago studios for quick service on production of recordings.

12 Million See Bureau of Mines' Films

☆ Motion pictures produced by American industry in cooperation with the Bureau of Mines were shown nearly 228 thousand times in 1959, giving more than 12 million people throughout the 50 States a better understanding of their nation's mineral resources, the Department of the Interior reported on February 18.

Attendance at group showings of these films—loaned without charge by the Bureau of Mines to educational institutions, industrial firms, technical societies, business and civic clubs, and similar organizations — was 12,251,000. This figure does not include additional millions who viewed public service showings of the films on television, the Department noted.

"Petrified River" Tops List

During 1959, Bureau motion pictures dealing with the several metals, nonmetallics, and mineral fuels again were in heavy demand, as were its productions depicting the natural resources of various States. Last year's most popular film, which tells the story of uranium, was viewed by more than half a million people at 11,500 group showings, the Bureau reported. This was the MPO production *The Petrified River*.

Three new industry-financed productions also became available for distribution during the year: *Asbestos — A Matter of Time*, sponsored by Johns-Manville Corporation; *Rubber From Oil*, made in cooperation with the Enjay Company, Inc.; and *The Story of the Modern Storage Battery*, a remake of an earlier film sponsored by the Willard Storage Battery Division of the Electric Storage Battery Company. These films were produced by Wilding, Inc., Campus Film Productions, Inc., and Gilbert Altschul Productions, respectively.

5,600 Prints of 54 Titles

The Bureau's motion-picture library now contains 5,600 prints of 54 different film subjects, all in 16-millimeter sound and most in color, which are mailed on request from a main distribution center in Pittsburgh, Pa., or from cooperating film depositories in 40 States.

* * *

Graphis Cites U.S. Producers for Television Commercials

☆ GRAPHIS, Zurich, Switzerland, considered to be the world's foremost art magazine, published a feature article in a recent issue reviewing outstanding examples of international graphic design.

Five American companies were mentioned as having produced outstanding examples of television design: Hunn, Fritz & Henkin (HFH) Productions; On Film, Inc.; Playhouse Pictures; Storyboard, Inc.; and Transfilm-Caravel, Inc.

HFH Productions was accorded singular recognition with three of its TV commercials cited: Wise Potato Chips (Lynn Organization); National Biscuit Company (McCann-Erickson); and Columbia Records (McCann-Erickson).

GRAPHIS hailed television design as "one of the most vital functions and most rapidly developing responsibilities of the artist of the future."

NEW COMPACT UNIT FOR SOUND AND SIGHT



C·O·C
COMMUNICATOR
THE DESK TOP SALES THEATRE . . .

Demonstrates your products, displays your services visually—AND narrates your story dramatically . . . Assures interest, leaves a lasting impression, turns prospects into customers. Makes everyone a perfect salesman.

Excellent for desk top or small group viewing —without room darkening. Sets up in seconds. Assures high fidelity sound and picture brilliance. Simple to operate. Ideal for business, industry, education.

The portable C.O.C. COMMUNICATOR combines rear view film strip projector, built-in screen and 4-speed phonograph in a small, attractive attache case. A versatile quality-engineered unit at most reasonable cost.

• Handles up to 12" records (20 min. play at 33⅓ rpm without turning records) • High gain amplifier for perfect quality & sound volume " Large 8" x 6" patented Lenscreen for wide angle viewing • Precision optics • One knob framing with click stops • Storage space for records, film strips, etc. • AC, 110 120v • Overall 19" x 13" x 5½" • Abt. 15 lbs. • Fully guaranteed. **ONLY $98.50**

. . . for those who do not require sound:

C.O.C. "EXAMINER" **ONLY $59.50**

FILM STRIP PROJECTOR with built-in screen in handy luggage-type case—for effective visual presentations.

. . . for economical slide demonstrations:

C·O·C
EXECUTIVE
PROFESSIONAL PRESENTATIONS, MADE EASY WITH THIS PROVEN SALES AID.



35mm slides may be worked into an effective action-stimulating sales message. Projector, automatic slide changer and screen in a small compact unit. Sets up in 3 seconds for group viewing in fully lighted room. Simple to handle, easy to carry.

• Precision optics • Patented 8" x 8" Lenscreen for wide angle viewing • Holds up to 3 magazines (36 slides ea.) for indiv. or sequence showing • Rugged aluminum unit • AC-DC, 100-125v. Only 6 lbs.

$69.50

Used by leading corporations & institutions!

WRITE NOW for illustrated literature & name of dealer nearest you!

C·O·C INDUSTRIAL 37-19 23rd Avenue, Long Island City 5, N. Y.
A Division of Camera Optics Mfg. Corp.

Mail Coupon for Free Booklet

Please send illustrated literature with full details on COC Visual Aids to

Name . . . . . .

Address . . . . . .

City . . . . . Zone . . . State . . . . . .

Announce Festival for TV Commercials

With No Features to Interrupt Them, This Could Be Fun!

A new film festival has been announced to take place in New York, May 18-20, 1960. Called the American TV Commercials Festival and Forum, the event is planned to be held annually and is a brainchild of Wallace A. Ross, in association with SPONSOR.

Mr. Ross, who was formerly a Public Relations Consultant to the Film Producers Association of New York, has scheduled a series of showings, forums and an award luncheon at the Roosevelt Hotel which are intended to provide an idea marketplace for busy admen and an opportunity for them to look at the commercials of their competitors.

A Jury From Advertising

Something like 250 film, "live" (via kinescope) and tape commercials of the past year (ending March 31, 1960) will be shown in groups and arranged according to product categories. Twenty-five product groups will be appraised by a juror group of advertising managers and agency executives which will be called the TV Commercials Council.

Awards and citations for advertising achievement and also for craftsmanship will be presented by the TV Commercials Council at an awards luncheon, at which award winners will be shown. One feature of the three-day program will be the assembly and showing of an anthology of TV commercials classics . . . those commercials of the past ten years which were outstanding, whether for memorability, believability, longevity or overall effectiveness.

"Previous Efforts Limited"

Mr. Ross cited previous U. S. competitions for TV commercials (Chicago and New York Art Directors, Hollywood Ad Club) as being either regional in scope or limited in artistic concepts, whereas this competition will be judged on professional standards of advertising excellence based on classic advertising requirements and their television realization.

"It is time for the whole television advertising industry to appraise its work and focus national recognition on its outstanding accomplishments," he said.

Deadline is April 15th

Deadline for entries is April 15, 1960. Before that time, the names of the TV Commercials Council which will judge the entries will be announced, as well as featured speakers and panelists for the forums. Entry blanks can be obtained from Wallace A. Ross, the American TV Commercials Festival and Forum, 40 East 49th Street, New York.

* * *

Audio Names McNamee, Angelo to Medical, Television Posts

☆ Two new appointments have been made to the staff of Audio Productions, Inc., New York.

Gordon McNamee has been appointed Director of the Medical Division; and Michael Angelo has joined Audio as an account executive for TV commercial sales.

Mr. McNamee was formerly Assistant Manager for the Surgical Products Division of American Cyanamid Company. In this capacity he participated in the production of Cine Clinics—surgical training films—throughout the U. S., Canada and Great Britain. He has also been an associate director at WPIX, New York television station.

Mr. Angelo has been active in TV commercial production.

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A Visual Aids Service Organization for all phases of
INDUSTRIAL FILM PRODUCTION

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we make slide films and motion pictures

We believe you recognize the usefulness of films, provided they will pay their own way in your business.

We maintain they are as clear an economy as your telephone.

Treat them as a tool for which you expect to pay no more than returns will justify, and employ a producer who understands sound business principles.

Write for our booklet,

"How Much Should a Film Cost?"

HAIG and PATTERSON INC.

SOUND BUSINESS FILMS

15 East Bethune Avenue
Detroit 2, Michigan
TR 3-0283

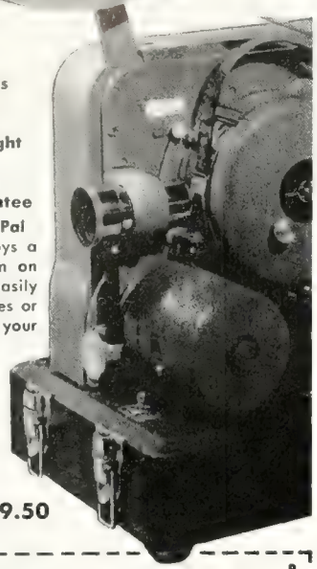
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The Talbott Tower
Dayton 2, Ohio
BA 3-9321

hp

Your SALESMEN GET IN STORY GETS TOLD . . .

SENSATIONAL NEW Movie-Mite Supreme



- Theater Quality 16mm Sound Projector
- Film Safety Trips
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(LISTINGS ARE CONTINUED FROM PAGE 191)

*

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Phone: PLaza 8-2900

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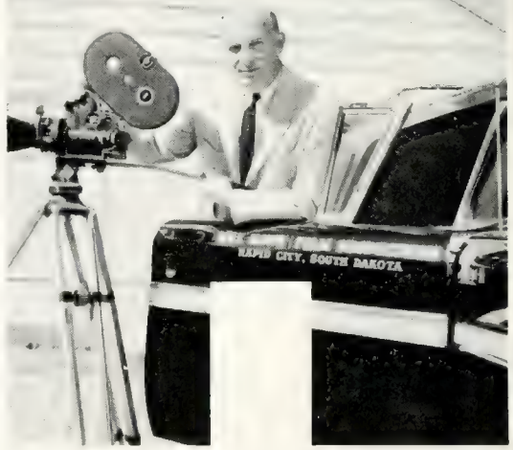
BACKGROUND: the outgrowth of a pioneering program in the field of talking motion pictures by Electrical Research Products, Inc., a subsidiary of the Western Electric Co., formed in 1927 at the birth of the commercial sound motion picture medium, Modern Talking Picture Service first emerged as the non-theatrical department of that company. An early pioneer in the licensing and operation of portable sound projection apparatus and also providing projection service for industry, etc., Modern's present trade name was adopted by its licensees in 1935 and Frank Arlinghaus, then of ERPI, was placed in charge of this growing activity. Modern became an independent corporation on July 1, 1937 under the ownership and management of its distribution employees.

SERVICE: In 1960, in its 23rd year, Modern represents over 400 organizations from industry, commerce and the professions, distributing their public relations films to schools, colleges, industrial plants, offices, and to the public and private clubs, and social groups throughout the United States and Canada. Other primary channels of distribution in which Modern is a leading specialist include: theatres showing sponsored short subjects; television stations; and rural road-show operations. Modern operates a network of 30 regional libraries. For sponsors utilizing its service, the company promotes, ships, cleans, repairs,

(THIS LISTING CONTINUES ON PAGE 201)

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Exporting U. S. Ingenuity

Weir Engineering Company Presents a Documentary Film of "Zonguldak Coal"

SPONSOR: Paul Weir Engineering Company.

TITLE: *Zonguldak Coal*, 23 min., color, produced by Cameras International.

☆ Turkey is one of the oldest countries in the world. Several archaeologists claim civilization was born in the area now occupied by that nation. Evidence may be found there of the Hittites, Greeks, Romans, Byzantines, Ottomans, and currently—Americans.

On the Black Sea coast, just north of the Turkish capital of Ankara, a modern revolution has been accomplished by digging out a national wealth that predates civilization. That wealth, or resource, is coal.

For nine years the Paul Weir Engineering Company of Chicago, specialists in all phases



Charles Sharp's camera *takes the viewer into Turkish coal mine for this striking scene . . .*

of coal mining operations, has served the Turkish government as consultants and advisors in developing the coal fields at Zonguldak. Prior to 1949, when financial assistance was given to Turkey by the United States to vigorously modernize the Zonguldak coal fields, small, marginal mines produced less than four million tons; today, seven million tons are produced. This tremendous progress, necessary to Turkey's economy and industrial growth, has worldwide significance.

The People of Turkey . . . and New Hope

Thus, Weir Engineers decided to document this story with a color motion picture. Though proud of their years of work in Turkey, they had no desire to "plug" themselves. *Zonguldak Coal*, a 23-minute color documentary, contrasts the mules, formerly used to help men dig out the black gold, to today's safe, efficient methods. Coincidental with the "machinery" scenes are shots of Turkish men and women, with their new facilities, their new hope.

The International Cooperation Administration has shown the film at its conferences in the Middle East and Asia.

You Can Obtain This Film for Showing

Zonguldak Coal may be obtained for screening by contacting Paul Weir Company, 20 N. Wacker Drive, Chicago, or Cameras International, 1724 N. Orchard St., Chicago 14.



A typical scene in "I Am a Doctor" and a . . .



candid glimpse on Centron's production stage.

Inspiring Youth to Careers in Medicine

A Dedicated Man's Life Provides Theme for New A.M.A. Film "I Am a Doctor"

SPONSOR: American Medical Association.

TITLE: *I Am a Doctor*, 26 min., produced by the Centron Corporation.

An exemplary job of color and sound production was achieved by the Centron Corporation, Lawrence, Kan., in *I Am a Doctor*, recently made for the American Medical Association. Essentially a guidance film, the purpose of the 16mm, 26-minute production is to interest top high school students in a career in medicine.

The film opens with the narrator-doctor caring for his last patient at day's end. From the weary sag of his shoulders after the patient departs, it can be sensed the man-in-white has reached a crisis in his life. He begins to clear his desk, dictating his patient reports for the day. One report—a laboratory analysis confirming a suspected case of acute leukemia—causes him to think of his own personal problem and, impulsively, he drops the business at hand and starts dictating an open letter.

Medicine's Reward and Its Price . . .

The letter, "To Whom It May Concern . . ." is directed to young people who might be interested in medicine. Almost reverently the doctor traces the beginning of a medical career —its special personality requirements, scope and comparative training difficulties, and the somewhat significant matter of the cost of such training.

The medico confesses he may be talking as much to himself as to prospective students by his self-evaluation. But, he continues on, telling simply and with depth of feeling the rewards of medicine. There is the fundamental reward of serving your fellowmen, with an opportunity to earn their respect and trust, he explains. There is the emotional satisfaction of pitting knowledge and skill against death and disease . . . the intellectual challenge in research, the constantly expanding opportunities through specialization.

Camera's Focus on Real Experience

Graphically emphasizing the doctor's summary are scenes of birth, an open heart throbbing with the ryhthm of life, plastic surgery in progress, space age medical experiments with weightlessness and acceleration, and basic-cell-structure along with atomic research in the laboratory.

Realistically, the doctor points out there are problems and heartaches, as well as rewards, in the practice of medicine. One's time can never be his own. Returning to the subject of leukemia, he speaks poignantly of the courage necessary to break the news of such a diagnosis to a patient's family; as he does so, he picks up the portrait of his own wife and children from his desk.

The Frontiers Still to Be Explored

The man-in-white goes on lecturing about the medical frontiers yet to be explored, asking, "Are you the one who will solve the riddle of cell functioning?" "Are you the one who will give us the answer to heart disease?" "To cancer?" Involuntarily, his voice breaks on the last question. The suspicion which has been growing throughout the film is now confirmed: The doctor himself will soon be the victim of acute leukemia. And he is filled with regret at being unable to look forward to a long and satisfying career in medicine.

In the concluding scene, as the doctor squares his shoulders and goes home, it is revealed that *I Am a Doctor* is based on actual tapes left by Dr. Loyd Judd, Jr., of Prague, Okla., who died March 4, 1956 of acute leukemia first diagnosed by himself in April, 1955.

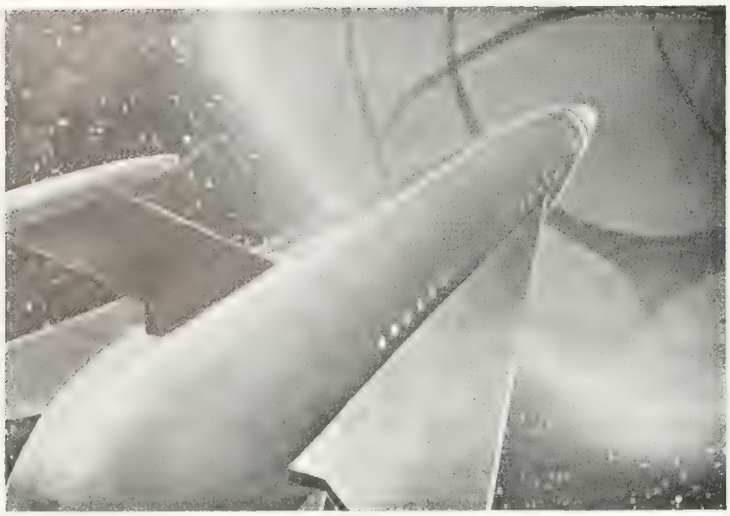
* * *

Thermoplastic Innovation:

(CONTINUED FROM PAGE NINETY-FIVE)

ate an electrical signal. For color reproduction, the inventor of the system (Dr. William E. Glenn, physicist, of the General Electric Research Laboratory) has also invented a special optical system which projects an image in full color from the wrinkled surface of the thermoplastic record.

To illustrate some of the applications of TRP, the Company demonstrated the process of recording pictures picked up by a TV receiver and the projection of television pictures from a thermoplastic record.



A futuristic Soviet space ship on its long journey toward the stars . . .

Soviet Film "Popularizes" Space Science

☆ On January 2, 1959, the Soviet Union launched a cosmic rocket destined to become the first artificial planet—an unmanned satellite of the sun. But Russian film makers have also put a manned sun satellite into orbit, guided by a youthful space pioneer.

He is the hero of a Soviet science-*fiction* film called *Human Satellite Around the Sun*, produced at the Moscow Studio of Popular Science Films. The film is now being shown on Soviet screens.

Based on Scientific Fact

Unlike earlier Soviet science-fiction movies, *Human Satellite Around the Sun* tempers the writer's imagination with scientific fact. The space ship in the film, for instance, is said to correspond to the most exact scientific specifications known. Russian rocket specialists say all aspects of the film are possible and feasible. In this way, the science fiction-fact story popularizes scientific problems which are difficult to understand.

The story begins in the future when scores of man-made satellites are orbiting around earth and space ships are making regular trips between earth and moon. Twelve-year-old Andrei switches on his videophone, on apparatus reproducing images and sound on telemagnetic tape, and sees pictures recorded many years before.

Below: *an imaginative glimpse of the future shown in "Human Satellite Around the Sun."*



On the screen is a man sitting in a rocket cabin with instrument lights flashing around him alarmingly. He is saying:

"There is nothing . . . Can it be that our satellite-laboratories fell down onto the sun? Earth . . . Earth . . . Communication is being disrupted . . ."

Electromagnetic Research

Andrei asks his father about the scientist. His father explains that the boy had seen on the videophone screen a scientist, Igor Petrovich, who had been investigating electromagnetic phenomena in the earth's atmosphere as it related to space travel. Petrovich believed that once a space ship wandered into certain zones of the sun, the ship's electronic devices would fail and its sheathing would lose its protective properties.

Petrovich sent up satellite-laboratories to corroborate this hypothesis, but they did not return to earth. He went after them, at the cost of his life. Just before he died, he sent to earth an automatic container housing a moving-picture camera recorder, which revealed what had happened.

In the film, years pass, and Andrei becomes a space pilot and engineer. He takes off in a rocket ship to search for the flying laboratories. At this point, the story reveals that Andrei is the son of Igor Petrovich. The scientist had asked his friend to adopt him.

After overcoming many unexpected obstacles in space, Andrei finds his father's laboratories. But to get them back to earth he must sacrifice his own return and transfer his whole stock of fuel to the laboratories. So, Andrei decides to become the sun's eternal satellite.

But thanks to Andrei's deed, the Soviets are able to solve this mystery of nature, and they finally succeed in bringing him back to earth.

* * *

Wins Army's Top Award for Educational Television Study

☆ Cited by the Army as a "leading authority on educational television," Dr. Joseph H. Kanner was recently awarded the Exceptional Civilian Service Award, the Army's highest civilian honor, for his psychological research for the Signal Corps in audio-visual communications.

Kanner, 39, has proven that GI's in Army Training centers do not necessarily require question and answer sessions in order to learn, that manual skills can be taught successfully by TV, and that it requires little teaching experience to put over a television lecture. The Army citation says that Kanner's research is "unapproached in scope and findings by any other military or civilian program."

Under his guidance, the Army has just completed its first comparative color-monochrome television study in order to ascertain if color enhances the learning process. Final results of this test have not been completely evaluated, but Dr. Kanner very tentatively states that "it looks as if there will be no important differences between the two."

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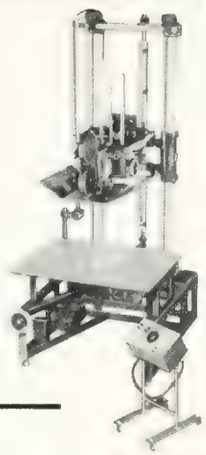
FOR SLIDE-FILMSTRIP

OXBERRY AUTOFOCUS SLIDE-FILMSTRIP STAND Model FS-4300

This Master Series Stand has been designed for high speed, top quality film strip production. Autofocus combined with automatic rackover and lamp that projects aperture onto table top are invaluable in quickly positioning various sized pieces of art work. Receives up to 35" art work. Accessories may be ordered to include animation components, other lenses, double aperture shuttle, top lighting, etc.

BASIC STAND: Welded steel base, ground steel 4½" diameter dual columns. Ball bearing camera carriage, manual drive. Foursided zoom scale. Shadowboard. Fixed table top 36" x 48" has 9" x 12" hole in center with removable glass and wood inserts. Overall height 11'4", width 48", depth 58".

CAMERA: OXBERRY 35mm with rackover and viewfinder. Fixed pin registration. 47mm lens. Autofocus. 400-ft magazine, automatic take-up and single speed stop motion motor. Price, complete $9,700



FOR ANIMATION

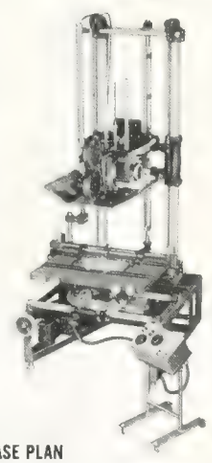
OXBERRY AUTOFOCUS ANIMATION STAND Model MP-4200

This is a standardized package unit incorporating all the basic requirements necessary for shooting full animation. A full line of accessories available for individual requirements. The difference between this unit and the OXBERRY Custom stand is primarily on rarely used special features.

BASIC STAND: Welded steel base, ground steel 4½" diameter dual columns. Ball bearing camera carriage, manual drive. Four-sided zoom scale. Shadowboard. Height 11'4", width 48", depth 58".

COMPOUND: 28" x 34" table top. Two 12-field peg tracks, hand-wheel controlled, with counters and locks. Two 18-field "push type" peg tracks calibrated in 20ths. 9" x 12" cut-out in table top for underlighting. Ball bearing compound movements. N.S., E.W. and 360° rotation. All movements have handwheel control with counters and locks. Gimbal-mounted platen with 12-field, 18-field glass.

CAMERA: OXBERRY 35mm with fixed pin registration. 47mm lens. Autofocus. Automatic take-up. Single speed stop motion motor. Straight through viewing device. 400-ft. 35mm magazine. Price, complete $10,900



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FILM DISTRIBUTION:

(LISTING IS CONTINUED FROM PAGE 198)

MODERN TALKING PICTURES: CON'T

maintains and stores their films. Additionally, it counts audience attendance, records their comments and furnishes the sponsor a monthly tabulation. Extensive IBM facilities and equipment for promotional printing are maintained at New York headquarters. All regional libraries are equipped for electronic film inspection and handling.

REGIONAL EXCHANGES are located in Atlanta, Boston, Buffalo, Cedar Rapids, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Harrisburg, Houston, Indianapolis, Kansas City, Los Angeles, Memphis, Milwaukee, Minneapolis, New Orleans, New York, Omaha, Philadelphia, Pittsburgh, St. Louis, San Francisco, Seattle, Washington D. C. as well as in Honolulu, Hawaii and Anchorage, Alaska.

SPECIAL ACTIVITIES & PUBLICATIONS: A physical handling service is maintained for technical, professional and special films and these are publicized in Modern's Special Catalog of such films. Recent references for sponsor reading (available on letterhead request or by telephone from listed sales offices) include: "The Opportunity for Sponsored Films"—"Business Films at the Movies"—How Television Stations Use Business Sponsored Films"—"The Teen Age Market"—and "Series Programming, PR Films Free From Modern TV."

*

PRINCETON FILM CENTER, INC.

P. O. Box 431,
Princeton, New Jersey
Phone: WA 4-3550

Gordon Knox, *President*

SERVICES: Distribution of sponsored motion pictures to self-equipped audiences and television stations. See Production Review listing, page 122, this issue for further details on other corporate activities.

*

STERLING-MOVIES U.S.A., INC.

Headquarters Office:
375 Park Ave., New York 22, N.Y.
Phone: JUdson 6-1717

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Sophie Hohne, *Exec. Vice-President*
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Kadoza Worthy, *Comptroller*
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Gordon Hempel, *Manager, General Distribution**
W. M. Bastable, *Western Sales Manager*
(*located at Chicago exchange)

REGIONAL FILM EXCHANGES: *Eastern Area:* 43 W. 61st St., New York 23, N.Y. Phone: JUdson 6-1717. Richard Zerweck, *Manager. Midwestern Area:* 100 W. Monroe St., Chicago 3, Ill. Phone: FInancial 6-0155. Donald Freese, *Manager. Western Area:* 1469 Vine St., Hollywood 28, Calif. Ralph Rafik, *Manager. South-*

(LISTINGS ARE CONTINUED ON PAGE 203)



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What's NEWS in Visual Communication

"Challenge of the 60's" Is NAVA Convention Theme

☆ "The Challenge of the Sixties" will be the theme of the 20th Annual National Audio-Visual Convention to be held at the Morrison Hotel, Chicago, August 6 through 9, 1960.

The NAVA Convention and Exhibit annually brings together dealers, manufacturers, producers, plus several groups of audio-visual users. During the Chicago meeting these groups are afforded an opportunity to view the new and remodeled products of the industry and hear business spokesmen chart trends and discuss A-V problems.

"The immediate future of our audio-visual industry is opportunity studded," says NAVA president William G. Kirtley. "The growth to come within the next ten years promises to dwarf our present stature. But with the growth will come hazardous problems, some of which are already with us. To overcome these, and to gird for the breath-taking changes ahead, we will assemble this summer under a banner signifying our determination to meet 'The Challenge of the Sixties'."

Plans are well underway for a diversified convention program according to Kirtley. Attention will be directed during the program to audio-visuals in industry and business as well as the school and church markets. Also the Exhibit is expected to again feature the world's most complete display of audio-visual equipment and materials.

* * *

Air Force Conference Room Set Up for Rear Projection

☆ Rear-screen projection of important new Air Force pictures is used in frequent briefing sessions in the Command Conference Room at Headquarters Eighth Air Force, Westover Air Force Base, Mass.

A huge 68 x 155-inch screen (actually two matched screens) was fitted to cover two-thirds of one wall in the room. Principal use is for showing two different 35mm slide photographs, projected from rear, and used for comparison type instruction on old and new phases of any given subject. Two screens also provide for motion picture showings. Material for the projection wall is Polacoat's Lenscreen, a Plexiglass material installed by Fontain Bros. of Chicopee Falls, Mass. Herb King of Bloom's Photo Supply, Springfield, Mass., assisted in engineering the screen details.

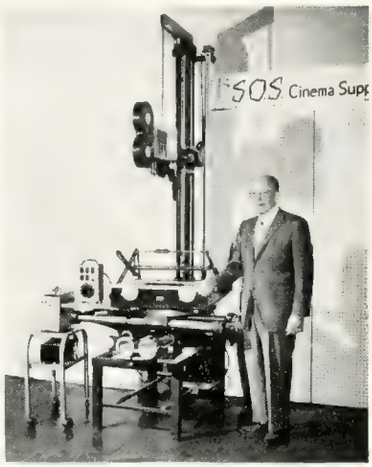
S.O.S. Cites Advantages of Production Equipment Leasing

☆ A new leasing plan for film makers and users has been announced by S. O. S. Cinema Supply Corp., New York and Hollywood.

S. O. S. said its new industrial leasing plan was formulated especially for film concerns wanting to improve services and increase profits without heavy capital outlay. Equipment leased is new.

"Anything from $300 up," S. O. S. said, "a single item of major film production equipment or a complete installation can be financed by leasing up to six years at a fixed price without using working capital or raising new money. Nothing becomes a frozen asset and no cash is tied up."

Leasing permits liberal tax deductions and quicker depreciation write-offs in the form of rental deductions, S. O. S. said.



Mr. Joe Tanney, *president of SOS shows typical leasing item.*

Among the equipment which may be leased are animation and special effects stands, 16mm and 35mm professional cameras, automatic film cleaners, film lab equipment, recorders, studio lights, zoom and telephoto lenses, etc.

An 8-page booklet "How Leasing Can Increase Your Profits" describes the S. O. S. plan and is available on letterhead request from the company's New York headquarters, 602 West 52nd St. Mention BUSINESS SCREEN when asking for it.

* * *

Wilding Uses Giant-View for Big Pepsi Convention

☆ 2,000 Pepsi Cola bottlers got a close-up view of the dedication of Pepsi's new world headquarters in New York without leaving their national sales convention held at the Waldorf Astoria in February. Closed circuit television made it possible.

Miss America, the city's deputy mayor and top Pepsi Cola executives dedicated the $7,779,000 building without crowd worries while Giantview Television made sure everyone had a good look. Overall production of the Pepsi convention was handled by Wilding, Inc. Ceremonies were held February 1.

Herbert L. Barnet, Pepsi president, addressed the bottlers personally, then went to the new building while they watched filmed views of the eleven-story, glass-and-aluminum building, on large screen TV, and listened to background narration.

Giantview and Wilding personnel made sure the ceremonies had all the glamour of a TV spectacular, complete with music, dramatic lighting and views no one pair of eyes could have taken in without the help of strategically placed television cameras.

* * *

Ontario's "Blue Water" Film Shows Lure of Lakes, Streams

☆ Ontario's Department of Travel and Publicity has just completed a color film depicting historical and scenic spots along the Canadian shores of Lake Huron and Georgian Bay.

The film, *Blue Water Holiday* is designed to encourage more cruising Americans to spend their holidays in Canadian waters. Produced by Jack Chisholm Film Productions Ltd., film will be released to U. S. and Canadian TV stations and will be made available to boating associations and travel agencies.



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FILM DISTRIBUTION:

(LISTING IS CONTINUED FROM PAGE 201)

STERLING-MOVIES: CONT'D.

eastern Area: Colonial Films, Inc., 71 Walton Place, N. W., Atlanta, Ga. Phone: Jackson 5-3378. *Southwestern Area:* Miller's Visual Aids, 519 Pennsylvania Ave., Fort Worth, Texas. Phone: EDison 2-7184.

SERVICES: National distribution of sponsored motion pictures to self-equipped audiences and television stations. Programming, publicity and promotion for sponsored films. Physical print handling, inspection and shipping. Also active in servicing sponsored and public relations films via Videotape to tape-equipped television stations and television networks.

UNITED WORLD FILMS, INC.

Headquarters Office:
1445 Park Ave., New York 29, N.Y.
Phone: TRafalgar 6-5200

James M. Franey, *President*
Murray Goodman, *Vice-President, in charge, Castle Films.*
John D. Desmond, *Vice-President, Distribution Services*
Edward Renauer, *Manager, Sponsored Film Department*
Charles Babcock, *Assistant Manager, Sponsored Film Department*
Wm. Sherman Greene, *Client Services*
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Don Freeburg, *Director, Advertising*

DIVISON OFFICES (for sponsored films): 287 Techwood Drive, Atlanta, Ga. Leonard Berch, *Manager.* 2227 Bryant St., Dallas, Texas. Eugene Remels, *Manager.* 542 S. Dearborn St., Chicago, Ill. Frank Mannarelli, *Manager.* 6608-10 Melrose Ave., Los Angeles, Calif. Herman Block, *Manager* and 5023 N. E. Sandy Blvd., Portland, Ore. Francis Schulz, *Manager.*

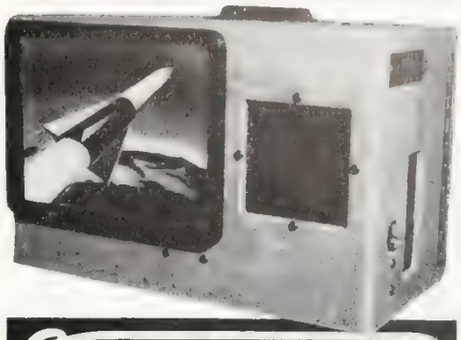
SERVICES: United World Films, Inc., a division of Universal-International Pictures, Inc., is exclusively a film distribution organization. Physical handling of sponsored film prints is served by 43 regional film libraries. Distributes sponsored business films to self-equipped audiences and television, nationally and internationally

Henry Knaup Joins Warren R. Smith, Inc.

Henry E. Knaup has been named production representative for Warren R. Smith, Inc., Pittsburgh. Mr. Knaup has been with Pintoff Productions, New York, since 1958. He was formerly associated with Young & Rubicam, and with the National Broadcasting Company.

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New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection



Pictur-Vision *with tape sound*

Slide Projector Features a Tape Repeater Cartridge

☆ The Picture Recording Company has announced a 16-inch slide-sound projector which can deliver a 16-slide, synchronized-sound sales talk or lecture with continuous repetition of both visuals and sound message.

Called Pictur-Vision, the projector also offers a slide-with-sound program from 2½ to 20 minutes long with live commentary by microphone, taped musical background, or taped message received over a telephone hookup.

A feature of Pictur-Vision is a new Cousino Echo-matic Tape Repeater enclosed in a dust-free cartridge which snaps into place with no threading. The tape loops into replay position and sound continues without pause or rewinding.

Other features are a phone hookup to relay a message through as many as 20 individual telephone sets, a microphone and remote slide control button so the speaker can hold each picture as long as his commentary, and a hi-fidelity sound system which can play 20 minutes of taped musical background for slide presentation, repeated continuously. The solid plastic, bleached mahogany cabinet will not scratch, burn or watermark.

Slides are lighted on the Solorbrite screen by a 500-hour, 750-watt lamp for precise projection even in full daylight. A large, 6x9-inch magnetic speaker gives distortion-free sound at any volume.

The list price of the slide-sound Pictur-Vision is $398, and Pictur-Vision without sound is $225. For further information write Picture Recording Company, Oconomowoc, Wisconsin.

* * *

Victorscope Anamorphic Lens a New Victor-Kalart Product

☆ A new anamorphic lens that converts 16mm sound projectors for showing of CinemaScope films has been announced by the Victor Animatograph Division of The Kalart Company, Inc.

New "Victorscope" anamorphic lenses may also be used as a supplementary camera lens for taking wide-screen 16mm films. Special adapters that fit most 16mm cameras are also available. Brackets for mounting the lens to all current Victor 16mm sound projector models are now available and brackets for other projector lines will be made available on special order.

The Victorscope lens lists at $169.00 and is available from all Victor dealers. For source nearest you, write the Victor Division, Kalart, Plainville, Conn.

Magnasync's 7-Pound Nomad —a Magnetic Sound System

☆ Magnasync Corp. announces a new 7-pound magnetic recorder-reproducer sound system that attaches to any movie camera or projector, providing professional lip-sync.

Camera mounts on the new sound system, called the Nomad, are interlocked through a flexible cable, so that the camera drives the recorder. The record-player amplifier is fully transistorized with self-contained rechargeable batteries. No other source of power is needed (except for lengthy sequences), a DC motor drives both the recorder and camera through flexible cable.

The recorder uses split 16mm magnetic film, with a normal 100-foot capacity or 1200-feet using simple adapters. It also employs a twin-track record head and a playback head wide enough to scan both tracks. Channel 1 is used for lip-sync and narrative recording on location. Complimentary music from a phonograph or tape recorder can be later dubbed on channel 2. Simultaneous playback, mixing voices, music, or other effects produces theatre-quality sound.



Magnasync's *Nomad magnetic recorder-reproducer attached to the camera.*

A remote hand mixer contains a VU meter, record and playback controls, film-direct monitor switch, battery test provision, and microphone input and earphone output jack, providing control of sound takes.

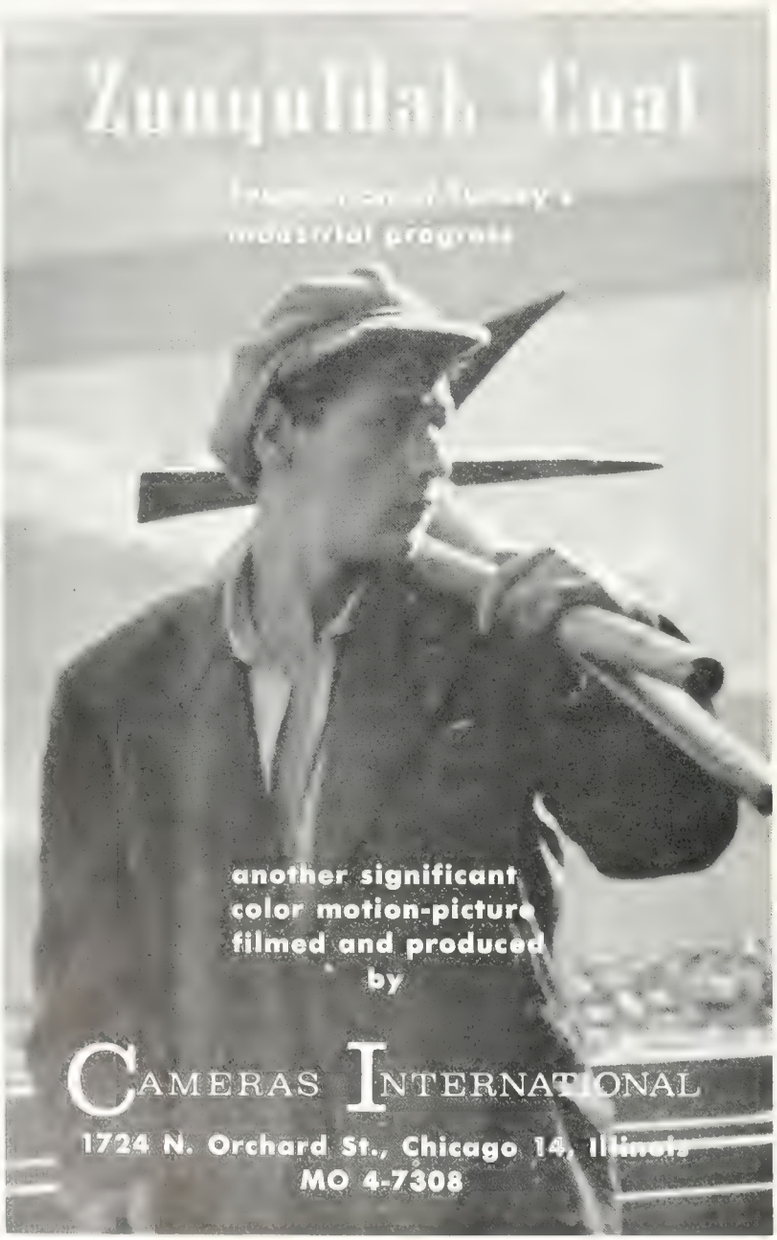
For playback, the Nomad and projector are interlocked through a flexible cable. When a magnetic projector is used, a 1:1 transfer from recorder to a magnetically striped film can be made while both units are tack-shaft interlocked.

Editing is easily accomplished with an inexpensive synchronizer, a sound reader, and attachments for standard hand rewinds. Since each roll of sound tape is the same length as its related picture film, points of reference for editing are easily provided.

The basic Nomad system, consisting of recorder-reproducer, remote hand mixer, and camera interlock is priced at $585.00. Other accessories are available. Complete information and specifications may be obtained from Magnasync Corp., 5546 Satsuma Ave., North Hollywood, Calif.

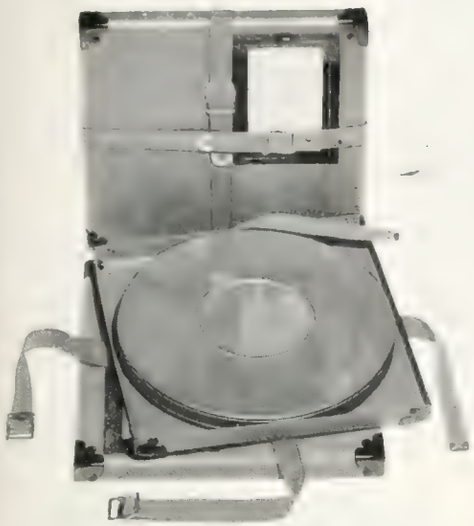
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Here's a graphic, colorfully illustrated basic guide to operation and projection of all 16mm showings. Step-by-step simple lessons on preparation and handling the show, room arrangement, projector care and maintenance.

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PEOPLE & PICTURES

Sheldon Nemeyer to Set Up Audio-Visual Section for General Dynamics Corp.

☆ Sheldon Nemeyer has been appointed to a new position in the public relations department of General Dynamics Corporation. He will set up a section to develop the audio-visual capabilities and facilities of General Dynamics on a corporate level.

Mr. Neymeyer has been in film production and sales work with Audio Productions and recently with MGM's Commercial Division. He was a producer-director with the U.S. Navy for several years, and operated his own film production company previous to that.

* * *

Representative Pelly Introduces a Bill to Outlaw Imported Film Music Tracks

☆ Representative Thomas R. Pelly (Rep., Washington) has introduced a bill in the House of Representatives to bar the use in the United States of taped film music tracks made in foreign countries.

The bill, which has been strongly backed by the American Federation of Musicians, would make it a crime to bring in foreign music tracks on the contention that producers importing such tapes are evading the immigration law which bars foreign musicians from coming here to do the work.

Representative Pelly called the musicians who work on tracks for American films "mechanical wetbacks."

For some years it has become more and more prevalent among sponsors and producers of big-budget business films to go abroad for music tracks employing large numbers of musicians because of what they have called the high scales charged by A.F.M. members. Originations of some original industrial film music tracks in the past two or three years have been Paris, London, Amsterdam, Buenos Aires and Montivideo.

Representative Pelly's bill has been sent to the Judiciary Committee headed by New York's Representative Emanual Celler, who is said to be favorable to the measure.

* * *

U.S. Department of Commerce Releases Technical Film on "Trapping of Free Radicals"

☆ A new 16mm sound and color film, running 13½ minutes, has been produced by the U.S. Department of Commerce. The film, *Trapping of Free Radicals at Low Temperatures*, is designed for and available to high school and college science classes, as well as scientific, technical, industrial and civic groups.

The movie presents a study of one of the most powerful sources of chemical energy yet discovered: the elusive, highly reactive molecular fragments known as free radicals. The radicals take part in almost every chemical reaction and are especially important in high temperature reactions.

The film may be borrowed or purchased from the Office of Technical Information, National Bureau of Standards, Washington, D.C.

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FILMO Camera with spider turret	150.00
CINE SPECIAL MODEL 1 cameras, many in stock from	250.00
ARRIFLEX 35mm camera with 120° shutter; motor; matte box; power cord; 35mm, 50mm and 75mm Zeiss lenses; battery and charger	1,000.00
35mm BALTAR T2.5 Eyemo mount	150.00
35mm ILEX F2.9 Eyemo mount	75.00
50mm COOKE AMATOL F.2 (T.2.2) Eyemo mount	150.00
75mm BALTAR F2.3 Eyemo mount	150.00
100mm BALTAR F2.3 Eyemo mount	165.00
100 ILEX F2.9 Eyemo mount (New)	90.00
20mm CINEGON Lens in Arriflex mount	375.00
NEUMADE measuring machines, 16mm or 35mm each	40.00
BELL HOWELL 16mm PRINTER Model J; overhauled, reconditioned and guaranteed	2,800.00
NEUMADE 35mm footage counter	40.00
CECO 16mm Professional film viewer	250.00
PRECISION MODEL "600" Sound reader	95.00
MOVIOLA MODEL D Picture head	200.00
MOVIOLA MODEL UDPVCS Preview (Black)	1,200.00
1000 ft. BELL & HOWELL 35mm magazines	100.00
100 Volt SYNCHRONOUS MOTOR for Cine Special	95.00
110 Volt VARIABLE SPEED MOTOR for Cine Special	225.00
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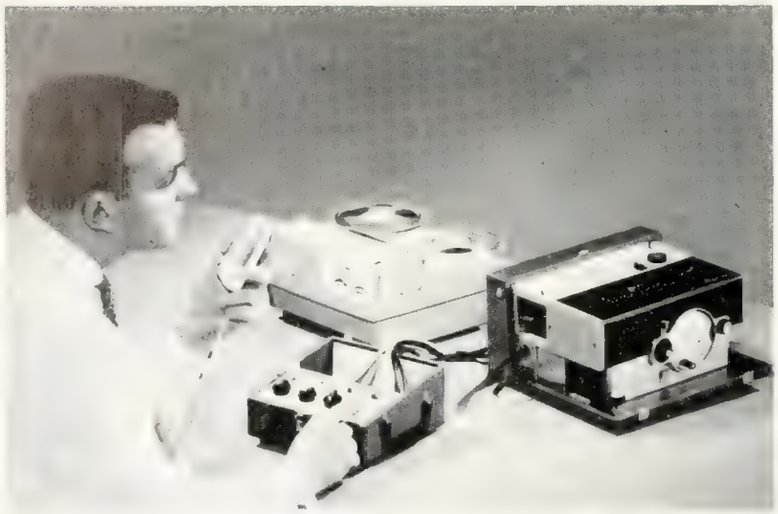
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New AUDIO-VISUAL Equipment



The Model 1 Kodak Cavalcade Programmer controls tape-slide programs.

Kodak Cavalcade Programmer Automates Sight/Sound

A NEW device for automatically synchronizing a slide projector with an audio program on magnetic tape has been introduced by the Eastman Kodak Company.

Called the Kodak Cavalcade Programmer, Model 1, the device may be used with practically any tape recorder (as long as it has an external speaker jack and can record and playback 6500 cycle frequency), and with any automatic slide projector.

A trip signal button super-imposes slide-change signals of 6500 cycles per second on the program material at the time of the original recording. During playback, the slide-change signals are detected by a tuned amplifier and relayed to the projector, assuring synchronization of the taped program and slide changes.

Two microphone jacks and mixing controls are provided to permit mixing and fading of the narration and background material. With a Kodak Cavalcade Repeating Projector and continuous loop tape, a slide sequence with audio program may be rerun continuously without an operator's presence, making it ideal for display purposes.

While the 6500 cycle frequency is slightly audible it is not objectionable. A sensitivity control enables the operator to capture just enough of this signal in the Programmer's detection system and still reject at random 6500 notes of a musical background.

Both the projector and tape recorder may be plugged into power outlets on the Programmer so that only one electrical outlet is required. The Programmer is housed in a wooden box matching Cavalcade Projectors. It is 9 5/8 by 9 3/8 by 5 3/8 inches in size and weighs 4 1/2 pounds. List price is $95.

* * *

AO Opaque Projector Features New Optical Pointing Device

☆ American Optical's instrument division announces production of an all-new opaque projector under the trade name of Spencer 1000 Delineascope. A new optical pointer and locking platen are featured.

Two basic models both use 1000-watt projection with a cooling system said to eliminate the need for heat-absorbing glass, yet maintain cool "safety to the touch" and full protection of projected materials.

The "High Speed" model is supplied with an 18" focal length lens, 5" in diameter; the Standard model with a 22" focal length lens, 4 1/2" in diameter. Both weigh 29 lbs. and are equipped with carrying handles.

For more information, write the American Optical Co., Instrument Division, Buffalo 15, N. Y.



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* * *

Portable Filmstrip Viewer Announced by Viewlex Co.

☆ A new "Instant Previewer," 35mm filmstrip viewer with a 2" x 9" rear-projection screen, has been announced by Viewlex Co., Inc., Long Island City, N. Y.

Designed for desk-top use, as a viewer or as a sales tool for business and industry, the Previewer is self-contained, weighing only 6 lbs., and measuring 4" x 6" x 12". It opens to erect the screen. The only controls needed are the film-advance knob and the focusing knob, plus the on-off switch.



Here's the *Instant Previewer announced by Viewlex Company.*

Price is $59.50 from all Viewlex dealers. For information write Viewlex Co., Inc., 35-01 Queens Blvd., Long Island City 1, N. Y.

* * *

Photo Market Affiliates to Aid Equipment Sales Abroad

☆ Photo Market Affiliates, Inc. has been formed to act as a sales representative for professional motion picture, still photography and processing equipment in Europe.

Sanford Powers, president of the new firm, is opening offices in London and in Geneva this month. The New York office is at 344 East 49th Street, with Ralph Marks, secretary-treasurer, in charge.

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A-V ORGANIZATIONS:

(THIS LISTING CONTINUES FROM PAGE 63)

Membership List and Trade Directory, revised annually, lists audio-visual dealers in U.S. and Canada, coded to show services and types of equipment handled by each. The Audio-Visual Equipment Directory, revised annually, currently in its sixth edition, serves as an authoritative, up-to-date guide for equipment purchasers. The Association also publishes special reports and brochures on subjects vital to the audio-visual industry such as legislative activities, customer instruction, and audio-visual utilization promotion. All publications are available from NAVA, Fairfax, Virginia.

CIVIC GROUPS

(THIS LISTING CONTINUES FROM PAGE 35)

merce; Columbus Advertising Club; Columbus Industrial Association; Columbus Public Library.

SEATTLE FILM ASSOCIATES

OFFICE (of the Secretary): P.O. Box 3707. Seattle 1, Washington.

OFFICERS: Boyd F. Baldwin (University of Washington), *chairman;* Jan Munro (Canadian Consulate-General), *vice chairman;* Harley Jones (University of Washington), *treasurer;* Loralee Price (Boeing Airplane Company), *secretary.*

BOARD: Officers above including Richard Fisher (Encyclopaedia Brittanica Films).

PURPOSE: The discussion and review of new films by representatives from schools and universities, film distributors, producers, libraries, business firms and industries—to promote the production and use of audio-visual aids and materials in the Pacific Northwest.

1960 ACTIVITIES: The Fifth Film Festival of the Seattle Film Associates (date not yet set).

87th SMPTE Convention Opens May 1st

☆ The 87th convention of the Society of Motion Picture and Television Engineers, to be held May 1-7 in Los Angeles, will survey the extraordinary new principles being introduced in the motion picture and television industries, according to Reid H. Ray, convention vice president.

Theme of the meeting will be "New Techniques for Films, Television and Video Tapes."

Convention sessions will be devoted to laboratory practices, new photographic materials, optics and images, sound recording and reproduction television equipment and practices, architecture of studios and stages, and other pertinent problems.

* * *

Major New Picture for Thiokol Chemical

☆ Production has begun on a major film presentation for the Thiokol Chemical Corporation, Trenton, N.J. by Jerry Long Productions, Inc. of Maplewood. Tentatively titled *Bonding Tomorrow*, the film will portray development of polysulfide polymers and their applications as sealants. Length will be 15 minutes.

reflex!



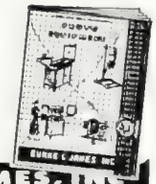
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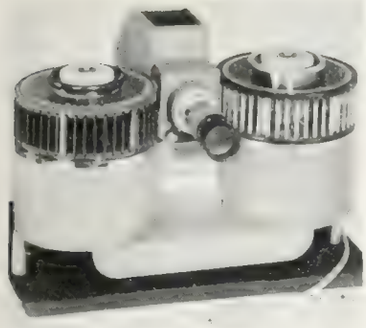
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The Dual Selectroslide *shows unlimited number of slides.*

Dual Magazine Slide Projector Provides Continuous Programs

☆ A literally unlimited number of 2" x 2" slides can be shown without interruption or pause with the new Dual Selectroslide #351 projector, made by Spindler & Sauppe, Los Angeles.

Using the familiar "merry-go-round" type slide magazines, one mounted on each side of the projection head, the new model will hold as many as 96 slides in one loading. While a lecturer is automatically running a sequence from one 48-slide magazine, the other may be removed and changed for a new one. Thus, by continuously replacing magazines, the slide show might go on forever.

The model 351 is an adaptation of the single-magazine projector, model 300. Free literature is available from Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57, Calif.



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Buchan Pictures, 122 W. Chippewa St., Buffalo.

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International Film Center, Audio-Visual Equipment Rental Service, 1906 Market St., Philadelphia 3, LOcust 3-7949.

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The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

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IAVA members *see color television demonstration in the new NBC-TV Color Studios in Hollywood, home of recent "spectaculars."*

A Western Film Production Workshop

Industrial Audio-Visual Association Members Meet in Los Angeles

SHARING EXPERIENCE and know-how with West Coast members, the Industrial Audio-Visual Association sent company film executives from New York, Chicago, the Twin Cities and other U. S. towns where the organization is represented, to the 1960 Audio-Visual Production Workshop held January 25-28th at the Chapman Park Hotel in Los Angeles.

Visits to film and television studios and laboratories were interspersed with informative meetings and demonstrations. Outstanding among these was a demonstration of a new audio-visual aid to manufacturing, called "The Factory Coach" and presented by A. A. White, industrial engineer from the Autonetics division of North American Aviation Co.

Member Ray Bonta of the General Electric Company presented an illustrated paper on his company's recently developed thermoplastic recording process, invented by Dr. William Glenn; a G-E research physicist. Closed circuit television ideas for industry use were demonstrated by David Snow of Hallamore Electronics and Carl Nater of Walt Disney Studios showed special films in his discussion of "Entertainment Films in Industrial Community Relations."

Robert S. Scott, film administrator for the Douglas Aircraft Company, showed IAVA members how that company uses the newsreel technique in color in his talk on "Communicating With Film." One of the "ideas" which the group carried away for company adaptation and well appreciated was Jay Gordon's *Interlock*, a short film to explain the intricacies of work prints to unsophisticated management groups.

A showing of the outstanding current theatrical subject, *Rhapsody of Steel* was one of the highlights of a visit to John Sutherland Productions' studio. A Thursday program event was the talk "Foreign Translations for Films Going Overseas" presented by Horace W. Cutler and Ellena Wilson of the Cutler Translations Bureau.

At General Film Laboratories plant, IAVA'ers saw the new Video View tape-to-film process demonstrated. Their host at General Film was William Gephart, who also presented other new lab processes. Parthenon Pictures—of Hollywood held a special equipment "trade show" for the business film executives, including a demonstration of Mole-Richardson's new fog and cobweb makers, a new professional tape recorder by Loren Ryder and new lighting equipment.

Continuing a previous visit to the studio by IAVA, Parthenon's Cap Palmer and Jack Meakin, music director, gave a film music demonstration, including the showing of the same scenes with and without music for comparison.

LeRoy Prinz, noted director and film maker from the entertainment industry with many outstanding films to his credit, was the guest speaker at the West Coast banquet affair held on Wednesday evening, January 27th. He was introduced by an old acquaintance, Roy Vanderford, member from AT&T.

Arrangements for the bi-annual West Coast production workshop were handled by Jay Gordon, Western regional director of IAVA and head of the Autonetics' film program. Also included on the agenda were visits to Capitol Records Studio, to the NBC-TV color studios in Hollywood and to the Ralke Company Audio-Visual Center where a new continuous 16mm projector and an audio-visual center were demonstrated.

Below: *pictured during General Film Labs' visit (l to r, ctr) are Bob Strickland, Harold Daffer, Alan Yost and Edward L. Carroll.*





Above: *(l to r) are Jay Gordon, guest LeRoy Prinz, Roy Vanderford, and IAVA president, John Hawkinson, at Chapman Park.*



Mr. Hawkinson *chats at the banquet with famed director LeRoy Prinz, a guest speaker.*



Above: *Ray Bonta of GE describes his company's new thermoplastic recording process to group.*

Preview of Coming Business Screen Features:

☆ Your next issue of BUSINESS SCREEN will bring you an illustrated design portfolio on the nation's latest in film production studios. There'll be some *colorful* pages on current and outstanding business films . . . and a trip to the South Pole with Lockheed's cameraman who made historic films there . . . and around the world via a film story of the Air Transport Service! Detailed reports on new technological advances will keep pace with case histories of resultful new pictures for industry.

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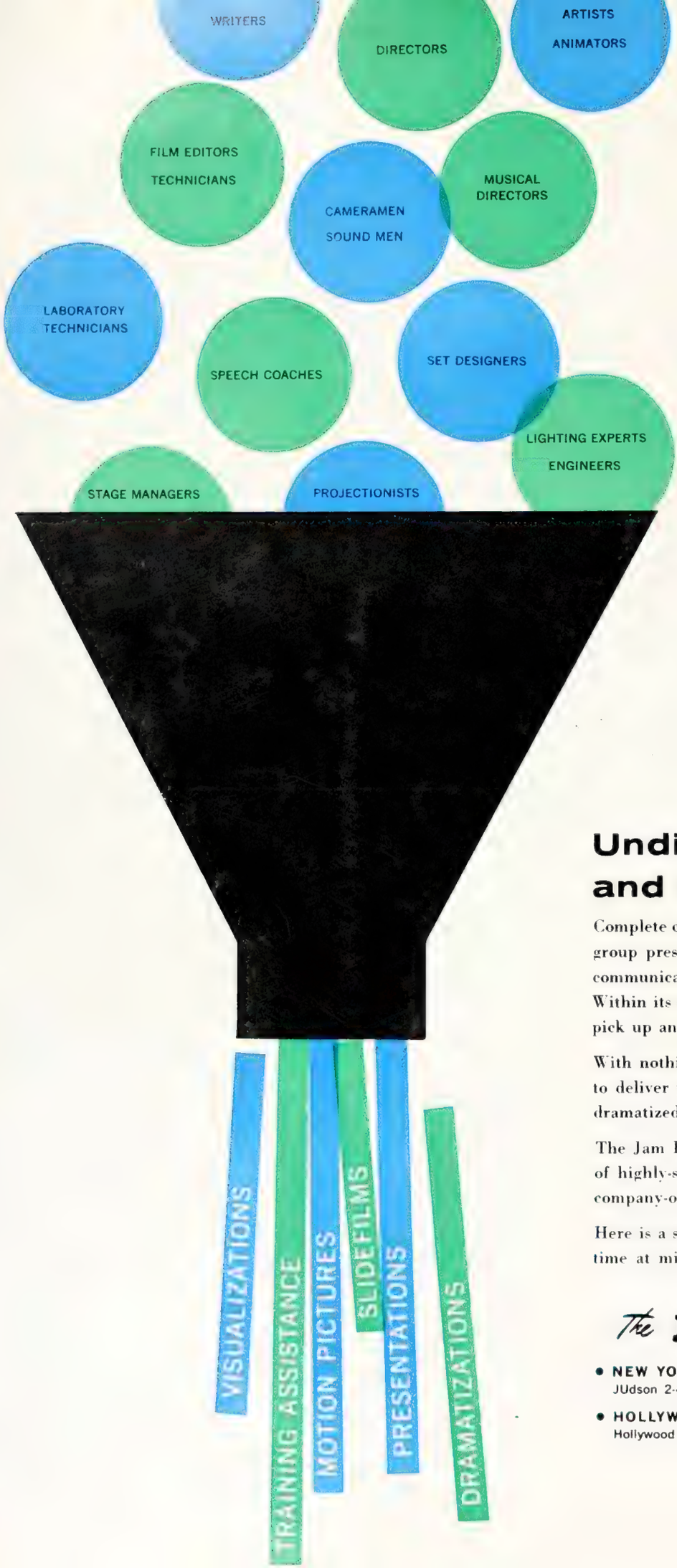
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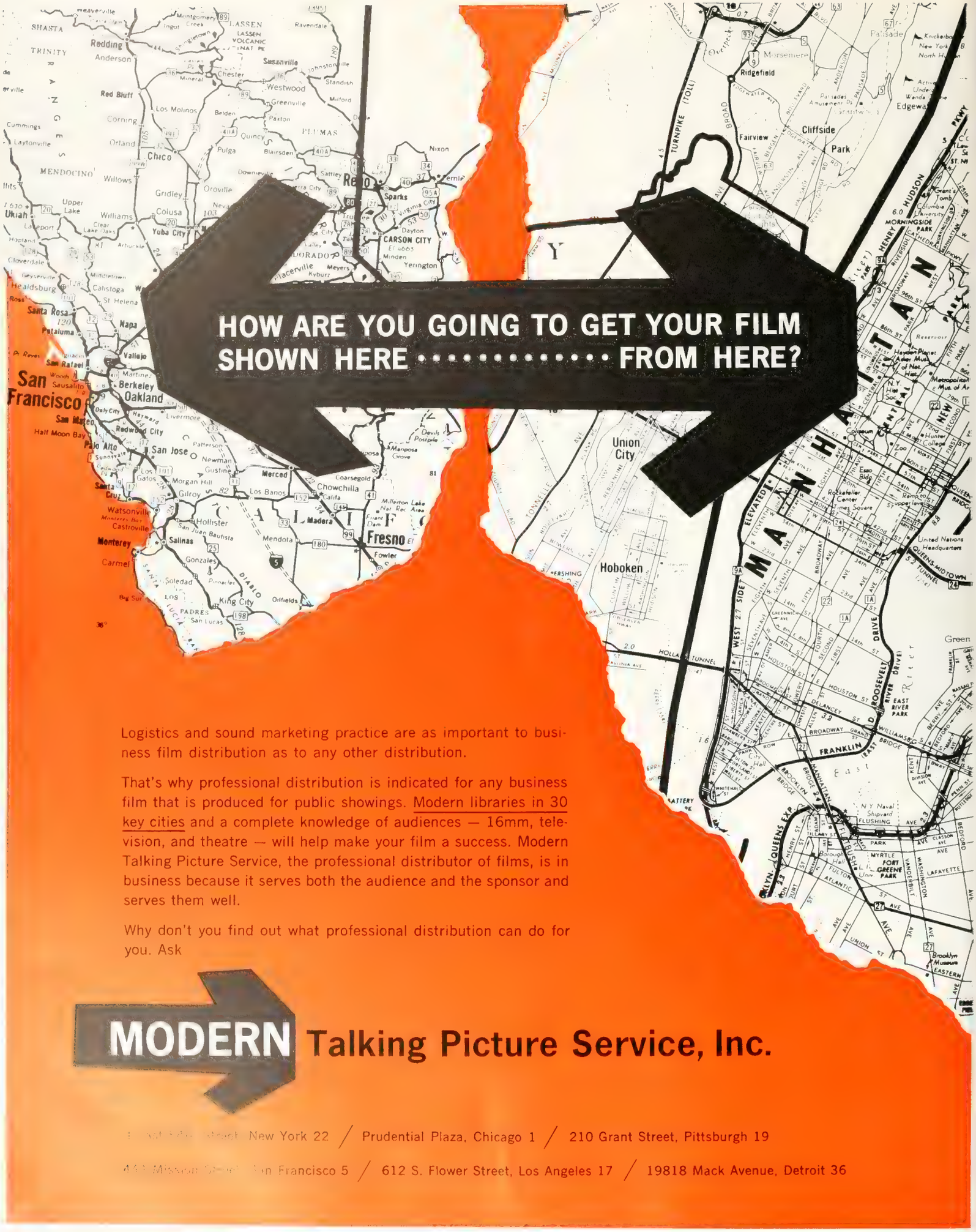




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Other Features in This Issue:

- ☆ **Producing the Tiros Satellite Film**
- ☆ **The Year's Best in Safety Pictures**
- ☆ **Training Help for Food Service Men**
- ☆ **Armco Develops Its Future Managers**



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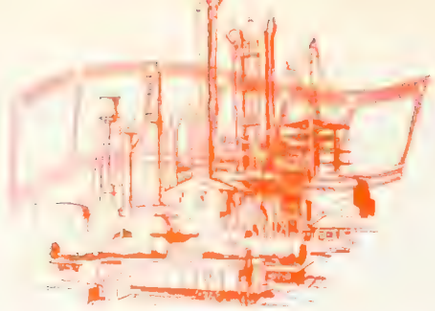
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Number 2 • Volume 21 • 1960

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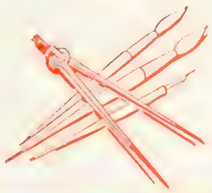
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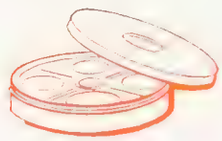
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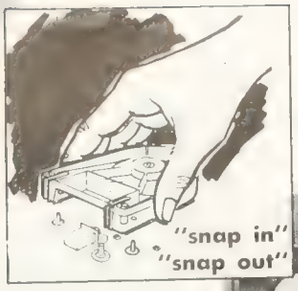
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Close-Ups and Long Shots on Events of Interest

☆ Because of a growing interest in audio-visuals by business and industry, a variety of sales and training aids will be featured during the 1960 National Audio-Visual Association convention and exhibit in Chicago, August 6 through 9, according to General Chairman Harvey W. Marks.

"Virtually a brand new market has opened up for A-V devices," Marks noted. "This was brought on by the discovery that A-V tools are ideal for direct sales and point-of-purchase merchandising. An exciting challenge awaits the businessman willing to acquaint himself with these newly-available sales tools, most of which will be on display during the NAVA trade show."

Two types of equipment for business use were mentioned by Marks. The first is the compact, self-contained projection unit that may easily be carried by a salesman for making personal sales presentations. The second type of unit is the repetitive projection console recently developed in a variety of sizes for point-of-purchase and in-store window displays.

* * *

San Francisco Invites 16mm Entries for Autumn Festival

☆ San Francisco's International Film Festival, to be held October 19 to November 1, will offer, for the first time, nine Golden Gate Awards in non-theatrical film competition.

Awards will be made for the best 16mm films in nine different categories: Industrial-Institutional films for private and public use; government films for both in-service use and for general information to the public; educational films for classroom, special training and adult education; experimental films of the avant-garde, abstract type, and art and culture films.

Irving M. Levin, director of the Festival for the San Francisco Art Commission, announced that Miss Carol Levene, film producer, teeacher and writer, will be in charge of the 16mm section at the festival.

An outline explaining the content and purpose of the film subject must be sent to the Festival headquarters, before June 1, Miss Levene said. She emphasized that the effectiveness of each film will be particularly judged on the basis of its purpose, with special attention to the type of audience for which it is intended.

A panel of distinguished jurors will pre-screen all eligible entries and select three films in each category. A final jury will name nine Golden Gate Award winners.

Entry forms may be obtained from the 16mm Committee, San Francisco International Film Festival, 172 Golden Gate Ave., San Francisco 2, Calif.

* * *

Photo Scientists & Engineers Meet in California May 9-13

☆ Timely reports on space age photography and related instruments will be featured among more than 60 technical papers scheduled at the 1960 national conference of the Society of Photographic Scientists and Engineers, May 9-13, in Santa Monica, Calif.

Navy and Air Force scientists will report on specialized cameras to obtain missile trajectory information, latest developments in radarscope photography, and use of a cloud simulator for more effective flight training. Another paper will discuss a combination of photogrammetry and electronic data processing for better highway planning.

Dr. Herbert Meyer, west coast conference coordinator, and Waldo Hunter, III, program chairman, said that a technical exhibit in conjunction with the conference will demonstrate the latest technical developments and methods of nationally-known photographic manufacturers.

Robert O. Mease, SPSE exhibits chairman, said that leading photo manufacturers will be represented. A partial list of exhibitors includes the American Speedlight Company, E. I. du Pont de Nemours, Gevaert, Ansco Division of General Aniline & Film, Meyer-Reed Company, L&W Photo Products, Eastman Kodak Company, Encyclopaedia Britannica, Bell & Howell, Fuji-Craig Company, Edwal Scientific Products, Birns and Sawyer, Houston Fearless, Inc., Hunt Chemical Company, LogEtronics Corporation, Art Royce and Microcopy Company.

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This unusually fine film clearly demonstrates the effectiveness which can be achieved by the skilful combining of live-action and animation to tell a complex story with emotional as well as informational values.
"Egypt Reborn" vividly contrasts the ruined grandeur of ancient Egypt with the progress to be achieved by the application of modern industrial methods to a backward country.



Since the Sahara Petroleum Company was financed by the Cities Service, Richfield Oil, Ohio Oil and Continental Oil companies, this film tellingly demonstrates the values of free enterprise-in-action to any country which aspires to a rising standard of living for all its people.
"Egypt Reborn" is the fifth film dealing with the oil industry the Sutherland organization has produced. The others: "The Conservation Story," which stresses the need for conservation of all our natural resources, including irreplaceable oil. "It Never Rains Oil" explains the purpose and the public values of the government's oil depletion policies. "Destination Earth" graphically portrays the benefits of the American economic system in operation without unduly restrictive controls.* (16mm prints are available for screening.)

●

☆ "Egypt Reborn" is one more film with the Sutherland touch, designed to command audience attention, to inform and to persuade.

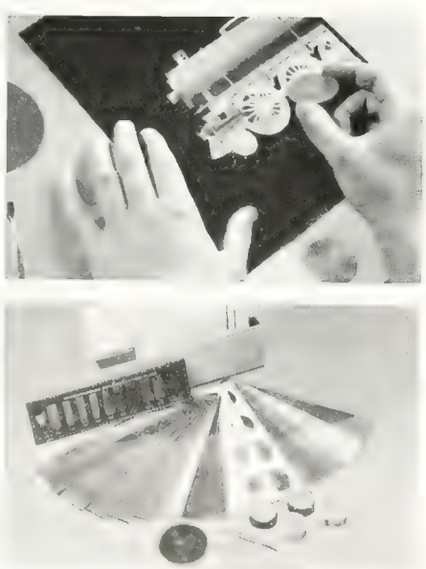
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Advises Congress to Create U.S. Communications Agency

☆ The U.S. Advisory Commission on Information, in its 15th report to Congress, has recommended that the total U.S. effort in the information, cultural and educational fields would be more economically and effectively administered in the 1960's if integrated in one independent agency of the government with Cabinet status.

In observing the nation's international communications programs for the past decade, the Commission has concluded that an integrated foreign communications program will provide the U.S. with a more powerful weapon in the long, competitive ideological and psyehological struggle with international communism.

The Commission urged the government to move ahead with the scientific and experimental work that is necessary for facilitating world-wide audio-visual communication, as well as other media.

* * *

Annual Canadian Film Awards to be Presented on June 3rd

☆ Dr. A. W. Trueman, director of the Canada Council, will present the 12th Annual Canadian Film Awards in Toronto, June 3.

Presentations will be made at an informal luncheon for members of the press, the Association of Motion Picture Producers and Laboratories of Canada, the Canada Foundation, the Canadian Film Institute, the Association for Adult Education, CFA judges, and others.

One hundred fifteen films submitted by 30 entrants in 11 categories are eligible for awards this year. One of the winners may be selected as "Film of the Year." The AMPPLC will again present its plaque for the best amateur film from among seven entries.

Judging has begun in Ottawa, Toronto and Montreal, where 55 persons are screening the films. Each entry will receive a full report on the judges' evaluation of his film.

* * *

Safety Council Is Preparing New Safety Film Directory

☆ The National Safety Council plans to publish a new, up-to-date edition of its Directory of Safety Films, last issued in 1956, in response to a demand for a source of information on accident and f prevention, first aid and ci defense films.

To make the late edition comprehensive and accurate possible, the Council would li to have complete, current listin of nationally available safety film giving full information called f in a questionnaire.

"This is a big job, and we ca do it without the assistance film firms everywhere," said Mi Helen Willems, editor of t directory. Forms may be obtain from the National Directory Safety Films, National Safe Council, 425 N. Michigan Ave Chicago 11, Ill.

* * *

International Trade Fair at Chicago to Re-Open June 20

☆ The 1960 International Trac Fair, sponsored by the Chicag Association of Commerce an Industry, will be held June 20 July 5 at Navy Pier Exhibitio Hall, according to Richard Revne the Fair's managing director.

Exhibits will feature tens thousands of new and interestin products from all over the worl including recent audio-visual an photographic equipment.

* * *

Color Film of Ike's Visit Showing to Latin-Americans

☆ Latin Americans are seeing color film of President Eisen hower's recent visit to Brazi Argentina, Chile and Uruguay.

The 30-minute, 35mm film wa released by the U.S. Informatio Agency for showing in theater and on television, bringing th President's message of friendshi and goodwill to millions who di not see him in person.

Produced by USIA's Motio Picture Service, the film, wit narration in English, Spanish an Portuguese, is being shown no only in theaters, but also in smal towns and villages by the Agency' mobile film units. Prints have also been sent to Europe, the Nea and Far East and Africa.

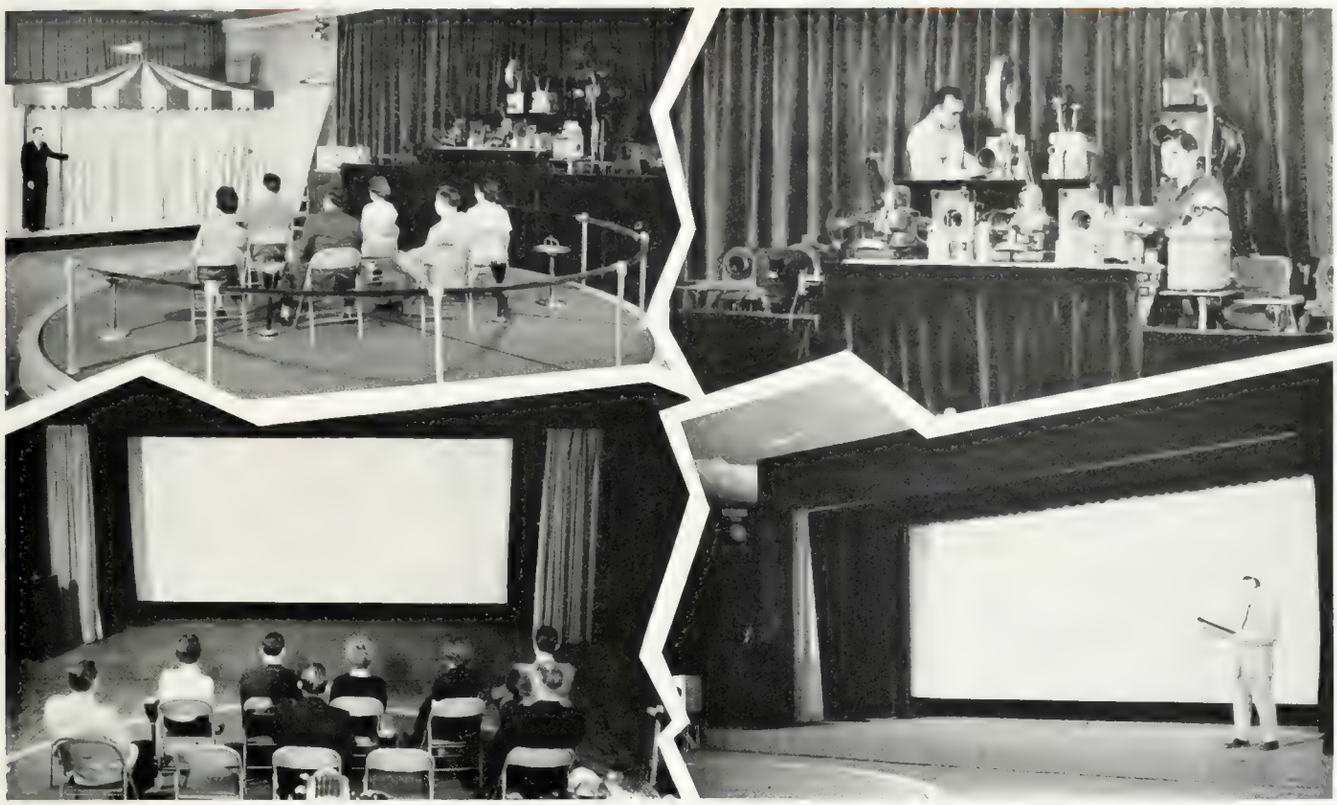
* * *

NAVA Appoints Legal Counsel

☆ George P. Lamb has been retained as permanent legal counsel for the National Audio-Visua Association, Fairfax, Virginia.

Widely recognized as a leading authority on antitrust matters, Lamb has represented trade associations for more than 25 years. Working with him in the new capacity is his partner, Frank W. Schattschneider.

A Revolution ...in Communications For Business!



The Wilding Communications Idea Center

Meeting today's urgent problems in group communications—among employees, salesmen, shareholders, and the myriads of people on whom business depends for real understanding of problems and their solutions—is a primary concern at Wilding Inc. Constant research and development of better tools to help meet your communication needs has been intensified in the past year. The results of this constant search are concentrated in our new Communications Idea Center with more than *20* demonstrations ready in this centrally-located Chicago facility.

We invite you to witness the latest in communication ideas and equipment to share with our creative and technical innovators this "live" showing of techniques especially developed for American business. Yes, there's a "revolution" at work here, including fully-automated *Program Control* that permits an entire audio-visual program to be presented automatically by one man! And every feature at the Center is designed for complete portability—*you can take it, show it, anywhere, anytime!* Make a date to see it soon!

THE WILDING COMMUNICATIONS IDEA CENTER MAY BE SEEN BY APPOINTMENT

Contact your nearest Wilding Sales Office—

W WILDING INC
Communications For Business

CHICAGO: LOngbeach 1-8410
DETROIT: TUxedo 2-3740
NEW YORK: PLaza 9-0854
PITTSBURGH: GRant 1-6240
CLEVELAND: TOwer 1-6440
TWIN CITIES: MIdway 6-1055
CINCINNATI: GArfield 1-0477
SAN FRANCISCO: DOuglas 2-7789
HOLLYWOOD: HO 9-5338

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SLIDE FILMS
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f. hillsberg inc.
offers a complete production service

animation
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a wide
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PLAZA 7-1525

LOOK TO BUSINESS SCREEN FOR
THE BEST IN FILMS & SERVICE

A Three-Time Winner at Valley Forge—

Army's "Big Picture" Viewed by Millions

☆ As it swings into its tenth year, there are big statistics from the Army's *Big Picture* television series, which has just won three awards from the Freedoms Foundation at Valley Forge for the third straight year in a row.

Each week, these documentaries are seen by a potential audience of more than 89 million viewers at home and abroad on 265 TV stations and 44 overseas Armed Forces stations.

Close to 15,000 miles of film has been processed for the pictures which are produced by a staff of 200, of which 94% are civilians at the Army Pictorial Center, Long Island City, New York. All of the writing, music and lab work is contracted out for the 39 episodes each year, as are certain "class A" productions, particularly those with new footage. Galway Productions of Hollywood, for example, produced a film on Nike-Hercules sites, starring Roy Rogers.

"It's a series of little pictures of little things that make *The Big Picture* big," says host-narrator, Master Sergeant Stuart Queen, who has appeared in more than 245 episodes in the past few years.



M/Sgt. Stuart Queen, host-narrator of "The Big Picture" (l) discusses cuts with editor Joe Pasciuto.

* * *

Public Relations Society Is Seeking Data on Useful Films

☆ The Public Relations Society of America is seeking information on films and other audio-visual aids covering the purposes, tools and techniques of public relations. The PRSA would appreciate the following data: title, date, sponsor, distributor, running time, purchase and rental fees, plus a brief summary of contents.

Send information to Richard J. Shepherd, director, Information Center, Public Relations Society of America, 375 Park Ave., New York 22, N.Y.



Raymond Massey (r) was narrator of Freedoms Award-winning film "The Eisenhower Story" which Ben Stelson (l) produced for Army series.

* * *

Luft Is Archives Historian

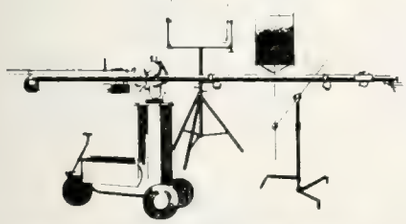
☆ Herbert G. Luft is the new historian for the Archives Committee of the Hollywood Motion Picture and Television Museum. Announcement was made by Sidney P. Solow, committee chairman for the Museum.





LIGHTS

...you'll find *Charles Ross*



GRIP EQUIPMENT



GENERATOR TRUCKS

1600, 1000, 700, 300, 200 Amp. D.C.
100, 50, 30, 20 Amp. A.C.

PROPS

Man and his camera are only as good as the equipment backing him up... that's where CHARLES ROSS "shines". Assure yourself of the right lighting and grip equipment for every job from one of the *largest inventories in the east*... a moments notice starts anything from a powerful generator truck to a director's chair on its way to your location. Enjoy all the convenience, savings and dependability that our 39 years of leadership can give you... in the motion picture, TV and Industrial fields.

RENTALS SALES SERVICE

Send for a schedule of rental rates.

Lighting the Motion Picture Industry Since 1921

Charles Ross INC.

333 West 52nd Street, New York City, Circle 6-5470

IT'S HARD TO BEAT

EXPERIENCE



See the difference...

when 16mm Color Specialists process prints!

Everyone appreciates quality. It is a source of pride associated with any product. Color Reproduction Company's specialization in 16mm Color Printing has achieved a "*Standard of Quality*" which long ago earned it a reputation for *guaranteed quality* which is the Standard of the 16mm Motion Picture Industry. The cost of your production warrants *finest quality prints*: See what the technical know-how and production skills of Color Reproduction Company's *specialists* can do for your 16mm Color Prints. Write for latest price list.

COLOR

REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood 46, California

Telephone: OLdfield 4-8010

SIGHT & SOUND

Alexander Acquires Theatre Ad Division from Reid Ray

☆ Acquisition of the theater screen advertising division of Reid H. Ray Film Industries, Inc., by Alexander Film Company, Colorado Springs, was recently announced by Keith Munroe, Alexander president, and Reid H. Ray, president of the St. Paul firm.

The move is said to have strengthened the sales position of the Colorado firm in Minnesota, Wisconsin, North and South Dakota, Iowa and Nebraska. The Ray organization is continuing production and distribution work in commercial, documentary, sales, and government training films.

The Alexander company maintains an 18-acre studio city at Colorado Springs, with complete facilities for the production and world-wide distribution of theater screen advertising, TV commercials and longer length films.

* * *

16mm Entertainment Films Theme of August Conference

☆ "Dollars and Sense of the Entertainment Film Business" will be the theme of a special conference to be held August 3-4 in Highland Park, Ill., by the committee on entertainment films of the National Audio-Visual Association, according to Committee Chairman Paul Foght of Ideal Pictures, Chicago.

Committee members, who met in Washington, DC, during the NAVA midwinter conference, decided that the late summer meeting would emphasize the practical rather than the theoretical problems of conducting an entertainment film business.

A large portion of the program will be devoted to case histories. In addition, sessions will be held on locating new markets for entertainment films, the business economics of a film library, and "how-to-do-it" problems.

Use FilMagic All Ways!

—FilMagic Cloths Hand-Clean Films, Records.
—FilMagic Tapes for Film Cleaning Machines.
—FilMagic Pylon Kits for Tape Recorders.
—FilMagic Pylon Kits for 16mm SOF PROJECTORS.
—Get Best Results With FilMagic Silicones!

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ATLANTA 13, GEORGIA

Farm Pictures by Audio...

arm pictures are no longer tailored for farmers. If you've een carrying around a mental image of a farmer, you'd etter get rid of it. There are few business men who are ot farmers, at least, at heart. Good agricultural motion ictures are simply good motion pictures on farm subjects. eople, generally, just happen to like good pictures about he biggest, the most important and the only factory in the orld which operates without a roof.



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Atomic Energy Commission
American Bosch Arma Corp.
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Schering Corp.
E. R. Squibb & Sons Div.
The Texas Company
Union Carbide Corp.
U. S. Navy
Western Electric Co.
Westinghouse Electric Corp.

—and many, many others



kiet...

Audio Productions, Inc.

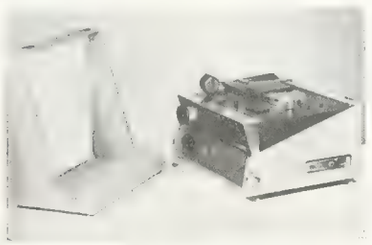
FILM CENTER BUILDING • 630 NINTH AVENUE • NEW YORK 36, N. Y.
TELEPHONE PLaza 7-0760

Frank K. Speidell, President · **Herman Roessle,** Vice President · **P. J. Mooney,** Secretary & Treasurer
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La Belle . . . AUDIO-VISUAL at its BEST!

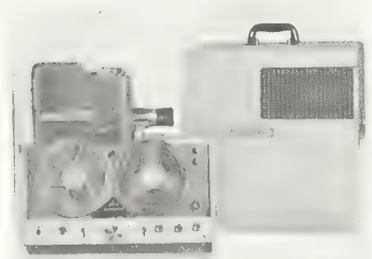
A new approach to sound-slide film projectors—no records—no tape threading—simply slide in the cartridge and go. Continuously and automatically, the story you so proudly produced is presented as your customers want it—brilliant pictures—high fidelity sound.

Now unleash bold new ideas for punch and drama, supported by sound effects for fresh, wide-awake interest. Silent signal commands a new picture to appear . . . in perfect synchronization to the sound.



La Belle "Tutor"
with tape cartridge
(also available in reel type tape)

See and hear a La Belle "Tutor" . . . a convincing salesman of itself that can be an enthusiastic salesman for your work . . . and your client's best salesman!



La Belle Maestro makes more and more friends because nowhere can you see and hear a finer slide-sound projector with so many exclusive features—capacities up to 150 slides—silent signal changes slides automatically and instantaneously for "actionized" effects without streaking, glare, or blanks. Be the master of your story- not the servant to limited capacity automatics.

Get the facts on La Belle — arrange for demonstration.

La Belle Industries, Inc.
Dept. B
OCONOMOWOC • WISCONSIN

Trade Shows, Creativity and Films:

What's NEWS in Visual Communication

National Advertisers' Assn. Holds Trade Show Workshop

☆ The Association of National Advertisers recently held a Workshop on trade shows and exhibits in New York, NY. The program committee, headed by Gilbert G. Ahlborn, manager, corporate promotion events, International Business Machines Corporation, presented a program that covered both trade shows and large-scale, more permanent type exhibitions.

Subjects discussed included (1) a top sales executive's appraisal of trade shows as a sales medium, (2) ways to integrate outstanding exhibits into a corporate public relations and advertising program, (3) problems to anticipate before participating in fairs, expositions and special exhibitions, and (4) exhibit ideas that win attention and motivate the public.

Speakers were John Deal, advertising manager, the Upjohn Company; Homer Evans, Jr., director of advertising, General Dynamics Corporation; Daniel McMasters, director, Chicago Museum of Science and Industry; Thomas Deegan, Jr., chairman, New York World's Fair 1964 Corporation, and Donald Steward, exhibit manager, Union Carbide Corporation.

* * *

Agency Producers' Creative Role Cited in Asch Speech

☆ Marc S. Asch, executive vice president of Van Praag Productions, Inc., in a speech before the Agency Broadcast Producers Workship in Chicago on March 23, stated that "the agency producers should appreciate their position in the industry. When agency producers pay more attention to the fundamentals of advertising and understand theirs is not the job of director, producer, editor or cameraman, they will be making their most important contribution to the finished product.

"In my opinion, theirs is a skilled profession requiring talent, taste and tact. They are the interpreters of the client's and agency's wishes to the production company. Mr. William Van Praag, who heads our company, has said, 'If the agency producer could have performed in his proper capacity, the industry might not be subject to the unfavorable publicity and the FTC hassle it is experiencing today.'

"The production company and the agency producer have much in common and should work in complete harmony and understanding with each other."

According to Mr. Asch, "a knowledge of the creative phases of film editing rather than the mastery of the mechanics of film editing should be important to the agency producer because he, as a creative person, can contribute to the finished product as a result of the insight gained through his knowledge of film editing. A creative agency producer who is able to communicate his ideas better will perform better in the capacity for which he has been selected.

The Agency Broadcast Producers Workshop consists of advertising agency executives actually engaged in film production. Lee Randon is president.

* * *

TV Free Film Source Book Lists 1,552 New Pictures

☆ Proof that advertisers are pouring big sums of money into public relations film is contained in the new edition of "TV Free Film Source Book," just published by the Broadcast Information Bureau, 535 Fifth Avenue, New York. Reported in the book are 5,069 titles, of which 1,552 are included for the first time. The investment in actual footage, as estimated by Judy Dupuy, editor of the Source book, is in excess of $250,000,000.

One of the leading releasers of informational films is the U.S. Government, with major blue chip corporations like U.S. Steel, Armour, A.T. & T., General Motors, American Cyanamid and Allis-Chalmers right behind Washington and the Armed Forces as prime sources of top PR services releases.

* * *

Movielab Undertakes Major Expansion of New York Lab

☆ Movielab Film Laboratories, Inc., is converting substantial additional footage to its own operational quarters in the Movielab Building, 619 West 54th Street, New York. This will provide facilities for the widely expanded program and services of the parent company and its subsidiary, Movielab Color Corporation, included b/w and color 16mm and 35mm film processing; research and development; private screening room; cutting and editing rooms; film and tape storage rooms.

* * *

Animation Film Seminar in New York Opens on June 12

☆ The Florman & Babb animation film seminar will start on Sunday, June 12th and continue through Wednesday, June 15th. Sessions will take place at the New York Trade Show Building, 500 Eighth Avenue, New York.

Among the group of leading New York animators who will participate in the seminar are Peter Cooper, of Robert Lawrence Productions; Irving Scheib, of Motion Picture and TV Titles, Inc.; Mary Ellen Bute, of Ted Nemeth Studios; and Ernest Pittaro, of Dancer-Fitzgerald-Sample, Inc. Also participating will be representatives from various firms manufacturing motion picture equipment including DuPont, Neumade, Arriflex and other companies.

The four-day work shop-seminar will begin with a general outline on animation covering basic principles and terminology and carry through advanced animation techniques. The course will also deal extensively with the economics of animation film production.

There is no charge for the course and arrangements have been made with the Hotel New Yorker, across the street from the Trade Show Building, for special priced accommodations for participants. Complete information and registration application can be obtained from Charles Lipow, Florman & Babb, 68 West 45th Street, New York 36.

* * *

Animation Producers Elect Jack Zander as President

☆ The Animation Producers' Association, New York, has elected the following officers for the coming year: President, Jack Zander, Pelican Films; Vice President, Lew Gifford, Gifford-Kiddoff Productions; Treasurer, Sam Maddoff, Elektra Films; Secretary, Bill Weiss, CBS-Terrytoons.

Directors elected were: Larry Calonius, Ken Drake, Marty Gottlieb, Fred Hankinson, Robert Klaeger, Ralph Koch, Sam Levy.

* * *

New Modern TV Film Library

☆ A new film library serving three nearby states has been opened in Cincinnati by Modern TV, a division of Modern Talking Picture Service, Inc.


Owen Murphy
PRODUCTIONS, INC.
One of America's Great
Industrial Film Companies
723 SEVENTH AVENUE • NEW YORK 19, N.Y. PLAZA 7-8144

"THE POWER OF MENTAL ATTITUDE IN SELLING"



Powerful Color Sound Film

. . . builds the right mental attitude in your men . . . stimulates and maintains positive thinking . . . reveals the effects of negative attitudes . . . shows salesmen how to immunize themselves against outside negative influences . . . demonstrates that it's the mental attitude that boosts or defeats sales.

Choice of top sales managers

This new color film enables you to hold sales meetings with little preparation . . . delivers your arguments with no interruption . . . gives your men a fresh approach that attracts maximum results . . . and you don't knock yourself out with constant repetition.

One in a color sound film series

"Selling Is Mental"

WRITE TODAY FOR A SHOWING

Better Selling Bureau

6108-B Santa Monica Boulevard

Los Angeles 38, California

A Division of Rocket Pictures, Inc.

News of Business and Financial Trends

Bell & Howell Reports a 15% Increase in Earnings for '59

☆ Net earnings reached a new high at Bell & Howell in 1959, with a 15 percent increase for the second successive year, while sales were up four percent in 1959. Net income last year amounted to $3,460,798, with sales totaling $61,261,148, Charles H. Percy, president, announced in the company's annual report.

The report also covered 1959 results for Consolidated Electrodynamics Corporation, which was merged with Bell & Howell in January of this year, as well as combined reports for the two companies.

Together, last year's sales of Bell & Howell and CEC were $105,145,072, pre-tax earnings were $9,930,834, with net earnings of $4,904,834, or $1.34 per common share.

Percy predicted that combined sales and earnings in 1960 should exceed the record levels of last year, although results for the first quarter will not be indicative of the year as a whole. He estimated first quarter sales will be ahead of the first quarter of '59, with earnings slightly lower because of substantial new product pre-production and marketing costs. Traditionally, Bell & Howell sales are seasonally low in the first part of the year, while expenses remain on a fairly even level, Percy said.

Investment in new capital equipment was $3-million compared with $2.8-million the previous year on a combined basis. Working capital was $40,815,944 and shareholders' equity $48,183,921 for both firms at year's end.

* * *

Eastman Kodak Doubles Sales, Net Assets In 10-Year Period

☆ A ten-year boom during which sales have almost doubled is reported by Eastman Kodak Company, Rochester, N.Y.

Figures in the annual report show that total sales of the firm's United States establishments increased from $457.8-million in 1950 to $914.1-million last year. The company's net earnings also doubled, with a gain from $61.9-million to $124.7-million. Earnings before taxes rose from $122.4-million to $257.2 million.

Kodak's taxes, excluding social security and excise, were more than twice what they were in 1950. They advanced from $64.4-million to $139.3-million. United States, state and foreign income taxes amounted to $132.5-million in 1959, equivalent to $3.45 per common share.

The company's net assets nearly doubled, increasing from $356.2-million at the end of 1950 to $684.8-million at the end of last year.

Sales showed a moderate advance in early 1960. As recently disclosed, 1959 sales of Kodak's U.S. units were up 10 percent over the previous year, while net earnings increased 26 percent. In the annual report, Thomas J. Hargrave, chairman, and Albert K. Chapman, president, said that "up to February 18, sales in 1960 have shown a slight advance over the early weeks of 1959."

* * *

Hollywood Office, Warehouse Serve CECO's Clients in West

☆ Camera Equipment Company, Inc., a leading manufacturer, producer and distributor of professional motion picture, television and photo-instrumentation equipment, in New York, recently announced the opening of another sales office and warehouse in Hollywood, Calif.

In order to expedite service to CECO's west coast customers, the warehouse carries the full line of camera, sound, lighting, editing, animation and instrumentation equipment available at both the New York headquarters and Miami, Fla., branch. The new office is managed by Jack Pill, well-known camera equipment sales engineer.

* * *

3M Reduces Videotape Prices

☆ The third price reduction in the past 19 months for "Scotch" video tape No. 179 has been announced by Minnesota Mining and Manufacturing Co.

Latest eight percent cut drops the net price of the standard hour-long reel of tape by $20.54, when bought in lots of 48 or more.

Significance of the price decrease, according to Dr. W. W. Wetzel, vice-president and general manager of 3M's Magnetic Products Division, is that, within the past year and a half, savings of more than 25 percent have come to video tape users because of constantly improving methods.

PARTHENON PICTURES

HOLLYWOOD

A FILM PROGRAM FOR "GRIT" MAGAZINE

"SMALL TOWN STORY" — A straightforward Sales Tool for use by Grit's Publisher's Representatives as part of their interviews with Advertising Media Buyers. Grit's distinction is that is goes to towns of 2500 and under, so the film opens by nostalgically evoking the atmosphere of the American small town and showing its advantages as a market for advertised goods—then it nails down the sales points, in forthright figures and facts. Color, 18 minutes.

A LETTER FROM THE MAGAZINE

Parthenon-Central

Dear Mr. Clark:

We have had successful luncheons in New York, Detroit and Chicago and the motion picture which you produced for us has gone over very well.

We were interested in the reaction from the representative of Advertising Age and, as you may know, they did a story on this picture.

We hope to show it in several more cities and feel that it will be most helpful in giving national advertisers a good picture of the small town market.

Sincerely yours,

GRIT PUBLISHING COMPANY

Gilbert E. Whiteley

Advertising Manager

AND A LETTER FROM THE ADVERTISING AGENCY

Dear Woody:

This letter should have been written at best, a month ago. The people at Grit like "Small Town Story" very much and have exhibited it to approximately five hundred advertising men in New York and Chicago. In January, the film will be shown in Philadelphia and then it will go on the road with individual showings to other key agencies and advertisers.

Comments have been good including a write-up in Advertising Age. Everyone seems to be pleased with the job.

Many thanks for all your time, effort, and patience. It took a lot of all three.

Cordially,

GRAY & ROGERS

D. B. Arnold

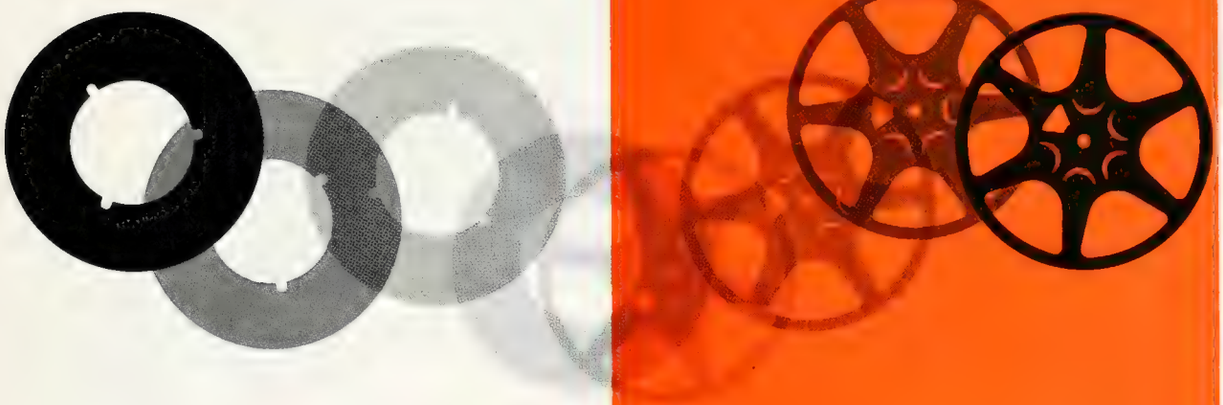
PARTHENON PICTURES

Charles Palmer, Executive Producer

2625 Temple St. • Hollywood 26

Chicago • Detroit

VIDEO TAPE TO FILM

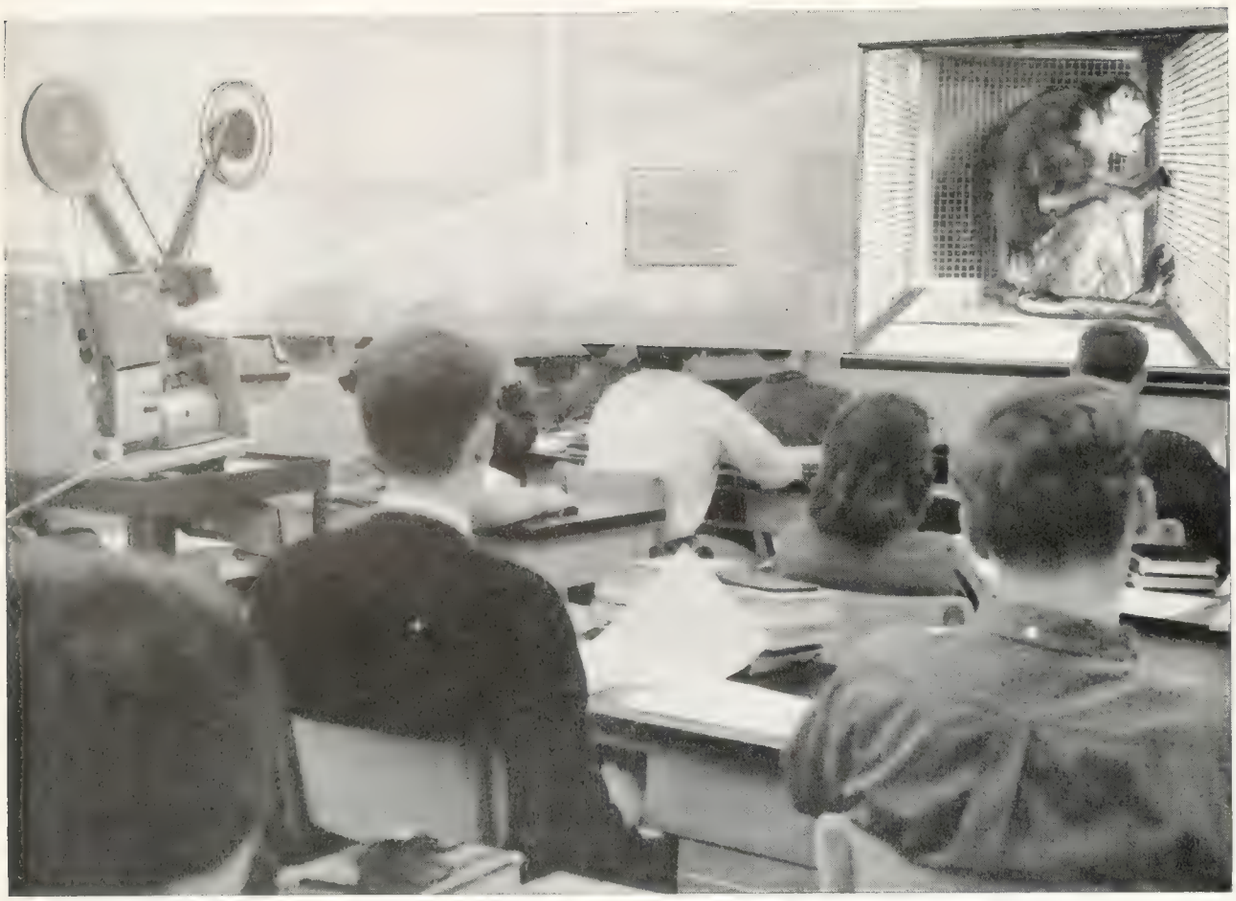


General's combination of electronic image experience and film processing know-how is your guarantee of the very best tape to film transfer.

- unlimited numbers of prints for television and screen use . . .
- the ability to use standard projection equipment . . .
- choice of 16 and 35 mm . . .
- for easy, visual editing . . .

GENERAL
FILM LABORATORIES

1546 Argyle, Hollywood 28, Calif. / HOllywood 2-6171 · central division / 106 W. 14th St., Kansas City, 5, Mo. / GRand 1-0044



New Kalart/Victor Improves 16mm Programs 3 Ways

This classroom photograph reveals three common audio-visual problems — and how they are best solved by the new Kalart/Victor.

1. *Hard-to-darken room.* Only a projector with the *superior* light output of the Kalart/Victor could assure adequate screen brightness. Its redesigned shutter alone increases light output 12%. For even more light, a 1200 watt lamp may be used.

2. *Distracting Projector noise.* The new Kalart/Victor is the quietest running 16mm sound projector ever built. Even students closest to the projector are undistracted.

3. *Choice in speaker placement.* While the speaker is next to the screen in this classroom, the film could have been shown without ever removing the speaker from the projector. Only Kalart/Victor offers the new *door-mounted speaker* which can be left closed on the projector, or detached.

Other major Kalart/Victor improvements include truly magnificent sound quality, once-a-year lubrication, and brighter than ever stills. Choose from models with 15-watt or 25-watt amplifier. Ask your authorized Victor Dealer for a demonstration soon.

newest name in 16mm sound projectors

KALART VICTOR

VICTOR ANIMATOGRAPH CORP., Div. of Kalart
Plainville, Connecticut

Free booklet, How Industry Profits from Sound Films. For your copy, mail coupon to Victor Animatograph Corp., Div. of Kalart, Plainville, Conn. Dept. 124

Name .....

Position .....

Address .....

City Zone State

Motivational Film Serie on "Horizons in Science"

A NEW SERIES of ten educational films, *Horizons of Science*, designed to develop a bette understanding of science an scientists, as well as to interes high school students in scienc careers, has been completed unde the sponsorship of Educationa Testing Service, Princeton, N.J.

The films, in preparation fo two years, were produced for ETS aided by grants from the Nationa Science Foundation. Alfred Butter field is executive producer of th series. Each of the ten film covers a specific subject by show ing a top-ranking scientist in tha field of work. The scientist explain his work in his own words an shows how he goes about it.

The primary method for nation wide distribution of the films t schools will be through corpora tion and foundation sponsorshi under which the films will b bought at a cost of $2000 for th set of ten films and then presente as a public service to schoo systems. If the buyer desires, credit line is inserted at the be ginning and end of each film.

Among corporations that hav already signed for the series are Alcoa; Godfrey L. Cabot, Inc. Champion Paper and Fibre; Cli max Molybdenum; Corn Products Eli Lilly; Ingersoll-Rand; Genera Electric; Kennecott Copper; Mal linckrodt Chemical; New Jersey Power and Light; Ohio Edison Sperry Rand; Thiokol Chemical and Union Bag-Camp Paper.

Schools wishing to purchase films directly may do so and may obtain matching funds for the purpose under Title III of the National Defense Education Act Under both methods of distribution, some hundred systems in 2(states across the country already have arranged to secure the films for showing to approximately million students.

PROFESSIONAL
TITLE Typographers
and
Hot-press Craftsmen
SINCE 1938
Write for FREE type chart

KNIGHT TITLE SERVICE
115 W. 23rd St. New York, N.Y.

WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

☆ It's up to the US motion picture [illegible]



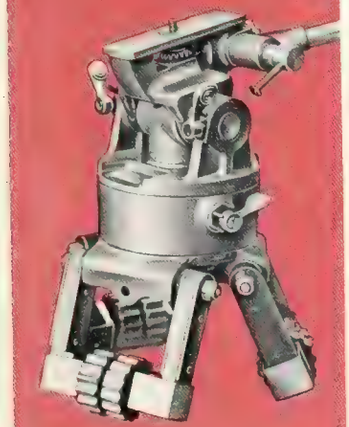


LIGHTS CAMERAS ACCESSORIES!

MOST COMPREHENSIVE LINES *this side of Hollywood*

CECO* is headquarters for everything NEW and exciting in the *professional* photographic field. This is the Camera Equipment that Film Makers use to make outstanding films.

*CECO—Trademark of Camera Equipment CO.



CECO FLUID HEAD

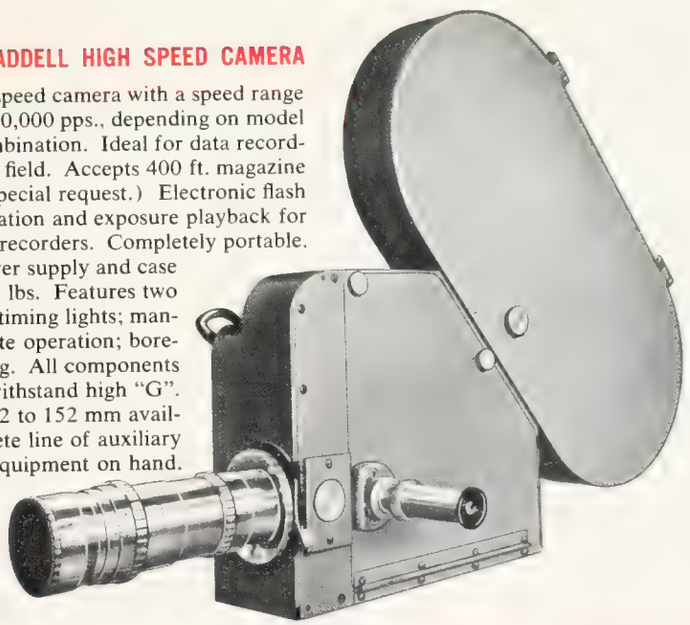
A totally new tripod head that provides flowing, floating pan & tilt action. Operates in all climates, under any conditions. The tripod head cameramen dream about. Features equal distribution of fluid; extra traps to prevent leakage; bronze bearings; positive locking levers for pan & tilt (camera won't dip); twin lever tilt system; 2-place angular pan handle with infinite adjustment; geared camera tie-down knob.

CAMERA EQUIPMENT CO., INC. OF FLORIDA

1335 East 10th Avenue
Hialeah, Florida

WADDELL HIGH SPEED CAMERA

A flexible high speed camera with a speed range from 3 to 10,000 pps., depending on model and motor combination. Ideal for data recording in every field. Accepts 400 ft. magazine (1200 ft. on special request.) Electronic flash synchronization and exposure playback for oscillograph recorders. Completely portable. Camera, power supply and case weigh only 35 lbs. Features two built-in NE2H timing lights; manual or remote operation; boresight focusing. All components designed to withstand high "G". Lenses from 3.2 to 152 mm available. Complete line of auxiliary equipment on hand.



A few of thousands of professional cameras and accessories. Check the item that interests you. For complete information, mail postage-free card today.

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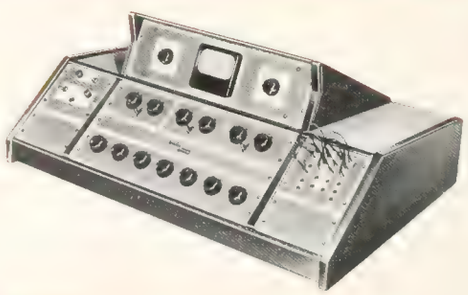


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WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

☆ It's up to the US motion picture industry to present the Free World "in a manner that does justice to the greatest civilization that man has been able to build" and *not* as "a series of candy-coated igloos," Mr. Turner B. Shelton, Director, Motion Picture Service of the US Information Agency told a capacity crowd at the Washington Film Council luncheon this past month.

Mr. Shelton's speech was followed by a screening of President Eisenhower's dramatic trip to Europe and Asia. Following regular USIA procedures, this beautiful color film, which shows the spontaneous and tumultuous welcome extended Ike all along his way, will be shown in each of the countries he visited.

* * *

Films Sought for 5th Congress on High-Speed Photography

☆ James A. Moses, Associate Program Chairman in charge of film showings for the 5th International Congress on High-Speed Photography, which will be held in Washington D.C. October 16-22, is hoping to locate many new films on all phases of high speed photography and new instrumentation. All films selected, which should be between 10 and 20 minutes long, will be rescored in English, French and German, the three languages of the SMPTE conference.

* * *

Venice Festival Names Longero

☆ Dr. Emelio Lonero has been named director of the 21st Venice Film Festival, replacing Dr. Luigi Ammannati. The international film exhibit will be held July 20-31st.

Rural Electrification's Story Told in New Agriculture Film

☆ The surprisingly touching story of the first twenty-five years of the Rural Electrification Administration has been filmed for this anniversary year in a 27½ minute color motion picture, produced for REA by the US Department of Agriculture.

Through the narration of "the people," the film points up the difference in rural America through the years—from the night the lights went on when "Joe Kelly kept his sockets full at all times . . . scared the electricity would leak out," until 1960 when the countryside is bursting with electrified farms, industries, housing developments, etc.

The public relations film effectively uses flashbacks from color to the black and white of pre-electric days when, in the shadows from a kerosene lamp, the world seemed grey and dim. *The REA Story* will be available mid-May.

* * *

Announce Annual Meeting on Employment of the Handicapped

☆ Melvin J. Maas, Chairman of the President's Committee on Employment of the Physically Handicapped, announces its annual meeting will be held on May 5-6 in Washington, D.C. Because the government has conservatively estimated that *two million* handicapped individuals need rehabilitation and employment, representatives from public and private groups from all over the nation have been invited to attend the two day program.

The Friday morning session should be particularly interesting



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WASHINGTON:

(CONT'D FROM PRECEDING PAGE)

to those in the audio-visual field. Wilding's new film, *The Biggest Bridge in Action* will be previewed at 9:15 a.m.

* * *

Rodel Productions Active in German Language Film Programs

☆ Rodel Productions are fast becoming national specialists in the field of German language films. Del Ankers, president of Rodel, has one crew filming an elaborate newsreel of the United States-Hawaii trip of Chancellor Konrad Adenaur; another crew is putting together a 45 minute show for the German network on the subject of *American Women!;* a third crew is making a picture about Germany's racy Porsche automobile, sponsored by the Porsche company and Porsche sportscar clubs; and still another crew is carrying on the *Profiles From the New World* television series, which Rodel has filmed for four years for the German TV network.

* * *

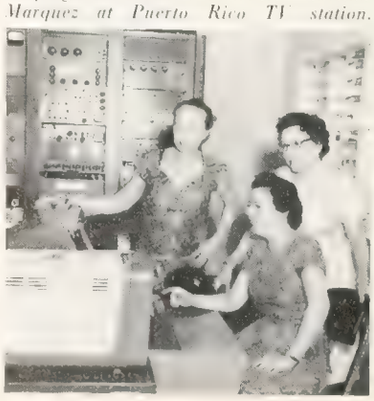
Eade Enterprises Expands into Film and Videotape Production

☆ Eade Enterprises, Inc., educational specialists in the motion picture and TV field, has announced expansion of their services in film production, video tapes, scripts and live TV.

Headed by ex-juvenile court Judge Edith H. Cockrill, Eade was incorporated 2½ years ago; in that time more than 400 TV programs have been produced and aired in the Washington area alone.

Dorothy Looker and Evelyn Davis, who put together the interesting "Washington Orbit" series for the National Education Television and Radio Center, serve as production directors and consultants for the firm, which has designed its services especially for educational and scientific presentations, safety and other films.

Below: *Dorothy Looker, Evelyn Davis are helping train science instructor Adelina Marquez at Puerto Rico TV station.*





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MILLER Model C fluid drive head — 69.50
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RABY BLIMP with follow focus for NC Mitchell — 850.00
AURICON Super Pro tripod with friction head — 289.00
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Electric film footage counter, 35mm — 55.00
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WASHINGTON:

Film on the Minuteman Missile Sponsored by Thiokol Chemical

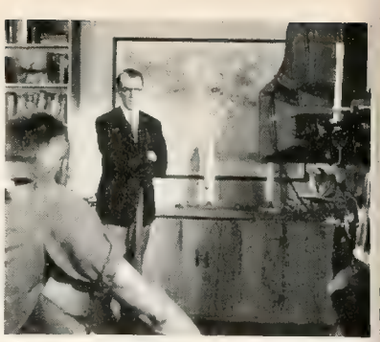
☆ In cooperation with the United States Air Force, Thiokol Chemical Corporation is sponsoring a new film, titled *Minuteman-Missile and Mission*, to be narrated by Alistair Cooke, with location sequences filmed in Thiokol's Utah Division and at Edwards Air Force base in California. William Hart of National Film Studios, producers of the 20 minute film, which will also be cut to 13½ minutes for TV, says he will shoot *Minuteman* in 35 mm EGN. The script was written by Paul C. Woodbridge; Charles J. Hundt is the director, and photography will be under the direction of Bert Spielvogel.

Alistair Cooke has also narrated the AFSF *Beyond The Gravisphere*, which has just been completed by Douglas Productions. Armour and Co. has sponsored this 13½ min. color motion picture which delves into the complicated problems confronting scientists responsible for feeding the space man of the future.

* * *

Western Architects Preview a Teen-Age Science Career Film

☆ Daniel Mann, Johnson and Mendenhall, architects of Los Angeles, recently previewed their new film *The Door* at a cocktail party for Air Force and Washington officials at the Statler Hotel. Guests heard the Air Force's Brigadier General Noel F. Parrish and the National Aeronautics and Space Administration's Dr. Homer J. Stewart speak on the importance of luring high school youths into the field of science, which was the subject of DMJM's film, produced with the cooperation of the Air Force.



Above: *General Stewart tells missile story as featured player in new Air Force film.*

"Air Force Missile Mission" Film Stars Gen. James Stewart

☆ The missile muddle? ICBM's, IRCM's, surface to air rockets, air to air rockets, manned fighters, manned bombers. Why both? Why so many? Where *are* we going?

All of this is summed up in marvelous color, live action and animation in the *Air Force Missile Mission*, a new 27½ minute USAF film, starring Jimmy Stewart.

A visit to the library in the home of reserve officer General Stewart proves highly entertaining and educational for the average film viewer who can no longer differentiate between a Thor and an Able, or a Polaris, or the B58, Titan, Minuteman, F104—and on and on and on.

For those who ask "what next?", the Air Force says that, ideally, it will be an Air Force pilot in a spacecraft who can take off fast—and be diverted or recalled if necessary. It's all very logical when presented in this informative, 35mm ECN motion picture which has been produced for public and TV showings and for the three services by the Air Photographic and Charting Service of MATS in Orlando, Florida.

* * *

☆ The Lockheed and Grumman aircraft companies have both sponsored new Navy films on anti-submarine warfare.

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Type 238

Haig and Patterson, Inc. begin New York motion picture production

Haig and Patterson, Inc., producers of sound motion pictures and slide films for business use, announce the acquisition of motion picture production facilities and offices in New York City, supplementary to the Detroit studios. The company is known throughout the country for its thorough grasp of business needs and business purposes. Access to New York resources as a talent and producing center enables Haig and Patterson to expand their services with increased value to clients.

HAIG and PATTERSON INC.

405 Lexington Ave. New York 17, N. Y. *15 East Bethune Ave. Detroit 2, Michigan* *The Talbott Tower Dayton 2, Ohio*

SOUND BUSINESS FILMS SINCE 1937

WASHINGTON:

(CONT'D FROM PRECEDING PAGE)

"Summer Incident" Tells Navy's Role in Our Foreign Policy

☆ "The Flag Plot," which is the room in the Pentagon where Admiral Arleigh Burke, Chief of Naval Operations, and his staff charted the course of the U.S. Navy and Marines during the Lebanon crisis, has been filmed for the first time in a dramatic re-enactment of that explosive situation in July 1958.

Summer Incident, a 27½ minute, color film, was produced for the Navy by RD-DR Corporation of New York. The film has been designed to show the role of the Navy and the Marines in support of the foreign policy of the United States, and to show the significance of being able to meet small "brush-fire" wars.

The picture follows the maneuvers of the USS ESSEX, docked at Piraeus, Greece on the night of the alert. Hauling up anchor, she cuts her way swiftly through the Mediterranean waters to Lebanon where we see the Marines land their huge amphibious machines—we see the 'round the clock' operation of jets, catapulted by steam from the carrier docks—and, in the most exciting scenes in the film, we skim low over the coast of Lebanon, on over the city of Beirut and her surrounding foothills, in a reconnaissance flight for intelligence.

There are some marvelous night shots in this tense film about that 'peace making mission.' The Navy, justly proud of her role in the crisis, tells the following "story" which points up the whole mood of the film.

On that same night that the ESSEX left Piraeus, it is *rumored,* President Eisenhower called the Joint Chiefs of Staff to the White House and asked each service how long it would take to get troops and supplies to Lebanon. "Two days," said the Army. The Air Force said, "Fifteen hours." Then it was Admiral Burke's turn, and he said, "What would you like for us to do, sir. We're already there!" That's the story of *Summer Incident.*

* * *

Chambers & Associates Sponsor Picture on "The Greatest Gift"

☆ C. L. Chambers and Associates of New York announce that production has started on their sponsored film, *The Greatest Gift.* Allend'Or Productions, Ltd. of New York will produce this motivational film, designed to develop an awareness of the need for estate planning. It is expected that this picture, which will demonstrate the intelligent way to handle savings, insurance, pensions, etc., will be widely used in the Air Force and in all of the other services.

* * *

UNICEF Film Depicts Work of World Agency in Health Control

☆ *Istala Mashi.* "May you never be tired." These are the words of the Nomads who trek across the mountains from Afghanistan to Pakistan in their endless search for the warmth of the sun. And with them they carry body lice which spread the dread disease of typhus.

UNICEF has successfully checked this problem by dusting the wanderers with DDT and talc at the border of the Asian countries.

All of this has been filmed in Pakistan and imaginatively narrated and edited by the Washington husband-wife team of Bill and Sylvia Cummins Betts. Photography was by Z. D. Barni and the original Afghanistan music came from the U.N. Library.

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BANK PROTECTION


FOILING SHOPLIFTERS

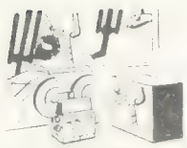

X-RAY INSPECTION

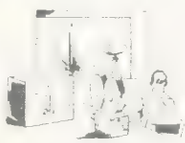

CHECKING TV COMMERCIALS


BUSINESS MEETINGS


MEDICAL


EDUCATION


RESEARCH


INSTRUMENTATION


AIR TRAFFIC CONTROL



Write for free illustrated "VFR" Brochure.

BACH AURICON

16MM SOUND-ON-FILM EQUIPMENT

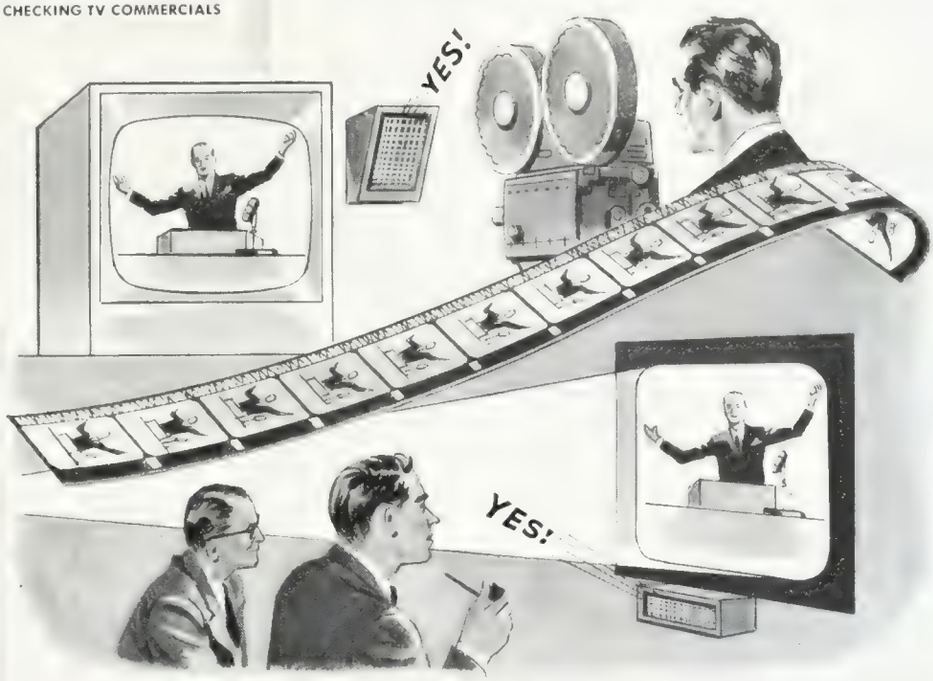
VFR

VIDEO FILM RECORDING

WITH "TV-T" TELEVISION TRANSCRIPTION SHUTTER

(BACH AURICON U. S. PATENT 2,627,012)

. . . The practical, low-cost method for reliable recording of closed-circuit TV picture and sound for future reference!



"VFR" . . . A Video Film Recording is a motion picture film of information or pictures appearing on a closed-circuit television monitor. Video Film Recordings of TV picture and sound are taken by an Auricon 16 mm Sound-On-Film Camera equipped with a special "TV-T" Shutter mechanism which transforms the television image into clear, steady motion pictures, with high-fidelity sound.

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An Auricon "VFR" Video Film Recording is the practical low-cost method of preserving closed-circuit television information for future reference. Closed-circuit television is now a major tool for industrial and commercial applications, and a permanent record of the material appearing on the television monitor is often of major importance. The Bach Auricon "VFR" Sound Camera is the vital link in this system that provides a permanent record whenever needed.

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It's the Picture That Counts...

For quality production, more and more of the quality accounts are entrusted to MPO's care . . . and below is a list of companies whose motion pictures* are currently being produced by MPO:

BURLINGTON INDUSTRIES, INC.
P. F. COLLIER & SON CORPORATION
E. I. DuPONT DE NEMOURS & COMPANY
FORD MOTOR COMPANY
FORD MOTOR DIVISION
GENERAL MOTORS CORPORATION
GREATER NEW YORK FUND
GULF OIL CORPORATION
JOHNSON & JOHNSON
MONSANTO CHEMICAL COMPANY
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

MPO

Productions, Inc.

in NEW YORK CITY
15 East 53rd Street
MUrray Hill 8-7830

•

in HOLLYWOOD
4024 Radford Avenue
POplar 9-0326

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, MUrray Hill 8-7830

Blue Ribbon Awards to Sponsored Films

"Rhapsody of Steel" Voted Best in Public Relations as 42 Motion Pictures and Filmstrips Share Honors

BLUE RIBBON award winners at the recent American Film Festival in New York city last month included a good number of sponsored motion pictures. Best of the Public Relations films, sponsored by commercial organizations, was United States Steel's animated motion picture, *Rhapsody of Steel*, produced by John Sutherland Productions and currently being distributed to theatres by The Jam Handy Organization.

Blue Ribbon award-winners among Sales and Promotion films were *On the Go*, produced for the J. I. Case Company by Portafilms and *Wings to Italy*, produced for Pan American World Airways by Coleman Productions. The outstanding film on Guidance and Careers was judged to be *I Am a Doctor*, produced by the Centron Corp. for the American Medical Association.

Integrity Plus, produced by Raphael G. Wolff Studios and distributed by the U. S. Navy and Atomic Energy Commission was the Blue Ribbon winner among Sales, Technical and Personnel Training films. The prize for Industrial and Technical Process films went to *The First Prize Story*, produced for the Tobin Packing Company by Carson Davidson Productions.

In Citizenship and Government films, *The New Girl*, produced by On Film, Inc. and distributed by the President's Committee on Government Contracts won the top award. *Hospital Sepsis: A Communicable Disease* was the Blue Ribbon winner for producer Churchill-Wexler Films and its sponsor, Johnson & Johnson, in the category of Medical Sciences for Professional Audiences. Out of 35 16mm films shown, five of the Blue Ribbon awards went to the National Film Board of Canada for entries in various categories.

Seven 35mm filmstrips also won honors with William P. Gottlieb Co. the winner of three Blue Ribbons in this awards group. The National Film Board picked up another three top prizes for its filmstrip entries.

* * *

Robert J. Flaherty Award Goes to "Hoffa and the Teamsters"

☆ The Robert J. Flaherty Award for a 1959 "outstanding creative achievement" in films of a factual nature went to the CBS-TV film, *Hoffa and the Teamsters*. Award is sponsored annually by the City College of New York. Honorable mentions went to *Between the Tides*, produced by Edgar Anstey for British Transport Films and to an 88-minute color film, *Masters of the Congo Jungles*, produced by Henri Storck and directed by Marcel De Roover.

* * *

James Prindle to Parthenon Pictures; Joins Chicago Staff

☆ James Prindle, a former member of the creative staff at Wilding, Inc. for the past 23 years, has joined the Chicago staff of Parthenon Pictures, Inc. He has written some 350 business film scripts, counting among them many award-winning pictures. Prindle will work in association with executive producer Cap Palmer on many of Parthenon's upper-budget projects.

At the Hollywood studio, Herbert Thurman has been moved up to vice-president for Client Relations, assisted by Stanley Gerstein as associate producer for sponsors in the Southern California area. David Bowen has been named producer in charge of the company's active Techfilms Division.

* * *

Annual Awards Review Section to Be Featured in Next Issue

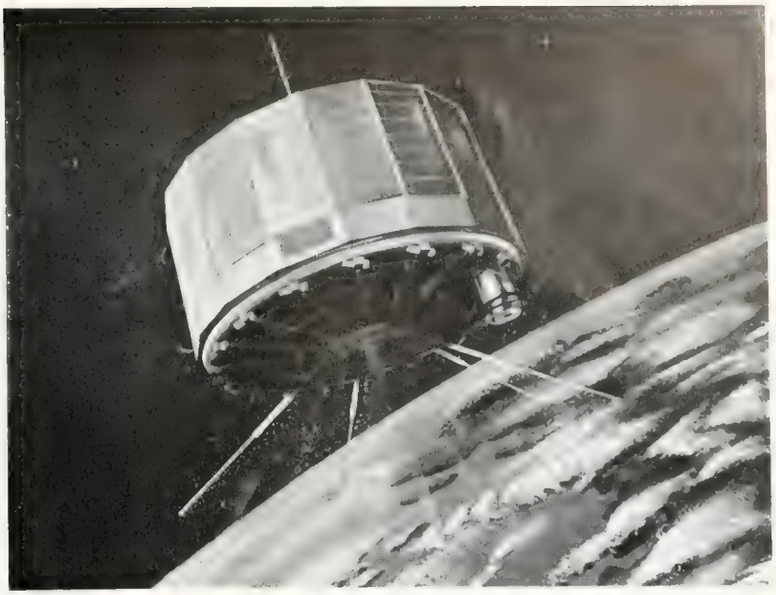
☆ In the next BUSINESS SCREEN, the editors will sum up 1960 Film Awards Programs, combining the winners of National Safety, American Film Assembly, Columbus Festival and other awards programs, including the current CINE selections for overseas showings into an illustrated Awards Review section.

* * *

Movielab Names Walter Eggers at Movielab Color Corp., N.Y.

☆ Walter G. Eggers has been appointed vice-president of Movielab Color Corp., it has been announced by Saul Jeffee, president of Movielab Film Laboratories, Inc., the parent company.

Mr. Eggers is a motion picture laboratory pioneer of 23 years, the past six of which have been with Movielab in charge of both b/w and color quality control.



Tiros in orbit, showing antennas and wide-angle camera lens in base.

Telling America the TIROS Story

Ray Staff Sets a Record in Producing Weather Satellite Film

SATELLITES LAUNCHED by the U. S. and now in orbit have begun a new era of fact-finding. The world was reminded of the nation's scientific progress anew when *TIROS*, earth's first weather station in space, began transmitting its pictures after the successful launch on April 1.

Within six hours after *TIROS* went into orbit from Cape Canaveral, a 14-minute sound motion picture explaining its function, components, sounds and development was delivered to television network news departments in New York and other distribution channels. This extraordinary delivery schedule gave commentators the *TIROS* story on film to implement their news broadcasts of April 1, thanks to its sponsor, the Astro-Electronics Products Division of RCA and the producer, Reid H. Ray Film Industries of St. Paul.

The "inside" story of the *TIROS* film actually began in November, '59. When the Ray organization was selected as producer by RCA, script writer Robert Bruce of the St. Paul firm began his task at Astro-Electronic's Princeton (N. J.) laboratories. While he was being indoctrinated on the classified project, *T*elevision *I*nfra-*R*ed *O*peration satellite, then under construction, animation director Gordon Ray huddled with RCA

(CONTINUED ON PAGE 49)

Reid Ray's Andrew Chandler shoots animation sequence for Tiros film.





A plaque winner for Bay State Productions . . .



Plaque to Atlas for "Nightmare for the Bold"

The Year's Best Safety Pictures

Bronze Plaque Awards to Seven Motion Pictures As 21 Films Are Cited for Honors by the National Committee on Films for Safety

TWENTY-ONE SAFETY FILMS received the experts' nod of approval as 61 motion pictures and slidefilms passed the "reviewing stand" in the 1960 competition conducted by the National Committee on Films for Safety.

All awards went to films produced or released in '59 in a contest focused on safety subjects in five categories. Seven bronze plaques, the top awards, and 14 awards of merit were presented in the competition.

The films were judged by authorities in various fields of safety. The purpose of the competition is to stimulate the production and use of films on accident prevention, and to encourage higher quality. From the competitive "finish line," the films, accelerated by awards and publicity, resumed their travels in safety education.

Two Win Occupational Safety Plaques

In the Occupational safety classification, bronze plaques were awarded two 16mm, non-theatrical motion pictures:

Cause Undetermined, 18½ minutes, color, multiple sponsors, produced by Bay State Film Productions, Inc.—portrays how "familiarity" attitude causes many electric line crew accidents.

It's Up To You! 11½ minutes, color, sponsored by Wise Owl Club of National Society for Prevention of Blindness, and produced by Harvest Films—emphasizes the importance of eye protection through follow-up of an eye injury case.



. . . one of two fire safety films *that won awards of merit for Audio Productions, Inc.*

Winners of Safety Award Plaques

"Cause Undetermined"
"Nightmare for the Bold"
"It's Up to You"
"The A-B-C of Walking Wisely"
"Freeway Driving Is Different"
"Outboard Outing"
"That They May Live"

Non-theatrical motion pictures winning awards of merit in the Occupational category were:

Communication for Safety, (Series of 4), 10 minutes each, black white, sponsored by the National Safety Council, and produced by Cal Dunn Studios—explains causes for lack of communication between plant foremen and employees.

A Tale of Two Towns, 19 minutes, color and black white, sponsored and produced by Audio Productions, Inc.—demonstrates differences in two fire departments, especially salvage procedures.

What Caused the Crash? 45 minutes, black/white, sponsored by the Department of Army, Office of Deputy Chief of Staff for Military Operations, and produced by the Army Pictorial Center—describes established procedure for investigating a plane crash.

Traffic & Transportation Film Awards

Bronze plaques for three non-theatrical motion pictures in the Traffic and Transportation classification were won by:

Nightmare for the Bold, 53 minutes, black white, sponsored by the U.S. Air Force, and produced by Atlas Film Corporation—depicts the serious troubles of an airman responsible for a car crash.

The ABC of Walking Wisely, 10 minutes, color and black/white, non-sponsored, and produced by Sid Davis Productions—illustrates careful walking habits for primary graders.

Freeway Driving Is Different, 14½ minutes, color and black/white, sponsored by the American Automobile Association, and produced by the AAA Foundation for Traffic Safety—stresses special techniques for freeway driving.

Five Merit Awards to These Films

Awards of merit in the Traffic and Transportation category went to the following 16mm films:

Driving the Super-Highways, 10 minutes, black white, sponsored and produced by Ford Motor Company—points out different driving skills necessary for traveling super-highways.

Last Clear Chance, 26½ minutes, color, sponsored by Union Pacific Railroad, and produced by Wondsel, Carlisle & Dunphy, Inc.—illustrates the importance of obeying grade crossing and other signs.

Signal 30, 27½ minutes, color, sponsored and produced by Safety Enterprises, Inc.—shows documentary shots of accident scenes on Ohio highways.

Signs Take A Holiday, 12 minutes, black/white, sponsored by the National Safety Council, and produced by Cal Dunn Studios—portrays the importance of obeying traffic signs.

You and Your Driving, 14 minutes, color and black/white, sponsored by Esso Safety Foundation, and produced by Fordel Films, Inc.—demonstrates basic defensive driver attitudes.

Two Bronze Plaques in General Class

In the General classification of 16mm films, bronze plaques were presented two non-theatrical motion pictures:

Outboard Outings, 19 minutes, color, sponsored and produced by Aetna Casualty & Surety Company—gives important precautions necessary for safe boating.

That They May Live, 19 minutes, color and black white, sponsored and produced by Pyramid Film Producers, Ltd.—depicts training methods of artificial respiration.

Awards of merit in the General category went to the following 16mm films:

Everywhere . . . All the Time, 23½ minutes, color, sponsored by Allis-Chalmers Manufacturing Company, and produced by Pilot Productions, Inc.—shows the value of safety in off-the-job activities, too.

Rocket Club, 14½ minutes, color, sponsored by the Daisy Manufacturing Company, and produced by Douglas Productions—explains organization and functions of young rocket club groups.

Merit Awards for Home Safety Films

In the Home classification, awards of merit were won by one 16mm motion picture and two 35mm sound slidefilms:

The 16mm winner was *The Challenge*, 10 minutes, in color and black white, sponsored by the National Board of Fire Underwriters, and produced by Audio Productions, Inc.—stresses thoughtless acts that cause home fires.

The Fable of Freddy Fire, 9¾ minutes,

color, sponsored by Hartford Fire Insurance Company, and produced by Filmfax Productions, Inc.—points out how children can be made aware of home fire hazards.

Poisons in Your House, 11 minutes, color and black white, sponsored by the Academy of Medicine of Cleveland, and produced by Sidney Pancner—describes functions of a Poison Information Center and informs parents of preventive measures.

In the TV Spots and Shorts category, an award of merit was presented the *Traffic Safety* series, consisting of five 20-second films in black white, sponsored by the AAA Foundation for Traffic Safety, and produced by UPA Pictures, Inc.



Opening scene for Firestone film recreates conference room in Akron.

Firestone Shows the Way to Sales in '60

Film Presents Basic Facts at Company's Coast-to-Coast Dealer Meetings

☆ The Firestone Tire & Rubber Company's annual spring dealer meetings for 1960, held recently, featured a 53-minute film presentation called *Firestone—Champion of Every Test of Tire Safety*.

Product Itself Is Star Attraction

This year's meetings, which were hailed as the company's most successful in many years, featured the tire itself and the workmanship and quality behind it more than dealer operations and salesmanship seminars which have come in for much attention in recent years.

Filmed by Owen Murphy Productions, as have been many of the past Firestone dealer meeting presentations, the color motion picture opens on a recreated set of the company's Akron conference room set up at Fox Studios in New York. Present are several marketing executives and Chairman Harvey S. Firestone, Jr. As each man tells of his department's plans for the coming year the film cuts in to document his words with scenes such as those showing the background of Firestone's new line of tires under test in mountain climbs, deserts, test tracks, torturous gravel roads and in the stop-and-go conditions of city streets.

Other sequences picture the latest methods of manufacturing tires, laboratory tests to prove how new developments have eliminated whine on curves.

A film-within-a-film is the introduction of a new picture on premium tires called *He Didn't Have Time* which is planned for showing on continuous projectors in dealers showrooms.

Board chairman Harvey S. Firestone *(seated) listens attentively as producer Owen Murphy discusses a sequence for dealer films . . .*



Film Puts Key Men at All Meetings

Firestone dealer meetings are held on one day simultaneously in each of 60 cities from coast to coast, and via film, Mr. Firestone and his staff can attend each meeting and tell of their plans for a big year.

Owen Murphy directed scenes in the New York studios. Paul Cohen directed location sequences, and the nine-minute "insert" film, *He Didn't Have Time*.



Informal scene in Travelers' film

A Report from Travelers

"Build a Billion" Campaign Draws Employee Support With a Newsreel

SPONSOR: The Travelers Insurance Company

TITLE: *Travelers Newsreel No. 1*, 15 min., color and b/w, produced by Audio Productions, Inc.

☆ This is a light-hearted report from the Travelers Tower in Hartford to Travelers people everywhere about what the company is doing to build business. It shows how not just salesmen, but every employee can provide the important leads to put over the company's "Build A Billion" campaign.

Many of Travelers' executives, including President J. Doyle De Witt, take part in the film. The keynote, throughout, is good-natured informality. Director Frank Beckwith has controlled this with a sure hand for dropping the laughs in the right places yet hewing properly to the point that finding people who need insurance is everyone's business.

Travelers executives were photographed in Audio's studios in New York. A staggered schedule was arranged so that none was required to spend more than half a day on the set. Now that chest microphones have become standard equipment for television interview and news shows it seemed suitable and natural to use them for this informal newsreel. The lavalier mikes make it possible for non-professional performers to project their voices more naturally and to achieve a satisfactory track with fewer takes. The Travelers executives score high throughout.

Other attractive features are amusing props against limbo sets—and occasional color inserts in the otherwise b/w film.

Limbo set lightens mood of Travelers' reel.



NEW MEXICO P. R. MEN JOIN LANDON & LANDEN AT SANTA FE TO SPONSOR

First Annual Southwest Film Workshop

HELPING to advance the use of the film medium among the burgeoning industries, government installations and state agencies of the area, The Public Relations Conference of New Mexico joined with Landon & Landen Productions, Santa Fe, as co-sponsors of the Southwest's first annual film workshop on April 8-9. Two-day program of technical sessions, informative talks and demonstrations was held in the L & L studios in that historic state capital. O. H. Coelln, publisher of BUSINESS SCREEN, was featured speaker at the spring banquet meeting of the PR Conference, held at nearby Bishop's Lodge on Friday evening.



Workshop conferees *(l to r) are Ned Hockman; Motion Picture Labs' chief Frank McGeary; and Frank Meitz.*



Santa Fe personalities *(l to r): are speaker Dwight Swain; host Jack Landon; p. r. man Fred Phelps; and producer John Candelario.*

Nearly 100 of the area's principal film users and potential sponsors from Arizona, New Mexico and California heard Skip Landen, studio host; Frank Meitz, Santa Fe Railway film bureau manager; Ned Hockman and Dwight Swain of the University of Oklahoma (see adjoining column); John Candelario of Cinemark II Productions; and J. English Smith, sales manager of General Film Laboratories Corp. in key talks on important aspects of the film medium.

Expert panelists on technical phases included members of the host studio's staff: chief editor, H. H. Highfill; Lloyd Abernathy, production supervisor; Gene Dickinson,, sound engineer; and Bob Gardner, laboratory chief. Alan Macauley, western representative of the S. O. S. Cinema Supply Corp., displayed and demonstrated new production equipment; Cal Blasdell of Bell & Howell showed that company's latest in projection equipment.

Sponsoring studio executives Jack Landon and Skip Landen were commended by Pat Hill, president of the Public Relations Conference, for this "useful and far-sighted" contribution to better understanding of communications media in the Southwest.



At coffee break *(l to r) are G. E. Landen; Lloyd Abernathy; General Labs' English Smith; O. H. Coelln; and agencyman Fred Patton.*

Southwest Film Workshop session in action at Landon & Landen studios in Santa Fe last month.



Where Scripts Go Wrong

by Dwight V. Swain*

WHERE FACTUAL FILM'S concerned failure too often is made certain long before the cameraman lines up a single shot. For in film, planning is the key to effectiveness, and only by means of a solid script can that planning be nailed down.

As sponsors or buyers or consultants or supervisors or producers or writers, then, all of us need yardsticks by which to judge script quality in advance . . . rules of thumb to use to measure what's good and what's bad as we work our way through the scripting process.

Let's take it step by step. Ordinarily, script work starts with a *preliminary conference*. Here concepts are developed, decisions made. Three key questions pinpoint danger zones:

1. Whom do you want to do what?

(Factual film is a tool, a device to solve problems. At its best, it zeroes in on as specific an audience as possible . . . motivates that audience to behave in a particular way, on limited issues. It doesn't kid itself that it's likely to be too successful at training workers, selling consumers, and shaping public attitudes all at the same time.)

2. Why put it on film?

(Film works most effectively when it shows movement, things happening. For static subjects, still pictures or words alone may get the idea across best. Just because the firm owns a movie camera is no reason you have to wear it out this year!)

3. Who's got the last word?

(Trying to please everybody can prove a royal road to disaster. Naturally, policy determination often is a group project. But after that, limit authority to make decisions to one man.)

The preliminary conference over, the writer prepares a brief outline of the project—a *motion picture treatment* which will pin down the approach the proposed film is to take and the content it is to incorporate. Again, three points are pertinent:

4. What's the central question?

(The simplest way to unify a film is to insist that it answer a specific question—"Why is the X company a good firm to work for?", "Do you have the symptoms of diabetes?", "How do you assemble an M-1 rifle?" Implicitly or explicitly, this central question should be made clear at the start of your film. Whereupon, everything not bearing on it becomes extraneous.)

5. How do you answer it?

(Granted, any good picture presents a mass of information, a tight-knit chain of logic. But it will do an even better job if the answer to your central question is focused down to a

(CONTINUED ON PAGE FIFTY-EIGHT)

*as presented by Dr. Swain, Asst. Professor of Professional Writing at the University of Oklahoma, at the Southwest Film Workshop in Santa Fe on April 9th.

The Making of Specialty Steels

Crucible Steel Film Explains Function in Industry

SPONSOR: Crucible Steel Company

TITLE: *Specialty Steels*, 42 min., color, produced by The Marshall Organization, Inc.

☆ This is an orientation and informational film for company employees, college recruits and plant-located community groups. Crucible, which specializes in stainless and tool steels, explains its special function in the steel industry. The film was researched, written, directed, designed and edited by Jack Glenn, one of the founders of The March of Time and for 20 years its senior producer-director.



On location at Midland, Pa. for scene in Crucible film.

A crew of 25 men shot the picture in seven weeks, with principal locations in Pennsylvania at Pittsburgh and Midland, and in New York at Syracuse and New York City. Prior to shooting, a three-month schedule of intense research was carried on at these places and at Chicago and East Troy, Wisconsin. The film was made under the general supervision of Michael Stumm, advertising manager of Crucible. Anthony W. Marshall was executive producer.

21,200 feet of Ektachrome film was used in the production of *Specialty Steels*. The picture makes extensive and dramatic use of the Zoomar lens, which has been greatly improved since the days of its almost exclusive use for sports and news events. This lens made it possible for Director of Photography Michael Nebbia to move the viewer right up into the middle of such formidable areas as the incredibly hot molten steel inside the giant ladles as well as into the inside of roaring electric furnaces.

A great many problems had to be overcome in the shooting of *Specialty Steels*. Foremost of these was the impending steel strike, which forced the crew into a race with the strike deadline. To win this race they had to work many days from 8:30 A.M. until 11:30 P.M.

Another problem was created by the necessity of scheduling the shooting to conform with the steel production schedule. The script called for the same type of stainless steel throughout its manufacture, and this put a strain on both the picture crew and the steel crew —both racing against the steel strike deadline. The problem was surmounted with a minimum loss of man-hours and steel-production hours.

A third hurdle was the tremendous heat inside and outside of the mills. Exposed and unexposed film had to be stored in a place unaffected by the high temperatures. This turned out to be a Coca Cola refrigerator, transformed into a portable film-storage bin.

(CONCLUDED ON PAGE 56)



Turntable revolves audiences for demonstrations at the Idea Center.

Idea Center for Communicators

New Techniques Come to Life at This Chicago Center

A "REVOLUTION" in audio-visual techniques is being demonstrated at the Communications Idea Center in Chicago.

The Center was developed by Wilding, Inc., one of the leading industrial motion picture producers, in conjunction with Commercial Picture Equipment, manufacturers of portable equipment for business communications, to effectively present to businessmen the latest audio-visual techniques.

14 Demonstrations Are Given

There are currently 14 different demonstrations in operation, with more to be added in the near future, according to A. J. Bradford, president of the equipment firm, who directs the Center.

The "revolutionary" theme is implemented by an 18-foot turntable on which an audience of up to 20 persons can be seated. The turntable rotates so the audience is facing various parts of the Center, as each demonstration is presented. One of the featured techniques is an Automatic Program Control in use by the two largest weekly magazines for their editorial presentations.

Tape Control of Presentations

The control is a punched-tape device, providing automatic power for sales presentations, using a variety of techniques. It works equally well in both "live" and mechanical productions. The device will open and close curtains, turn lights on and off, and start and stop projectors. Primarily for field use, an entire program can be taped, reproducing identical presentations in as many different cities as required.

Still another demonstration features a sequence from a major automobile manufacturer's recent production. The sequence combines completely surrounding stereo sound with color, anamorphic, wide screen and split screen formats in an industrial film.

Screens That Talk Back

Among other presentations is the two-projector motion picture technique on a wide screen, synchronized with left and right images with separate sound. This permits conversation to be carried on in both images. Another feature is "Trigger-Strip" slidefilm —an inexpensive way to provide animation, such as the firing stroke of a piston, or the development of a graph. This is done by rapid projection of still pictures.

Several portable stages in various sizes are on exhibit in the Communications Idea Center, including one which is used during several demonstrations. Still another is small enough to be packed in a suitcase, yet large enough for skits and pictures for an audience of up to several hundred persons.

New Ideas to Be Added

In discussing the future of the Center, Bradford said, "As newer and better techniques are developed, they, too, will be added to the demonstrations."



Climax event of the 1960 Cavalcade Show comes when these 1960 tractor models ride into view . . .

Tractor & Implement's Cavalcade Shows THE WIDE NEW WORLD

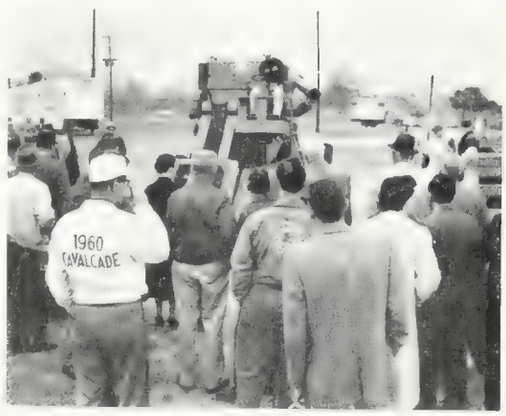
Farm Families from Dixie to Minnesota Are Thronging to See the Latest in Tractors & Tools in Topflight 1960 Show Under Huge Geodesic Dome

HOW FARES the American farmer? How is the farm equipment market doing in 1960? It's no secret that the changing farm economy, the paradox of high productivity and often low income, despite Federal supports, remains one of this nation's most debated and contentious problems. In the Congress or the local Grange hall, in the farmer's kitchen and in the sales and research offices of the companies who make the tools the farmer needs to work his land, the farmer's economic future is something everybody is talking about.

Talking little but doing a herculean *selling* job these bright Spring days and nights are the merchandising men of Ford's Tractor & Implement Division. Backed by a spectacular demonstration show that is presenting the 1960 line in a truly spectacular setting, T & I is putting its products before nearly 200,000 selected prospects via a 1960 Cavalcade, literally a traveling "exposition" that packs the hardest "sell" any farm equipment prospects ever got in the most palatable form imaginable.



These professional Broadway players and singers, cast by Jam Handy, help make the Cavalcade show a favorite among farm audiences.



Above: *visitors and workers watch a self-propelled combine being put through its paces in one of the demonstrations on the Midway.*

Twin Premieres in Florida, Texas

Moving northward, just ahead of the frost line for the past two months since the Cavalcade was premiered in Florida and Texas, are two complete traveling shows. Each packing some 60,000 pounds of gear in two huge vans and five station wagons, these Cavalcade units are covering the heartlands of the farm belt on each side of the Mississippi River. The "Eastern" section, for example, is visiting some 27 cities, playing two-day stands on fairgrounds and stadium lots since it was premiered at Jacksonville's Gator Bowl. The "Western" segment started at Dallas' Cotton Bowl and is headed for Minnesota.

A special version of the show is appearing at industrial centers where T & I-built construction equipment will be of special interest. A limited, third show schedule will follow out of T & I's Oakland, California regional headquarters at a later time.

Showmanship and *Creative* Selling

"The agricultural revolution is as dramatic a story as exists anywhere in America today," says Merritt D. Hill, Ford vice-president and general manager of the Tractor and Implement Division. "We have developed what we believe is the most dramatic means ever devised in the farm equipment industry to convey the story of 'where American farmers go from here.'

"The decade ahead of us is being called 'the Surging Sixties,' and we feel that greater efficiency will help farmers share in the gains of our entire American economy.

"To convey this belief we decided that *showmanship* and *creative marketing* should be combined in the most imaginative way possible. The Tractor and Implement Cavalcade uses staging techniques never before employed."



We Toured the Midway at Louisville

On the premise that you've "got to see the show to know," a BUSINESS SCREEN editor met the Cavalcade at the Louisville (Ky.) Fairgrounds a few short weeks ago. R. T. Armstrong, merchandising manager for the division, was the host and "presenter" who took us through the two principal segments of the show: its cleverly-designed "Midway" with T & I's "pitchmen" demonstrating the new tractors, industrial units, hay and harvesting tools and the main event which follows under a revolutionary "big top."

For the "tent" which houses the combined musical-dramatic-film and live product demonstration performance of the Cavalcade is a huge Geodesic dome, over three stories tall, with a seating capacity of 800. The dome's golden-hued aluminum framework supports a waterproof nylon lining to give audiences complete all-weather protection. Inside the dome—over 10,000 square feet of unobstructed floor area for demonstrations and show events!

48 different farm and industrial tractor models and 76 farm implements and items of industrial equipment are *used* on the Midway and under the dome.

An Equipment Show Without Precedent

"For variety of equipment assembled at one place and by one organization, the Cavalcade is without precedent in our industry," Armstrong noted.

The audience at Louisville was near-capacity at the evening performance. They had come



Lining up for the next performance *of the Cavalcade show are some of the 200,000 persons who are seeing this big Tractor & Implement show.*



Assembly of the Geodesic dome *auditorium which houses the farm equipment show is an around-the-clock job to get it ready for each opening.*

from surrounding counties in Kentucky and Indiana, were recruited by neighboring T & I equipment dealers in their home towns and travelled by local school bus and in neighbors' cars. Probably many had never seen a live Broadway show and few ever attended today's version of a modern, dramatized-visualized sales meeting. But that's what they saw and, judging from applause and appreciative laughter, these folks really enjoyed it.

Thoroughly Professional Performance

What the audience saw followed a well-established, fast-paced outline: brief opening words of welcome by Jim Bishop, T & I's regional distributor; the welcoming song number "Wide New Wonderful World" introducing the professional cast and an opening story "situation" which brought on the wide-screen motion picture of the same title.

Wide-screen color "stills" established themes for each of the five sections of the show, while the cast delivered a song appropriate to these segments. Wide-screen color slidefilms developed special product features to match the sections and "live" product demonstrations climaxed each part, leading up to the colorful finale, "If There's a Job to Do, Ford Can Do It."

A Strong, Effective Sales Effort

The Tractor & Implement Division people provided the need and the impetus for the strongest selling effort to be aimed at the farm equipment market in years. From their enthusiastic merchandising men (many of whom take active roles in product demonstrations in the Cavalcade) came the Midway and Geodesic dome concepts.

With confidence, T & I executives turned to The Jam Handy Organization for the creative skills and technical help which make the 1960 Cavalcade a truly outstanding show. From Jam Handy came the design help, original story material, film production (both motion pictures and slidefilms), choreography, casting and all of the physical show equipment for staging, lighting and projection. Two JHO crews of 16 people each are "on the road" with the Cavalcade units, including seven in the cast, and seven technicians.

Brilliant theatre-quality projection helps make the 42-foot-wide visuals effective, thanks to 35mm motion picture equipment and JHO's new Vista-Strip slidefilm projection for the wide-screen series on various products.

The Cavalcade wasn't an "easy job" for T & I but the results of these efforts have already justified the tremendous combined effort of its merchandising people and Jam Handy.

Teamwork Pays Off for T & I and JHO

As the Tractor & Implement Division's very progressive sales manager, Emory Dearborn, and its advertising manager, James Petter, will readily attest, the 1960 Cavalcade program wasn't an "easy" job. But teamwork between all concerned within the Division and in The Jam Handy Organization has brought an outstanding, even spectacular, merchandising effort into a field where it is badly needed for the economic good of all.



Helicopter and Tractor Perform

Left: *helicopter takes the huge Geodesic dome aloft to determine the feasibility of moving it intact to each show site along the route.*



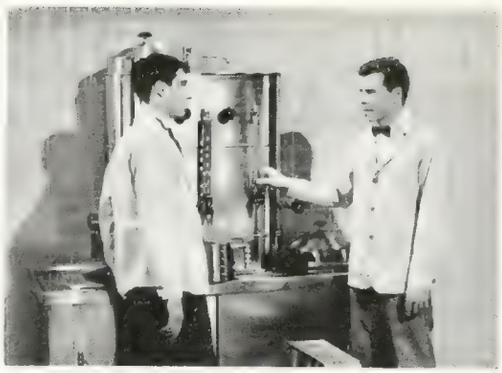


Right: *assembly of the Geodesic dome calls into use one of the show's attractions: an 1841 industrial tractor with 21-foot mast fork lift attachment. The dome's aluminum framework was designed for easy assembly and for rigidity.*





This first course was produced by Depicto . . .



. . . gives practical help to service workers.

A-V Training for Food Service Operators

Standard Brands Draws Plaudits for "Tested Management Techniques"

As Part of its Long-Range program of service to the hotel, restaurant and institutional industries, Standard Brands, Inc. has been presenting an audio-visual training course called *Tested Management Techniques* on a nationwide basis for the past three years.

Checking the pulse of the program recently, Standard Brands' Fleischmann Division could take pride in finding its completely non-commercial and institutional project widely regarded as one of the most practical and popular services ever offered to the hotel and restaurant industries.

First Program on "How to Train"

The first *Tested Management Techniques* course, made available to hotels, restaurants and their associations in the spring of 1958, was *How to Train*. Ninety-minutes in length, the course consisted of two motion pictures and three filmstrips all packaged into a smooth-flowing program that has now been shown 600 times to an estimated 30,000 hotel and restaurant managers and supervisors. Some reactions to the course were such as these:

". . . you are doing yourself and your company a great deal of good through these training films. They are excellent."

". . . presents more information in the time required than we could give our employees in three months."

". . . best program of this kind I have ever seen."

"The Right & Wrong Way *to Conduct an Interview" from the Walter Engel motion picture.*



". . . certainly will put these techniques into practice in our own organization."

". . . your presentation was one of the most interesting and best received we have ever had . . . gave us all much food for thought."

One explanation for the program's popularity is the fact that it filled a long-felt need in the institutional industry for a capsule course that could be presented to managerial personnel either separately or as a supplement to an overall manpower development program.

Show Them "How to Employ People"

A second course in the *Tested Management Techniques* program was begun after reports on *How to Train* were thoroughly analyzed by Gerry Kirk, who developed and wrote the course under the direction of Customer Service Department Manager, Charles R. Murphy. Surveys of food service operators revealed that they rated the training and selection of employees as their primary personnel problems. As the first course in Standard Brands TMT program *(How to Train)* was produced to help the operator improve his training techniques, the second, *How to Employ People*, was produced to help the operator get out from under the heavy and costly burdens that result from unscientific employee selection.

How to Employ People, also a ninety-minute course, covers all phases of employee selection, including recruitment, screening, interviewing, evaluating and rating. Major emphasis is placed on the techniques to be followed and the dangers to be avoided in conducting an employment interview.

Uses a Wide Range of A-V Tools

The *How to Employ People* course is presented by a Meeting Leader through use of a variety of audio-visual aids. These include a color cartoon motion picture, which establishes the importance of employee selection, three color filmstrips, which cover the step-by-step techniques of recruitment, screening and interviewing, and a b w motion picture, which gives a demonstration of the "wrong" and "right" ways to interview. Participation is achieved through use of a True or False Quiz (following the film strips) and the group's iden-

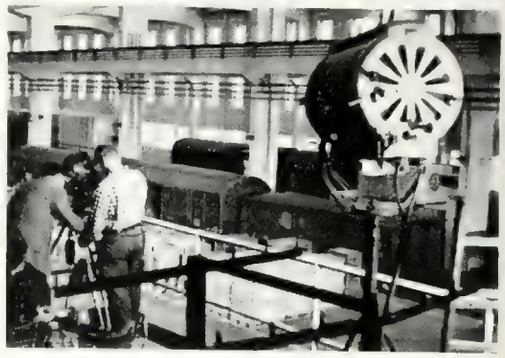
(CONTINUED ON PAGE FIFTY-EIGHT)

Volkswagen's Dynamic View of Free, Open World Trade

as Pictured in "Give and Take"

Several years ago, Scott Stewart, Volkswagen's advertising manager in the U.S., made his first trip to company headquarters in Wolfsburg, Germany, with some advance misgivings. Being a "company" town, and an "auto" town, he thought, it must surely take on some of the more depressing aspects of a sharecropping "company" town in Mississippi (which Stewart remembered from childhood), and dirty, drab Detroit (where he worked in the auto industry for 11 years).

But when Scott Stewart got to Wolfsburg the city completely bowled him over. An out-



Interior of a West German factory *is filmed by Marathon Newsreel cameramen for sequence in Volkswagen of America's new picture.*

standing example of good civic planning, with open fields, attractive housing and the most modern works, the city was so different from what he had expected that within a few days he had called Konstantin Kalser, of Marathon TV Newsreel to come to Germany and start shooting a film to show VW dealers, customers and anyone else who'd care to see, that Wolfsburg, the "company" town was indeed different as the Volkswagen car is different.

First Picture Still Booked Solidly

This film became *Five Miles West*, a successful public relations picture which is still being booked solidly through Modern Talking Picture Service, and, as audience reports are proving, is really *selling* Volkswagens*.

With this film ticking along nicely, Volkswagen decided to tackle a theme which is as close to the company as its life blood—free and open world trade. Recently released in New York and soon to be offered nationwide through all Modern exchanges is the latest VW film, *The Give and Take*.

Barter Provides a Root for Progress

The Give and Take shows that man has always depended on a complex variety of sources for the wants and needs of his life. Barter, the exchange of one thing for another, has been a good, firm root of much human progress. And now, as man faces an increas-

*For example, Modern reports that Mr. R. F. Miller and Mr. F. W. Baker, among others, reported that they placed orders for Volkswagens after seeing the film.

ingly bewildering existence, he has an even greater need for the unique unity of free and open exchange of both materials and ideas.

The Give and Take confirms this need. It shows as an example a single industrial organization doing business throughout the world—a business singularly dedicated to the concept of "give and take."

Dramatic Testimonial on World Trade

From a relatively small, devastated plant, Volkswagen people have fashioned a hope into a dramatic testimonial to the validity of world trade. Volkswagen thinks of itself as truly international—almost a "United Nations on wheels." It buys where it sells, and thus bases its present, the present of its thousands of employees throughout the world, and its stake in the years to come on the positive, proven premise that man must deal honestly, fairly and freely with his fellows.

In shooting *The Give and Take*, Marathon Newsreel crews compiled some interesting statistics:

. . . shot over 45,000 feet of Eastman color negative film, although only a little over 2,300 feet were eventually used in the final 26-minute print.

. . . travelled a distance equalling two trips around the world.

. . . had to conduct business in 14 different languages—English, French, German, Arabic, Chinese, Swedish, Dutch, Norwegian, Portuguese, Danish, Russian, Greek, Spanish and two distinct Singhalese dialects, and were on location in 13 countries.

. . . . set up and took down their cameras more than 2,000 times.

A Hot Competitor for World Markets, Volkswagen Shows "The Give and Take" in Nine Different Language Versions



Ceylonese mahouts pause *in their long workday to allow their ponderous mounts a drink and dip in the scene from "The Give and Take."*

"One Visual Delight After Another"

The result is one visual delight after another. Cinematographers Henry Javorsky and Karl Malkames under Konstantin Kalser's direction have produced an unusually beautiful negative, and Movielab prints do it full justice. Alexander Scourby is the narrator. An original musical score is performed by the Volkswagen Works Symphony Orchestra.



Perched precariously *on the edge of a European automotive test track, Marathon Newsreel cameramen film Volkswagen scene . . .*

An LP album of the film music has been prepared and will be distributed to VW dealers throughout the country.

EDITOR'S NOTE: within recent years, U. S. audiences have seen films from Volkswagen, Renault, Porsche and other overseas auto makers. What are American auto companies doing about *their* share of world markets via similar hard-hitting sales and public relations films? A sequel report on U. S. automobile films for overseas use will appear in these pages.

Eye-Filling Glimpse of the Jantzen Line

SPONSOR: Jantzen Manufacturing Company

TITLE: *Once Upon A Smile*, 6 min., color & b w, produced by Elektra Studios, Inc. for Hockaday Associates.

☆ That pretty girl wiggling her hips so attractively on the screen would seem to be Betty Grable, but she isn't. She isn't Betty Grable and isn't really wiggling, either. She is Dolores Hawkins, who can look like a dozen different pretty girls at the flip of a wig. And the wiggle-maker is Abe Liss of Elektra Studios who can simulate just about any kind of seductive shimmy with his animated visual squeeze technique and make it seem fresh and funny.

Jantzen's new film looks back on the bathing suits of yore and takes its viewers along with Miss Hawkins as she demonstrates how girls looked in beachwear a few decades ago. As a Clara Bow type of the 1920's, in a purposefully flickery scene, Dolores Hawkins pouts her lips, strums her uke and charlestons into view in her daring "tank" suit which was even barred from some beaches in those days. The 1930's brought the two-piece suit (very covered-up) and the Ruby Keeler look. Marilyn Monroe curves and the one-piece textured knit suit were the idea of the 50's, following the sleek fit and low-plunge back which Betty Grable types wore so well in the 1940's.

Elektra's "visual squeeze" films are made of a succession of still pictures carefully composed on regular studio still cameras, then later re-photographed on an animation stand. The effect is most sprightly.

Jantzen is showing the film at conventions for its sales staff, here and abroad. Later it will be shown to fashion editors, buyers and then into the retail level.

Circa 1930: *Miss Hawkins does a bit reminiscent of Ruby Keeler.*

In the roaring 40's: *there's a glamorous look at Betty Grable.*

This charmer of the 50's? *Who else but exotic Marilyn Monroe?*

Of course *they're all Dolores Hawkins in this 1960 model!*









The Vital Role of MATS Globe-Girdling Operations Is the Theme of This Informative New 27-Minute Picture



On location at Rhein-Main *Air Force Base in West Germany. Cameraman Browning on boom is "shooting" interior of the giant aircraft.*

A Worldwide Look at MATS

In Cooperation With the U. S. Air Force, Pure-Pak Sponsors a Documentary Report on the Military Air Transport Service

MAKING A DOCUMENTARY motion picture is quite complex, especially when it concerns the farflung activities of the Military Air Transport Service (MATS) on location.

Operation Worldwide, a full color, 27-minute film, was planned and produced by the Pure-Pak Division of the Ex-Cell-O Corporation, in conjunction with the U.S. Air Force.

Two years of preparation went into the movie before taking off into the "wild blue yonder"; obtaining clearances from the Defense and State Departments; clearances from foreign countries; visas, passports, amateur radio permits, clearances for camera equipment, and hundreds of other details.

A 28,000 Mile Journey

Then came the day when MATS aircraft 50564 left the runway at McGuire Air Force Base for a historic flight to Newfoundland, the Portuguese Azores, Scotland, Germany, France, Denmark, Italy, Greece, Lebanon, Turkey, Egypt, Ceylon, Thailand, Philippines, Okinawa, Formosa, Korea, Japan, and several other Pacific Islands which were immortalized during World War II. The flight took 45 days and covered 28,000 miles.

The talented film communicators were Fitzgerald Smith of NBC's Monitor; Bill Leonard, CBS and the Voice of America; motion picture specialists from the Robert J. Enders Company, including Director Howard Enders; Scriptwriter Clifford Peacock; Unit Manager Lester Miller; Camermen William Browning, Charles Bateman and George Taylor; Soundman Arthur Rescher, and Ad Director Ralph Charbeneau of the Ex-Cell-O Corp. Bob Considine, well-known foreign correspondent and columnist, did the narration for Oeveste Granducci's script.



Production crew *for "Operation Worldwide" boards MATS plane at McGuire Air Force base.*

Of course, there were pilots and a flight crew, a newspaperman and a magazine editor, a couple of licensed "Ham" radio operators, and Lt. Colonel Richard Goss, USAF, who proved invaluable in obtaining the necessary cooperation for making what sometimes appeared to be an impossible film.

Routine Mission for MATS

"At least, it seemed almost impossible to us, but to MATS, it was a routine mission," said Charbeneau. "After all, the outfit that pulled off the Berlin Airlift, furnished logistical support to the Chinese Nationalists during the Quemoy-Matsu squabble, and flew U.S. Marines to Korea, did not anticipate too much trouble hauling us around the world."

The logistical problem, from a movie-making point of view, was quite impressive to the men aloft. The plane, a C-54, loaded with 20 men, thousands of gallons of fuel, 4,000 pounds of camera equipment and a bale of miscellaneous supplies, weighed about 75,000 pounds, while the maximum payload was only 85,000 pounds. This meant long runs before the actual take-offs.

Chow time on *Operation Worldwide* ran the gamut from dinner at the world-famed Kaiserkeller in Frankfurt, Germany, to lunch out of mess kits at a field kitchen. Accommodations for the crew were equally cosmopolitan, ranging from internationally-known hotels to the rundown barracks on Wake Island, with ten men to a room.

Some Production Problems

"Actual filming was complicated by conditions seldom encountered in the United States," Charbeneau said. "The terrific heat as we neared the equator at Aden, Saigon, and the Philippines kept our camera crew worried about the possibility of ruining the color film in the 140 degrees inside the aircraft while it was on the ground."

Wherever the plane landed, the movie-makers needed transportation in order to fulfill their shooting schedule. They rode in everything from a jeep to a 2½-ton truck. Scenes were shot from fork lift trucks, C-54s, jeeps, trucks, helicopters, navy patrol craft and fighter aircraft.

Choice of locations was equally interesting. Director Enders and Cameramen Bateman, Taylor and Browning filmed scenes outside the Brandenburg Gate on the Unter den Linden, at Nationalist Chinese gun emplacements on Formosa, in a Japanese geisha house, in the demilitarized zone of Korea—even in Communist East Berlin.

The film and flight crews ran into almost every kind of weather imaginable, including rain, dust storms, blazing heat, and April in Paris—but no snow!

Operation Worldwide, currently being telecast throughout the nation, tells the vital and dramatic story MATS plays in our defense. The sub-plot subtly illustrates the global scope of Pure-Pak.

And here's another "interior" *as this "Operation Worldwide" scene catches an exotic glimpse inside a Japanese Geisha house in Tokyo.*



Meeting One of Industry's Major Problems:

Armco's Conference Training Program Helps to Build Tomorrow's Managers

Films Play Integral Role in Helping to Develop Leadership

A Good Corporate Film can be used effectively as an internal "swayer" or tool to teach employees, help them make decisions, and cause them to feel something about their employer. If their newly-implanted "attitude" is to endure, however, the industrial vehicle must inspire genuine interest and not merely be a source of entertainment, per se.

This formula proved extremely successful for the Armco Steel Corporation, of Middletown, Ohio, where a progressive plan was recently launched for building sound management principles through a new film-and-conference training program aimed at increasing the efficiency of the company's 5,000 managers—from vice presidents to foremen.

A Skillful Translation

Armco turned to The Jam Handy Organization of Detroit to translate the lectures of management consultant Louis A. Allen of Palo Alto, Calif. into the vibrant, "living medium" of the motion picture screen. The Handy Organization, in turn, made full use of the medium's potential to convert the "abstract into human terms, to turn excellent theory into practical applications of an extremely realistic character." . .

The result has provided Armco with 35-minute black & white motion pictures with the following titles: *The Process of Management; Planning; Organizing; Leading, Part 1* (Initiating, Communicating and Decision Making); *Leading, Part 2* (Motivating and Developing People); and a final film, *Controlling.*

By professional dramatization, appropriate use of visuals and relevant case histories, the producers "did a tremendous job of making management theory interesting," according to Armco's William Verity, director of organization and planning.

The Need for Managers

He estimates that the company will have to replace about 20% of its 5,000 man management team between now and 1965. The company expects its management requirements to increase about 10% from growth at its projected rate.

Actually, the movies are an easy-to-take textbook for the development program, which the company calls *The Profession of Management.* The lessons taught are debated and applied in small group conferences, led by the trainees' bosses. In other words, the films are the shell into which the conference meat fits.

But they make the program both portable and flexible. Relieved of any need to make speeches, and armed with a fat conference manual as a guide, the hope is that any line manager can teach the course. Yet, in the discussion sessions he can adapt it to local conditions or angle it toward his own department's problems.



Through scenes *which show realistic plant situations, the Armco program develops solutions.*

Sums Up Armco Philosophy

At the same time, the films provide an official summary of Armco's management philosophy. Their content is conventional and consists of planning, organizing, leading, and controlling, with emphasis on initiative, communicating and decision-making. "It is," says President L. T. Johnston, "a condensation of what you might spend three months learning at Harvard."

But the procedures described in the films are exclusively Armco's own; so is the accent on human relations. Every member of the management committee went over the text twice to make sure the material represented a permanent expression of the company's concepts and principles. To give trainees an over-all picture, the steel corporation added a 45-minute color film describing its history, organization and operations.



Outlining the manager's professional functions: *through skillful use of visuals, the Armco conference program shows how teamwork operates.*

Useful In Other Fields

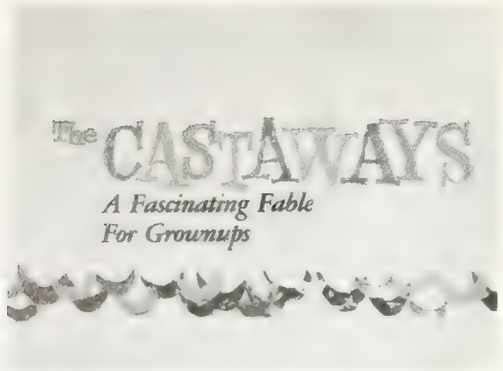
The conference training program will also help Armco's overseas business, Armco International Corp. President A. R. Edwards believes. Sessions for English-speaking managers from 11 Latin American countries are participating in the conference program at Buenos Aires under Mr. Edward's guidance.

Armco's Research people are also expected to benefit from the course as Vice-President T. F. Olt utilizes the films to help his scientists put their ideas across.

Neither President Johnston or R. S. Gruver, Armco's vice-president for personal and public relations "expect any miracles." But Armco is counting on the new program to "define management for its managers and to get them all speaking the new language." That the conference training approach *will* help both present and future management men to perform better and to prepare for greater responsibilities is Armco's confident belief.

Another Armco training film scene *deals with conflicts between staff and line managers. Discussion is encouraged by visualized situations.*





Government in Paradise and How it Grew!

Cleveland's Illuminating Company Sponsors a Fable That Has a Point

"ONCE UPON A TIME," so the story of a new film goes, "a big passenger liner hit a reef, somewhere in the Pacific, and began to sink. All the passengers and crew crowded into the lifeboats and headed for the nearest land—a palm-covered island conveniently located on the horizon."

So begins *The Castaways*, a new 13-minute animated color film sponsored by The Illuminating Company, Cleveland utility company, and produced by Animation, Inc. What follows is often very funny and always a pointed message on the pitfalls of too much government in business. The Illuminating Company has a problem of its own in that area and merits a medal for doing something about it, to the benefit of the American people and its counterparts in other public power areas.

These *Castaways* follow a familiar pattern. They discover that cocoanuts can work like money. They're enterprising, so they find chemicals and ores on their little island and make tools and machinery. Truly, this *was* paradise!

"Then two things happened at once," says the sound track. The first big event was the arrival of electricity (they built a private power plant) and the second was the decision that they needed a government." A government they got, complete with a four-man House of Representatives.

With government, came the re-discovery of taxes, for government found it had plenty of work to do and no cash. So they taxed everybody one cocoanut for every ten he earned. (*This* is paradise?) But it wasn't enough (it hardly ever is, these days) so they put a tax on the power plant, too.

But because the company actually needed all its incoming cocoanuts to pay its workers, repair the plant and expand its facilities, the price of electricity went up, too. And with its added revenue, the government built a fine new dam.

Yup, with all the new water power going to waste, government decided to built another electric plant of its own. That would produce *cheap* power. Of course it couldn't be taxed and that argument practically lead to Civil War because half the islanders were getting cheap power and the other half's taxes paid for it.

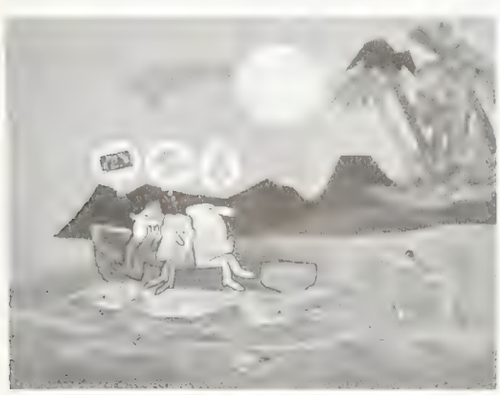


Then somebody remembered *about taxes and that solved the problem. The government taxed everybody one cocoanut for every ten he earned.*

But this fable (?) ends on a happy note when fate intervenes in the form of a rescue ship. Four out of five Americans served by privately-owned companies, who are required to pay their own electric taxes *plus* the taxes of government power customers as well, will find *The Castaways* contains more fact than fiction.

New projects for "cheap electricity" cost money. And where do you suppose the Government gets that money? "That's right," the film notes in its concluding punch line . . . "from you and me."

Three men in a boat, *looking for more money to run their ever-growing government and that idea almost started another Civil War . . .*





At left: Mrs. Nancy Yerkes of Bucks County, Pa. is featured in the film "From Generation to Generation."

The Human Story

"From Generation to Generation" Brings Outstanding Film on Human Reproduction

☆ *From Generation to Generation,* a most outstanding new film sponsored by the Maternity Center Association and produced by Edward F. Cullen Associates, has recently been released in New York and will go into nationwide distribution in the near future.

The 30-minute color film, in animation and live action, tells the story of human reproduction with singular imagery and symbolism. The picture was recently nominated for an Academy Award in the documentary short class.

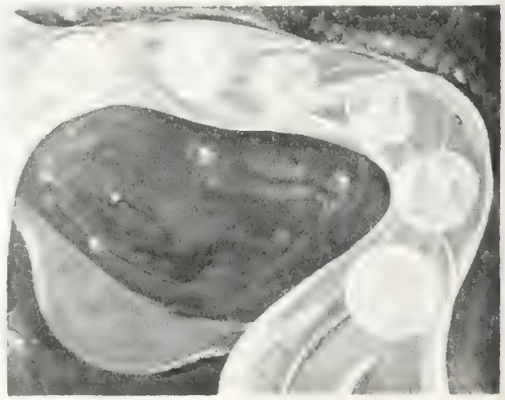
Told With Symbolism and Beauty

From Generation to Generation opens on the dawn of a spring day with views of the misty sea, the forest and the farm. The farmer and his wife, symbols of Everyman, everywhere, are preparing the fields for spring planting. As the film progresses the crops will grow and the fields will be cultivated until the season matures and the harvest is ripe.

In counterpoint to these live action scenes, the animation softly begins picturing the beginning of life, examining the places—the pelvis, uterus, oviducts and ovaries—and showing the functions of these organs in the menstrual cycle.

Philip Stapp, who directed the animation and wrote the narration, has designed the style of his drawings to avoid the sharpness of conventional medical animation. Almost as

Division of cell in oviduct *as it moves toward uterus. On the screen gradual cell multiplication occurs as cell moves along the oviduct.*



if inspired by Seurat the softly moving pointillism is used functionally to successfully blend scientific accuracy with a moving emotional quality in recording the process of birth.

As the film studies reproduction from the meeting of sperm and ovum, the implantation of the ovum in the uterus and the silent peaceful growth of the fetus, the live action scenes of the year's seasons give emphasis to the likeness of birth to all creation. Finally, the child reaches maturity and is ready to be born. An animation sequence shows in stylized form the working of the muscles in labor and the birth of the baby.

From Generation to Generation is more than a physiological essay. It shows human reproduction as an integral part of the universal pattern of nature—as natural as the coming of the seasons, the rising of the tide, or the maturing of the harvest. It makes clear that childbearing is an emotional and spiritual experience as well as a physical one.

Center's Response to Many Requests

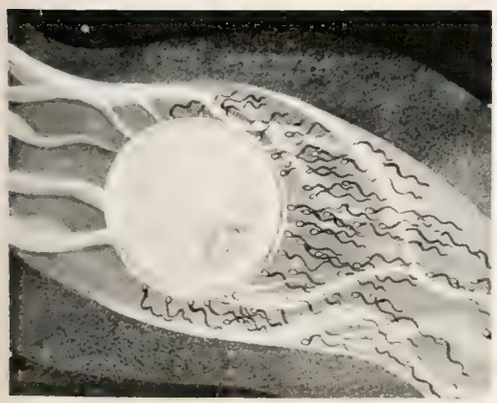
The Maternity Center Association is organized to disseminate information on proper methods of pre- and post-natal care. The film was produced for the Association in response to a demand from professors in medical and nursing schools, theological seminaries and graduate schools of social work; from teachers in undergraduate colleges and high schools, instructors of parents' classes and leaders of community discussion groups.

To insure complete accuracy within its format of imagery, the film was produced with the guidance of distinguished experts in various scientific fields related to human reproduction.

Cullen Associates spent two years in production on the film. Live action scenes, directed by Francis Thompson and photographed by Henry Javorsky, were made in Bucks County, Pa., on the land of William Yerkes, a third generation farmer. William, Nancy and Billy Yerkes all take part in the film.

Information about purchase or rental of the film may be obtained from the Maternity Center Association, 48 East 92nd Street, New York 28. Plans are being made to distribute the film, in 35mm, through selected art film theatres. Non-theatrical distribution will be handled by the Association and by McGraw-Hill Book Company.

This animation sequence *from "Generation to Generation" shows how sperm finally surround the advancing ovum.*



Lensing the "Feats of Hercules"

Filming at the South Pole? Here's How Lockheed Did It

CAMERAMAN JOE SHELTON, of Lockheed's Motion Picture Unit, enjoys a rare distinction. He has traveled around the world three times—on foot!

Shelton recently accomplished this feat at the South Pole, where he was assigned to cover the Ski-Lift operation of the U.S. Air Force C-130 Hercules. The C-130 established two new records for Yankee-Doodle-land: It was the largest aircraft ever to land in the Antarctic



The old and the new *in Polar transportation. A dog team poses before the modern Ski-130 prop-jet which set two new records.*

and the first turbine-powered airplane to operate there.

Flying with Lt. Colonel Wilbert Turk, commander of the 61st Troop Carrier Squadron at Stewart Air Force Base, Shelton and the huge aircraft took to gray skies for the Antarctic by way of San Francisco, Honolulu, Fiji and the Canton Islands, landing at Christchurch, New Zealand. Staging area for the operation was McMurdo Sound on the Ross Ice Shelf, three hours from the geographical South Pole.

15 Minute "Takes" Around the Clock

With 24 hours of sunlight and a light reading of f:22 on Ektachrome Commercial Film, the Lockheed cameraman worked around the clock. Battery-operated cameras failed immediately in the frigid weather which plunged temperatures to 43 degrees below zero, even during the summer months. Two spring-driven Kodak Cine Specials continued to operate, but only for periods of about 15 minutes each. So, while one camera was being warmed by body heat, Shelton went on covering *Feats of Hercules* with the second camera.

Sudden Warm-Up "Freezes" Emulsion

On one occasion, while working in the 40-below temperature and a 25-knot icy blast, the cameraman's fingers were "burned." Medical personnel took him to the first aid station for treatment, despite his protests, without allowing time for the cameras and film to warm up. This caused the film emulsion to



Circling this South Pole *flag marker, cameraman Joe Shelton "walked around the world."*

stick, with the result that it could not be unwound for processing.

Shelton found conditions on the South Pole far more severe than those he had encountered during an Alaskan winter, or on last year's operation on the Greenland Icecap. He was now exposed to extreme cold, high winds and the "white-out" in double doses.

But, despite extreme handicaps, both Shelton and the Lockheed C-130's turned in a remarkable performance. The aircraft flew 58 sorties to the South Pole and Marie Byrd Land. They hauled in over 400 tons of supplies and scientific equipment used by civilian scientists of the National Science Foundation, who spent the winter at the two sites.

C-130's Advance Antarctic Timetable

Completing their mission ten days ahead of schedule, the C-130's are credited with advancing the scientific exploration to Antarctica by one year. And the savings in such an airlift, compared to parachuting supplies from aircraft that cannot land at the Pole, is expected to amount to hundreds-of-thousands of taxpayers' dollars.

How did Shelton make his trips around the world on foot? Simple! He merely circled a flag pole erected at the geographical South Pole and crossed all the longitudinal lines of the globe.

The Film Conveys a Vital Message

When released, the film will carry a vital message, in picture and sound of the outstanding achievements and capabilities of the U.S.A. in the realm of airlift progress.

Below: *a Cine-Special captures a scene at 43 below as cameraman Shelton warms second camera with body heat while he shoots . . .*





1959 Newsreel was shown to shareholders at recent annual meeting.

Monsanto Brings the News to Its People

Focus on Employee Interests in Latest of Company Newsreels

THE MONSANTO CHEMICAL COMPANY recently premiered its 11th annual industrial film, *1959 Newsreel*, which briefly covers numerous outstanding events, people and products, with special emphasis on employee relations, according to Production Supervisor John G. Walsh.

Show Plant in Mexico

The 24-minute, black-and-white production begins with background scenes of the company plant at Monsanto, Tenn., shows the opening of new sodium tripolyphosphate and phosphoric acid units in Mexico City, reveals the application of monoammonium phosphate as a fire retardant in the forests of North Carolina, ending with a visit to Monsanto's domestic associates. In each case there is a product tie-in, but the pitch is not high-pressure sales promotion.

The *1959 Newsreel* is the only company-wide communication of its type at Monsanto and, as such, offers the opportunity to let workers know what management and the company are doing during the year, Walsh said. "We try to keep the footage of management's activities to a minimum, and concentrate mainly on the effects of salaried and hourly employees. In this, we have the wholehearted support of officials."



C. H. Sommer *and Dr. C. A. Hochwalt view Research Center model in this 1959 Newsreel scene.*

Below: *employees were pictured in this Monsanto Newsreel scene photographed at the Company's plant in Mexico. Film is shown at all plants on completion.*



Seldom See End Product

Because most of the company's products are chemicals for industry, and shipped in 100-gallon drums, bags and tank cars to the customer, it is almost impossible for workers to see the end results of their labors. Thus, PR director Dan Forrestal conceived the idea that a film covering the end use of the firm's products, as well as company news events, to be shown employees, would make them feel a little closer to the product they helped manufacture.

The *1959 Newsreel* was "shot" by members of the audio- section of the company's public relations department. The activity is enthusiastically endorsed by Edgar M. Queeny, former board chairman, a renowned film maker in his own right.

How Our Savings Banks Serve Democracy

Good Briefing on Economic Facts From Massachusetts Banks

SPONSOR: Savings Banks Association of Massachusetts

TITLE: *Through the Stranger's Eyes*, 25 min., color, produced by Bill Sturm Studios, Inc.

☆ *Through the Stranger's Eyes* proposes the idea that the services of a savings bank give a revealing insight to some of the freedoms that Americans enjoy.

The basic plot is the story of a Russian visitor who has an automobile accident and consequently winds up as a two-day guest of the nearest neighbor to the accident—a savings bank president. He gets a good briefing on economic democracy as we see it and departs after his 48-hour stay wiser, if still not convinced.

The film is intelligent enough not to overwork its burden. The bankers are good guys but their halos are only normal size. The Muscovite is no black-dyed villain. Thus any temptation the picture might have had to pull all the stops and shake the hall with reverberations of self-praise has been pretty well resisted.

A good cast has Shepherd Strudwick and Luis Van Rooten in leading roles. The film was written by M&M Isaacs and directed by Joseph Kramm. Executive producer for the Sturm Studio was Albert D. Hecht.



Russian visitor *(left) gets the word from the bank president.*

Through the Stranger's Eyes has been produced for the Savings Banks Association of Massachusetts, which has been a leading sponsor of informational films for several years. Rights to the film in other areas are available from Bill Sturm Studios by payment of a small royalty to the Massachusetts Association.

Although the film is entirely in lip-sync, locations used are not peculiar to Massachusetts and some scenes were shot in many different ways so as to be adaptable to Savings Banks Associations in other states.

For instance, the banker's wife, speaking to the Russian, says "Oh Yes, we've had savings banks in our state since 1816."—She was recorded saying the same thing—with different dates—which would apply to any other Savings Bank Associations' applicable dates.

Family scene in the bank film.



Static Electricity: an Industrial Hazard

SPONSOR: American Gas Association

TITLE: *Static Electricity*, 22 min., color, produced by Kennedy Productions, Inc.

☆ Since static electricity is believed the cause of many industrial fires and explosions, the film shows how this destroyer is generated, and how it can be induced from one area to another. It portrays a series of controlled laboratory experiments originally developed for the U.S. Department of Interior.

The experiments reveal that static electricity is produced by the contact and separation of materials. Rubbing two objects together is not necessary; the mere contact and separation can create this danger. Liquids flowing through pipes or falling through space can also generate static electricity. Even mercury and water can cause this evil.

The film establishes the fact that automobiles and trucks on the highways can create S-E, because of the contact and separation of tires with the pavement. Lightning, nature's greatest manifestation of static electricity, is also

developed by the contact and separation of cloud and water droplets.

The 16mm sound film contains recommendations for preventing the creation of static and the proper methods of controlling it by lightning rods and through bonding and grounding. Prints are available at $200 each through the American Gas Association, 420 Lexington Ave., New York.

Introduction to Dowgard

Sponsor: Dow Chemical Company
Title: *EG2*, 20 min., color, produced by Klaeger Films Productions, Inc. for MacManus, John & Adams, Inc.

☆ Dow Chemical Company's solution to the "most underrated factor in car performance"—the cooling system, is a new product called Dowgard, a year-around cooling system fluid.

To introduce it to jobbers and service station operators the company is using a new film titled *EG2*, which is a code name for one of Dowgard's principal ingredients.

As the film shows, Dowgard stops damage from rust and corrosion with a new combination of chemicals and de-ionized water that guarantees against freezing or overheating.

EG2 is set in the framework of the writer out to get the big industrial story. This is a familiar enough treatment but natural for this sort of subject. The writer learns that Dow is putting tremendous effort into merchandising the product—double-truck ads, Dow's Mystery Hour on NBC-TV with Joseph Welch.

Distribution of Dowgard will be limited to top jobbers and service stations—no cash and carry stores, the film says.

How Language Labs Work

Sponsor: Rheem Califone Corporation
Title: *Listen, Speak, Learn*, 11 min., color, produced by the James Fitzpatrick Company

☆ This film describes what the Rheem Califone Corporation calls "one of the most advanced" language teaching systems—the use of electronic language laboratories.

Scened entirely in high school language laboratories, the film emphasizes the simplicity of the laboratory system.

Designed for schools and libraries, the documentary is available through the advertising department of Rheem Califone Corporation.



Charles Johnson, *manager of Bristol Company's education department, lenses automatic measuring instrument with Polaroid Land camera.*

Bristol's Trainers Switch to Polaroid

New England Instrument Maker Uses Polaroid Slides to Show Complex Equipment Setups for Both Employees and Customers

Training Instructors at the Bristol Company in Waterbury, Conn., have switched from conventional photography to slides made on-the-spot to bring complex equipment set-ups out of the plant and into the firm's classrooms.

As a result, instrument-training material is prepared a lot faster and at a cost of 75 percent less than ever before.

These tremendous savings in time and money began almost three years ago, when Bristol's instructors started using the Polaroid Transparency System—a simple method for making black-and-white slides in regular Land Cameras. Two minutes after photographing an instrument set-up or engineering chart, the instructor lifts out a finished transparency that may be projected immediately.

Show Product Applications

The Bristol Company operates its Training School to instruct employees—its own and its customers'—on the various applications of the firm's automatic controlling, measuring and telemetering products. Located at the plant site, the school is staffed by two full-time instructors and 14 engineer-specialists from the company's development, production and application departments. Each class is limited to 10 members for more "individualized" instruction.

Although the air-conditioned classrooms and laboratories are equipped with more than 100 models of Bristol's latest instruments for group-demonstration and individual bench-work, space limitations preclude a complete inventory of products. Hence, the instructors often rely upon slide presentations to demonstrate the numerous attachments available for each instrument or, after having discussed a basic principle, to show the kinds of instruments that perfrom similar functions under varying conditions (e.g. the measurement of heat). Line drawings of sub-assemblies and graphs incorporating engineering data are also projected.

A Slow, Costly Procedure

Prior to March, 1957, slides were prepared by an independent photo-finisher. One of the company's plant cameramen would photograph an instrument set-up or line drawing and make an 8 x 10-inch paper print. This was turned over to the outside photo-finishing firm, which made a positive $3\frac{1}{4}$ x 4-inch transparency from the print and mounted it between two pieces of glass with an aluminum binder.

"In most instances, we had to wait a week to 10 days from the time a picture was taken until we received a finished slide from the photo-finisher," said Charles Johnson, Bristol's Education Department Manager. "And many times, our plant photographer was tied up on more pressing assignments and couldn't take a picture until a day or two after we requested it."

Johnson added that conventional slides caused a big "replacement problem" because the glass was easily broken in handling. And this factor—plus their weight—made it difficult to store or mail them to the firm's field men throughout the country for use in sales presentations, a technique

(CONTINUED ON NEXT PAGE)

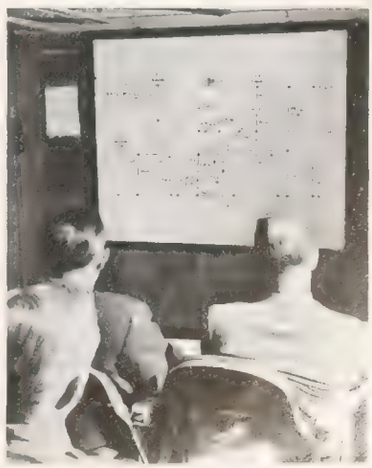
Using Land camera *mounted on a Polaroid Copymaker, Johnson is photographing a line drawing.*



Slide made in two minutes *is checked against drawing after "hardening" for 20 seconds.*



Bristol workers see *projected Polaroid slide during class on electrometric devices.*



Bristol in Polaroid:

(CONT'D. FROM PRECEDING PAGE)
often used by the Connecticut firm.

But, under Bristol's present system with Polaroid slides, the instructors can have top-quality transparencies (in lightweight plastic mounts) within minutes after clicking the shutter of the firm's Speedliner Model Land Camera.

Lensing Instrument Set-Ups

When photographing an instrument set-up, for example, Johnson, who does most of the Education Department's picture-taking, simply trips the camera's shutter, pulls a tab to start the development process, and lifts out the black-and-white transparency a couple of minutes later. After immersing the slide for 20 seconds in a small hand-held "tank" containing an emulsion-hardening solution, he places it in a Polaroid snap-together plastic mount—ready for projection.

Johnson shoots about 200 slides a year, uses Type 46-L Land Projection Film, which makes $3\frac{1}{4}$ x 4-inch slides for use in standard lantern-slide projectors. A second film type—Type 46—make $2\frac{1}{4}$ inch-square slides for use in a special Polaroid Projector. Both films have eight exposures to a roll and speed of ASA 800.

Photos of Engineering Drawings

Line drawings and graphs are usually prepared by Bristol's engineering department on tracing paper. To photograph them, Johnson turns to the Polaroid Copymaker, a compact unit with built-in lights and copying lenses, used to photograph anything that fits onto its 11 x 14-inch easel. He simply attaches the Land Camera to the Copymaker's mounting post and lays the drawing on the unit's easel. A special exposure guide table tells him what copying lenses to use (they clip right over the camera's lens) to obtain a sharp picture. (Johnson frequently slips a piece of white paper under the tracing-paper drawing for added contrast.)

Besides being simple to make (one dial on the Land Camera sets both shutter speed and lens opening), Johnson said the Polaroid transparencies are also economical. He estimates the cost of each on-the-spot slide at about $.55 for materials alone—quite a saving over the photo-finisher's $2 charge. (Total cost: less than $115 per year for 200 slides as compared to about $400 under the old method).

He added that the "instant" slides are light-weight, easy to store and ship, and less susceptible to damage than the conventional glass-mounted slides. And, as they become out-dated and are discarded, the plastic mounts are retained and re-used—another economy feature.

* * *

Flexible Film Helps Clinch a $140,000 Equipment Sale

☆ A sales film, *We Came A Long Way*, produced in 1958, is still producing results for Flexible, Inc., manufacturer of sewer pipe cleaning equipment. It is credited with cinching a $140,000 deal in Cairo, Egypt, recently.

"The man over there saw our film and bought our equipment," John Power, president of the company, said.

The film dramatically displays the Flexible line and shows how it works. Animation helps to illustrate the function of the firm's product in such inaccessible places as the inside of a sewer pipe deep in the ground.

"We have ten prints of the film out," Power reported, "and I don't suppose there's a water superintendent in the entire U.S. who hasn't seen it."

Now, after an extended trip to Egypt and the Mediterranean area, he is planning a new motion picture. He already has much of the necessary footage shot. Power is also thinking of adapting foreign language sound tracks to the present film, to extend its usefulness to other countries he considers prospects for Flexible, Inc.

Summertime...
when your films are out of circulation

...is the best time for you to have us remove scratches, correct brittleness, repair sprocket holes, remake dried-out splices.

Then, thoroughly reconditioned, your prints will be ready for hard use again in the fall.

Of course, before proceeding we tell you the cost...SEND US YOUR PRINTS NOW.

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959 SEWARD STREET, HOLLYWOOD 38, CALIF.

Jamieson Film, Dallas, Texas, provided production services on this picture.



A. H. Puder, Welfare Federation head (r) discusses Fund film with Walter Cronkite (ctr.) and V.P. Frank Pesreyc.

Walter Cronkite to Narrate Newark's United Fund Picture

☆ Walter Cronkite, narrator of *The 20th Century* and *You Are There* CBS television series, will narrate a new campaign film for United Appeals, Newark, N.J., according to H. W. Kritzmacher, UA's public relations director.

The Fall fund drive will support 74 private health and welfare agencies in seven communities, and the film will depict selected situations so prospective donors can see the types of agencies they are being asked to support.

Plans call for Cronkite to be filmed, with segments broken up so that individual chairmen in other communities can answer questions posed by him. The Princeton Film Center, producer of the film, has agreed to "shoot" chairmen in their own locales and to integrate these sequences into the overall film.

Enough footage will be shot so that a set of five TV spot announcements and one $2\frac{1}{2}$-minute theater trailer can also be made. These and the main film will be available to other communities, if desired.

* * *

New York Life Documentary Shows "On to Oregon" Trek

☆ *Wagons West*, a 16mm sound film documentary based on the 1959 "On to Oregon Cavalcade," is available for free showing to civic and club groups, according to John M. Abbott, vice president of the New York Life Insurance Company, producer of the film.

The Cavalcade, composed of seven authentic covered wagons manned by a crew of over 30 men, women and children, began its 2,200-mile trek in April, 1959,

following the original Oregon Trail through Kansas, Nebraska, Wyoming and Idaho, finally reaching their destination at Independence, Ore., August 15. The modern pioneers, headed by Wagonmaster Tex Serpa, emulated their frontier ancestors as closely as possible.

Schools, clubs or any organized group interested in obtaining a print of *Wagons West* may contact New York Life Insurance Company, Public Relations Department, 51 Madison Ave., New York 10, N.Y.

* * *

Saga of St. Lawrence Told by Canadian General Electric

☆ The dynamic saga of the St. Lawrence Seaway and Power Project has been recorded on film in a new, color motion picture produced by Crawley Films, Ltd., for Canadian General Electric. In *The Great River*, the history, construction and economic significance of the billion-dollar achievement are portrayed against the background of the river.

The 16mm, 29-minute film shows how the human and material resources of Canada and the United States were combined to provide the equipment and engineering skill required to harness the surging power potential of the Seaway and dredge a channel for ocean-going ships in the heart of the Continent.

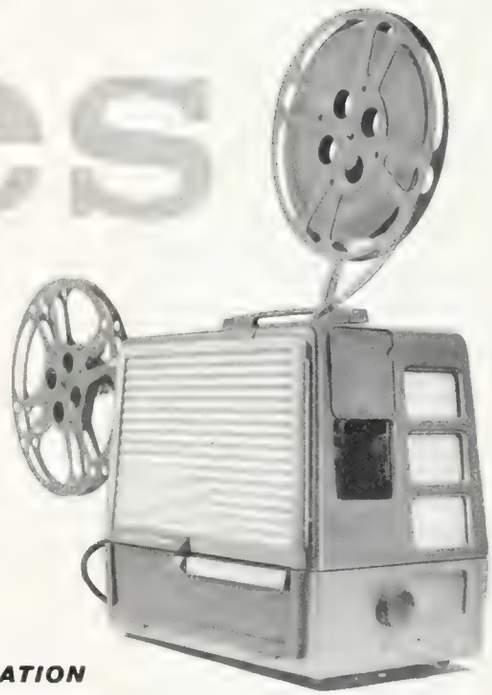
The film is available from CGE offices throughout Canada.



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A scene in "The Fourth Sense"

Ice Cream Through the Ages Pictured in "Fourth Sense"

☆ *The Fourth Sense*, (which is taste), is as palatable and refreshing a film as will ever be made on the tantalizing, delectable, plain, old-fashioned subject of ice-cream.

Sponsored by the International Association of Ice cream Manufacturers, the American Dairy Association and the National Dairy Council, this 13½ minute, color, Education Research Film Production traces the history of the "treat of the Caesars" from the time when the Romans concocted an ice of honey, snow, fruit juices and pulp, until today when the average home freezer is chock full of ice creams in every conceivable flavor.

While researching for this film, which has been conceived in graphics and animation, Bill Betts uncovered most unusual materials in the Library of Congress, the New York Public Library, the Bettman Library, and at the Saturday Evening Post. Each graphic was then designed from one of the authentic prints which he found in these archives and delicately hand colored by Pilgrim Film Services of Washington, D.C., which also did the animation.

The combination of Betts' most informative script on the history of this delicious subject—plus the artistic pastel artwork of Pilgrim—and a fine editing job by Sylvia Cummins Betts—makes this a production which schools-TV-civic groups—just about everybody—will just eat up.

* * *

50 Years of Steel Progress in Canada's "Bright Century"

SPONSOR: The Steel Company of Canada, Ltd.

TITLE: *Bright Century*, 24 min., color, produced by Crawley Films, Ltd.

☆ "A civilization may be measured by the tools with which it builds," is the theme of *Bright Century*, which celebrates 50 years of Canadian progress and emphasizes the contribution of the burgeoning steel industry to the Canadian way of life.

Going back to prehistoric times, it shows, through paintings, the hardships endured by stone-age man, the discovery of iron, through the development and increasing use of steel in the 19th and 20th centuries. From 1910, the year Stelco was founded, the film highlights the remarkable role played by the integrated industry and its products, its survival of risky beginnings, depression, and two world wars.

On one swift transcontinental trip, one may glimpse the myriad uses of steel in our daily lives, from maritime shipping to railroads, farm equipment, industrial building, western oil, science, medicine, and the network of communications which span the continent and link our civilization with the world. Within this panorama, extending from the "tin" can to missiles headed for space, Canada's integrated steel industry emerges not only as the basis of our technology, but as a yardstick of progress.

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Retail Sales Psychology Is Keynote of Color Slidefilm

☆ The application of psychological concepts in retail selling keynotes a new film, *Satisfy Your Customers' Secret Needs*, an 11-minute, full color sound slide presentation produced by Westwood Industries, Inc., New York, and recently previewed at the company's showroom.

Designed for use in sales training at the retail level, the film ties in with a handbook that translates complex, scientific data on customer motivation and the search for status symbols in an easy-to-understand manner. Both booklet and film demonstrate how the sales person can utilize this information in practical, day-to-day selling.

Although the film and booklet use Westwood lamp collections as examples, the information has universal application. Such valuable pointers as how to size up a customer's style preferences, how to draw her into an expression of her own tastes, and how to use "magic" words that help uncover the customer's subconscious desires, are included.

The film may be purchased for $10, including shipping and handling, by writing Westwood Industries, Inc., 230 Fifth Ave., New York 10, N.Y.

* * *

Report 6 Months' Record for Use of State of Maine Films

☆ The State of Maine Department of Agriculture recently reported a record six months in the television use of its films.

From July 1 to December 31, 1959, 125 stations in eastern United States gave Maine film subjects 325 public service telecastings, H. G. Hawes, the agency's director-photographer said. Audience was estimated at 16-million.

Maine's most popular film in recent months is *Potatoland*, a nine-minute color featurette explaining the technological revolution in potato growing and handling. A close second is *Part-Time Farmer*, describing the life of Maine families who get part of their income from the soil. One of the agency's best-known short subjects is the wide-screen Eastman color *Maine Barbecue*, which has been in distribution in the northeast for almost three years.

Distribution of television prints is from the Augusta office of the Department of Agriculture.

10th Production Review Listing Supplement

additional data on film producers, groups and distributors

METROPOLITAN NEW YORK

CARSON DAVIDSON PRODUCTIONS

86 Bedford St., New York 14, N.Y.
Phone: AL 5-4126

Date of Organization: 1958
Carson Davidson, *Producer*

SERVICES: 16mm Motion Picture production.
FACILITIES: 16mm production equipment, including camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The First Prize Story* (Albany Div., Tobin Packing Co.); *Ink and Ricepaper* (Lowell Naeve - American woodblock artist); *The Inspector's Badge* (Rochester Div., Tobin Packing Co.); *3rd Ave. El* (theatrical release, Academy Award nomination). TV COMMERCIALS: Prince Spaghetti.

METROPOLITAN ST. LOUIS

ANDY WERNER PRODUCTIONS

5318 Gladstone Place, St. Louis 21, Mo.
Phone: CHestnut 1-4351

Date of Organization: 1954

Andy Werner, *President and Exec. Prod.*
E. D. Werner, *Vice-President and Writer-Director*
Dan Lovin, *Editorial Supervisor*
V. Hager, *Production Manager*
R. Moran, *Recording Supervisor*
P. D. Soric, *Art Director*

SERVICES: Producers of 16mm and 35mm sound motion pictures and slide films and TV commercials, advertising, public-relations, sales training and sales promotion. Complete creative, writing and production staff. All film services offered at one location.
FACILITIES: Air-conditioned sound stage with heavy duty lighting, 16mm Arriflex, 35mm Arriflex, 16mm Mitchell, Stancil-Hoffman Synchronous Magnetic Recording - 16mm and $17\frac{1}{2}$mm, Ampex 351 $\frac{1}{4}$", Multi-Channel Synchronous Interlock mixing, editing services available including sound cutting, animation, titling, hot-press stands; camera car for location shooting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mother on Strike* (International Ladies' Garment Workers' Union): This film selected for showing at Swedish Film Festival in May, 1960; *The G.E.M. Story* (Government Employees Mart); *Artistry in Glass* (Jacoby Art Studios). SLIDE FILMS: *Operation Clean-up* (M.K.T. Railroad); *The Story of Electric Fans* (Emerson Electric); *Operation Tonsils* (Organon Pharmaceutical Co.). TV COMMERCIALS: for Blue Cross (C. M. Said Adv.); Old Judge Coffee, Lord Calvert Coffee (Ridgway-Hirsch Adv.); Grennan Cookbook Cakes (Young & Rubicam); Barwick Carpets (Ridgway-Hirsch Adv.); International Shoe (D'Arcy Adv.); Mallory Buick (Direct); Eagle Stamps (Rutledge Adv.); Dining Car Coffee, Manhattan Coffee, Rold Gold Pretzels, Haase Olives (Rutledge Adv.); Parkmoor Restaurants (Direct); Tri-City Grocers (Geisz Adv.); Manchester Bank (Judd Adv.); Bank of St. Louis (Judd Adv.); Cyclo Wonder Tool (C. M. Said Adv.); Bug-Off (Direct); National Tea (Rutledge); Pevely Dairy (Rutledge).

PACIFIC NORTHWEST

NORTHWESTERN INCORPORATED

411 S.W. Thirteenth Avenue, Portland 5, Ore.
Phone: CApitol 3-4107
Date of Incorporation: 1952
Robert M. Lindahl, *President*
Sheldon Goldstein, *Vice President, Treas.*
C. W. Christenson, *Head Photographic Div.*
Alfredo Montalvo, *Director of Animation and Editing Depts.*

SERVICES: TV programs and commercials, public relations and sales training films, sound slide films. Services include script and story boards, editing, direction, recording, art department, animation, location or studio filming. FACILITIES: 16mm and 35mm synchronous photographic and recording equipment, sound stage, complete lighting for studio or location, music scoring from live or recorded library, sound effects library, complete editing facilities. Own all equipment and maintain a permanent staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Good Neighbor Town* (United Good Neighbors). TV COMMERCIALS: (series) First National Bank of Oregon, Northwest Natural Gas Co., Blue Bell Potato Chips (Cole and Weber Advertising); (series) Chet's Frozen Foods, White Satin Sugar, Oregon Journal (Pacific National Advertising Agency); (series) Consumer Laboratories - Oragen (Miller, Mackay, Hoeck and Hartung Advertising).

PRODUCERS IN JAPAN

IWANAMI PRODUCTIONS, INC.

No. 22, Kanda Misaki-Cho, 2-Chome, Chiyoda-Ku, Tokyo

Phone: Tokyo (301) 3551

Date of Organization: May, 1925

T. Oguchi, *Exec. Director (Prod.)*
K. Yoshino, *Exec. Director (Prod.)*

SERVICES: Production of educational films, P. R. films, documentary films, T.V. films and theatrical films. FACILITIES: Studio, screening rooms, animation room, special photographing room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Symphony in Steel* (Kawasaki Seitetsu K.K.); *Toshiba in Progress* (Tokyo Shibaura Electric Co.); *Modern Fastener* (Yoshida Kogyo Inc.); *Soy Sauce - Kikkoman* (Noda Shoyu Co., Ltd.); *On Land and Sea* (Mitsubishi Nippon Heavy Industry Co., Ltd.); *Wall in the Sea* (Tokyo Denryoku Co., Ltd.); *Sakuma Project* (Dengen Kaihatsu K.K.); *Arimine Dam* (Hokuriku Denryoku Co., Ltd.); *Sheet Glass* (Nihon Sheet Glass Co., Ltd.).

NICHIEI KAGAKU PRODUCTIONS

Ohtaya Bldg. 8-2 Shiba Shinbashi, Minato-ku, Tokyo

Phone: Tokyo (571) 6044-7

Date of Organization: October, 1951

Tokichi Ishimoto, *Representative Director (Head of Project & Planning Dept., Prod.)*
Masatada Kobayashi, *Director (Head of Business Dept. & Producer)*

(Cont'd.)





Magnified view of lenticular surface—which is in effect a complete sheet of reflective lenses.

One is a conventional screen—the other a new lenticular Radiant Screen. You'll be astonished at the difference this new reflective surface makes. Your pictures have more brilliance, more clarity, rich, more natural colors. In addition—the lenticular screen is extremely effective for projection in darkened or even lighted rooms where no extreme or unusual lighting conditions prevail.

RADIANT'S *new* *lenticular screens*

for lighted or darkened rooms



Available in Wall Roll-up Screen (Model WEDO) with exclusive STRETCH-BAR that provides an instant flat, taut surface. When not in use the lenticular screen can be rolled up. Washable, fungus and flameproof. In sizes 40" x 40" and 50" x 50".

Also available—lenticular portable TRIPOD Screens—in choice of two lenticular surfaces—Uniglow and Optiglow.

Screens for every A.V. need

Every type of surface—wall, ceiling and tripod models—automatic electric—every size—are in the new Radiant Screen line—the world's most complete line of screens.

SEND FOR FREE BOOK on the new Radiant lenticular screens—and brochure listing complete Radiant line, as well as your nearest Franchise Dealer.

RADIANT
MANUFACTURING CORP.
A Subsidiary of the United States Hoffman Machinery Corp.
8220 NO. AUSTIN AVE., MORTON GROVE, ILL.



EMPIRE PHOTOSOUND

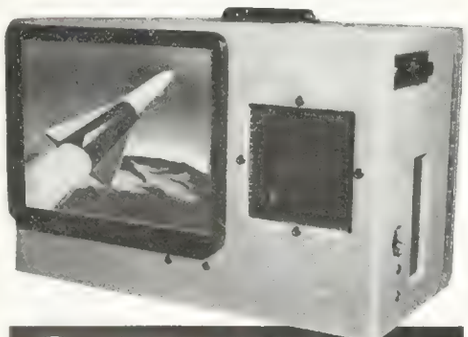
INCORPORATED

Films for industry and television

1920 LYNDALE AVENUE SOUTH

MINNEAPOLIS 5, MINN.

THE GREATEST SALESMAN SINCE P. T. BARNUM



BUSCH Cinesalesman CONTINUOUS PROJECTOR

COMPLETELY AUTOMATIC WITH BUILT-IN SCREEN

- Self Contained Speaker and Screen
- Portable—Easy to Carry and Operate
- Always Ready to Show Anywhere
- Uses Standard 16mm Films
- Proven Effective and Dependable
- Used in Exhibits, Special Displays Point-of-Purchase, Training Sales, etc.
- Shows Products That Are Difficult or Impossible to Demonstrate by Other Means

WRITE TODAY FOR COMPLETE INFORMATION

BUSCH FILM AND EQUIPMENT CO.

214 S. Hamilton SAGINAW, MICHIGAN

REVIEW SUPPLEMENT

Nichiei Kagaku Prods: Cont'd.

Kiyofumi Takada, *Director (Head of Prod.)*

SERVICES: Production and distribution of P. R. films, educational films, TV films. FACILITIES: 10-35mm cameras, 4-16mm cameras, various kinds of equipment and devices for special shooting, animating and line drawing, projectors and projection room for 35mm and 16mm films, 1-stage wagon, 1-micro buss, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Behind the Name Hitachi* (Hitachi, Ltd.); *Construction of Oil Refinery* (Shell Oil Co., Ltd. and Showa Oil Co., Ltd.); *Hiroshige (Ukiyoe Painter)* (Shin-Mitsubishi Heavy Ind. Co., Ltd.); *Cranes & Conveyors* (Ishikawajima Heavy Ind. Co., Ltd.); *Schistisoma Japonicum* (American Embassy-USIS); *The Nature of Tuberculosis* (Japanese Welfare Ministry); *(The World of Vitamin B1)* (Takeda Pharmaceutical Ind. Co., Ltd.); *The Pathogenesis of Tuberculosis* (Sankyo Co., Ltd.); *The Mystery of Conception* (Yamanouchi Pharmaceutical Co., Ltd.).

NIPPON EIGA SHIN SHA, LTD.

9 Ginza Nishi 8-chome, Tokyo
Phone: (571) 5651-6

Date of Organization: 1931

Masashi Shimizu, *President*
Nobuyo Horiba, *Managing Director*
Shigeru Shirai, *Director*
Masao Tomizuka, *Chief of the General Affairs Section*
Seiichi Aoki, *Chief of the Business Section*
Shigeo Hayashida, *Chief of the 1st Prod. Section*
Tokio Kurokawa, *Chief of the 2nd Prod. Section*
Shuichi Fujimoto, *Chief of the Planning Section*

SERVICES: Newsreel (Weekly), TV Film, Documentary (long film), Educational Film, etc. FACILITIES: Lighting Fixture: 500KW (total); Camera: Aliflex (15), Michel (4), Eyemo (50); Recording Machine: RCA Double System (4), RCA Single System (2), Anpex (3).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Triumph in the Tunnel* (Kansai Electric Power Company); *S. S. Arctic Sea* (Kawasaki Heavy Industry Company); *Vinylon* (Kurashiki Vinylon Company); *Karakorum; The Antarctic Continent.*

TOKYO CINEMA COMPANY, INC.

1 Surugadai 2-chome, Kanda, Tokyo
Phone: 291 - 6351-4 (Tokyo)

Date of Organization: March, 1954

Sozo Okada, *President, Exec. Prod.*
Ihei Kimura, *Director*
Akira Iwasaki, *Director*
Yutaka Yoshimi, *Director, Head of Script Dept.*
Yone Kobayashi, *Director, Head of Technical Dept.*
Muneyoshi Samejima, *Director*

SERVICES: Production and sale of science films, documentary films, educational films and P. R. films mainly by Eastmancolor. FACILITIES: 4 Arriflex 35 IIA Cameras; 3 Cameflex Cameras; 6 Leitz Microscopes (Intra Vital, Panphoto, Ortholux II, Dyalux L, UB Ultropak, CM III); Leitz Micromanipulator; various kinds of lenses and other equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Method of Rice Production* (Tohoku Electric Power Co. Corp.); *Sun and Radiowaves* (Japan's Overseas Radio & Cable System); *The World of Microbes* (Chugai Pharmaceutical Co., Ltd.); *The Battle of Microbes* (Chugai Pharmaceutical Co., Ltd.); *Cancer Cells* (Chugai Pharmaceutical Co., Ltd.).

PROFESSIONAL FILM AND TELEVISION GROUP

TELEVISION FILM ASSOCIATION

OFFICE (of the President): John P. Ballinger, Screen Gems, Inc., 1627 W. 20th Street, Los Angeles 7, Calif.

OFFICERS: John P. Ballinger (Screen Gems, Inc.), *president;* Jack M. Goetz (Consolidated Film Industries), *vice-president and chairman of the board;* Nicholas Muskey (Bekins Film Service), *secretary-treasurer.* DIRECTORS: Robert G. Hufford (Eastman Kodak Co.); Edward W. Valentine (TV Tape Syndicators); William F. Kelley (Motion Picture Research Council); Warren Strang (Hollywood Film Co.). Meetings are held the second Tuesday of each month.

PURPOSE: To maintain a liaison between the producers and distributors of television film,

COMPCO

professional quality reels and cans are preferred by...



the customers of...

GEO. W. COLBURN LABORATORY, Inc.

the most Quality Conscious 16 mm film laboratory in America

Only Compco offers "a new dimension in quality" recognized and accepted by leaders in the movie making industry. Compco's superiority is attributed to a new, major advance in film reel construction—resulting in truly *professional reels* that run truer, smoother, providing lifetime protection to valuable film. Compco reels and cans are finished in a scratch-resistant baked-on enamel, and are available in all 16 mm. sizes—400 ft. thru 2300 ft. For details and prices write to:

COMPCO corporation

1800 N. Spaulding Ave., Chicago 47, Ill.

the television stations, and the companies providing material and services to the television industry, to establish better operational practices and particularly, whenever and wherever feasible, to standardize these practices; to solve any particular problems in regard to operational practices presented to the association by either the members or the industry.

PRESENT PROJECTS: To establish as a standard a special television film leader graduated numerically into seconds at sound speed (24 frames second) which remains constant in both 35mm and 16mm film to replace the present television film leader which is graduated numerically into lineal feet and loses its meaning when reduced from 35mm to 16mm.

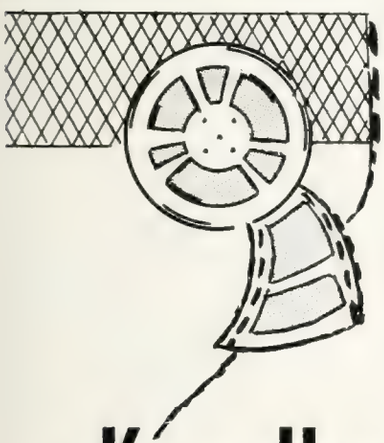
To establish a standard cue mark and cue mark replacement for television film to eliminate the present destructive and time-consuming practice of each television station individually cueing film.

To promote the general usage of a "Booking Request Form" by the television stations which expedites confirmations and eliminates transcription errors.

To educate the film handler at the television station in order to simplify his work and prolong the life of television film prints.

A Special Note of Correction

☆ On page 150 of the 10th Production Review, the listing of Proctor Jones showed a reference as "Peoples Gas & Electric." This should read: *Pacific* Gas & Electric Co., of that area.



Know How

In this motion picture business timing is a big part of know-how. When to start, when to stop and what and how long to shoot in between can make or break a film or a budget. After 45 years worth of government, industry and other films this timing know-how can save you money on your next film. Call me and let's talk about it.

Sam Orleans, Inc.

New York: 550 Fifth Avenue, Plaza 7-3638
Knoxville: 211 W. Cumberland Ave., 3-8098 or 7-6742

FILM DISTRIBUTION

Current assignments of executive personnel are noted in this revised Modern listing:

*

MODERN TALKING PICTURE SERVICE, INC.

Headquarters Office:
3 East 54th St., New York 22, N.Y.

Phone: PLaza 8-2900

Frank Arlinghaus, *President*
George Lenehan, *Vice-President*
Carl Lenz, *Vice-President, Sales*
W. H. (Bill) MacCallum, *Vice-President*
Elsie Cox, *Treasurer*
Ralph Del Coro, *General Manager, Operations*

Eastern Division Sales
At 3 East 54th St., New York 22, N.Y.
Phone: PLaza 8-2900
Jack Lalley, *Vice-President*
R. H. (Dick) Rogers

At Detroit:
19818 Mack Avenue, Detroit 36, Mich.
Phone: TUxedo 4-6222
W. M. (Bill) Oard, *Vice-President*
J. (Jim) Davis

At Pittsburgh:
210 Grant St., Pittsburgh 19, Pa.
Phone: GRant 1-9118
Don Konny

Central Division Sales
At Chicago, Illinois
Prudential Plaza, Chicago 1, Ill.
Phone: DElaware 7-3252
A. R. (Art) Bach, *Vice-President*
Dan Kater, Cliff Wells

Western Division Sales
At Los Angeles:
612 S. Flower St., Los Angeles 17, Cal.
Phone: MAdison 9-2121
R. M. (Dick) Hough, *Vice-President*

SERVICE: In 1960, in its 23rd year, Modern represents over 400 organizations from industry, commerce and the professions, distributing their public relations films to schools, colleges, industrial plants, offices, and to the public and private clubs, and social groups throughout the United States and Canada. Other primary channels of distribution in which Modern is a leading specialist include: theatres showing sponsored short subjects; television stations; and rural road-show operations. Modern operates a network of 30 regional libraries. For sponsors utilizing its service, the company promotes, ships, cleans, repairs, maintains and stores their films. Additionally, it counts audience attendance, records their comments, furnishes monthly tabulations.

Our 25th Anniversary Year

Complete 16mm and 35mm Production Facilities

MOTION PICTURE SERVICE COMPANY

125 Hyde Street • San Francisco 2, Calif.

GERALD KARSKI, PRESIDENT

ANNOUNCING

a new half-hour sound movie for your sales meetings and sales-training courses . . .

"DEVELOPING YOUR SALES PERSONALITY"

This 30-minute sales-training film fills a real need! As every experienced sales executive knows, a salesman cannot be fully effective without a good sales personality. No matter what knowledge he may have about his company, its product or service, without a winning sales personality he cannot be a winning salesman.

This "show-how" film features two of America's top sales personalities — Borden and Busse. Through a series of lively demonstrations, the two Mr. B's show common personality quirks that so often lose sales — and then show how to develop personality habits that will help any salesman do a better selling job. You can expect solid sales results when customers see in your salesmen the personal qualities they expect — *integrity, reliability, sincerity, courtesy, enthusiasm, friendliness.*

This is a "must" film for your sales-training schedule. It fits all lines of business and applies to veteran salesmen as well as trainees. Reserve a print now for your next meeting. Prints are 16mm., sound, black and white. For purchase or rental information, write to Dartnell. Details will be sent by return mail.

DARTNELL CORPORATION

1801 Leland Avenue

Chicago 40, Ill.

"HEADQUARTERS FOR SALES-TRAINING FILMS"

FREE! Directory of Sales-Training Films

Name_____

Position_____

Company_____

Street_____

City_____ Zone____ State_____

MAIL COUPON TODAY TO THE DARTNELL CORP., CHICAGO 40, ILL.



Gerald L. Karski

Motion Picture Service Co. Observes a 25th Anniversary

☆ Twenty-five years of successful operation were recently celebrated by Motion Picture Service Company, a San Francisco producer specializing in theater trailers and TV commercials, according to President Gerald L. Karski.

When Karski bought the studio in 1935, it was a small, obscure theater trailer company. Business was limited in scope and volume. But Karski dug in with an energy born of enthusiasm and, for a quarter century, has, with the exception of three years in the Navy, devoted his time to building and expanding the firm.

Motion Picture Service Company now owns its own building, maintains a film processing laboratory, recording studio, modern projection theater, animation department, cutting rooms, art department, sound stage and executive offices. Its clients are all over the country and as far distant as Hawaii, Central America, Alaska and Iran. Advertisers served include Standard Oil Company of California, Wine Advisory Board, Foremost Dairies, Roman Meal Bread, Sunlite Bakeries, and many others.

Harold Zell, vice president, is in charge of all film production. Besides being a perfectionist in camera work, he has won recognition as a sound engineer. Many innovations being used by the company are his brainchildren. Zell's skill as a producer of top-flight commercial films has won distinction for the company he serves. Among these are *Oakland . . . Tomorrow's City Today*, *San Francisco's Ageless Cable Cars*, *China by the Golden Gate*, and *Men, Machines and Mountains*.

A highly-skilled staff tops off the reasons for the firm's progress, Karski said.

A Copy Code for Television Commercials

A NEW GUIDE for "cleaning-up" TV commercialism is being distributed by the American Association of Advertising Agencies for use by ad agencies and sponsors and producers of video commercials. The guide, an "Interpretation of the AAAA Copy Code With Respect to Television Commercials," has been issued on the recommendation of the organization's Committee for the Improvement of Advertising Content.

The Four-A Copy Code has been part of the association's Standards of Practice since 1937. It has also been endorsed since then by the Association of National Advertisers and the Advertising Federation of America.

The new "Interpretation" states: "Through the years, this code has proved to be a sound set of standards for ethical practice in the preparation of advertising and does not, in our opinion, need changing today.

A Public Responsibility

"Since it was written, however, the medium of television has arrived and grown to great stature. And the nature of the medium has brought many special problems of public responsibility for those who prepare television commercials. These special problems do not require a new code, because the principles involved have not changed, but they do warrant an interpretation of the code as it applied to the particular problems of television advertising."

The "Interpretation" expands on each of the seven points in the Copy Code and stresses also the need for "good manners."

The AAAA Copy Code is as follows:

"The advertising agency should not recommend, and should discourage any advertiser from using, any advertising of an untruthful, indecent or otherwise objectionable character, as exemplified by the following copy practices which are disapproved:

Seven Forbidden Practices

"(a) False statements or misleading exaggerations; (b) indirect misrepresentation of a product, or service, through distortion of details, or of their true perspective, either editorially or pictorially; (c) statements or suggestions offensive to public decency; (d) statements which tend to undermine an industry by attributing to its products, generally, faults and weaknesses true only of a few; (e) price claims that are misleading; (f) pseudoscientific advertising, including claims insufficiently supported by accepted authority, or that distort the true meaning or practicable application of a statement made by professional or scientific authority; (g) testimonials which do not reflect the real choice of a competent witness."

Copies of the new guide may be obtained free from AAAA Headquarters, 420 Lexington Ave., New York 17, N.Y.

* * *

Compiles a Glossary of Film and Television Terminology

☆ Chetwynd Films, Ltd., Toronto, Canada, is compiling a comprehensive glossary of motion picture and television terminology which will be available free to the industry early this summer.

The jargon used in film and teevee production is a strange language, with phrases most confusing and often unknown to the newer members of the industry.

Copies may be reserved by writing the company at 21 Grenville Street, Toronto, Ontario.

* * *

Atlas Powder Films to Show Strip Coal Mining Technique

☆ Warren R. Smith, Inc., Pittsburgh, is currently working on a series of films for the Atlas Powder Company to illustrate a new technique for removing the surface covering to assist in strip mining of soft coal. The explosive demonstrations are taking place at the Marco Coal Company, Maysville, Pa. Rapid sequence and slow-motion photography are utilized.



WHEN *Motion* IS NOT ESSENTIAL...

Nothing is more effective than an organized slide presentation!

Colburn Custom Services . . .

Integration of your original miscellaneous transparencies, photographs and artwork, into an effective, easy-to-manage presentation

- Film strips
- Duplicate slide sets
- Sound recording
- Title services

GEO. W. COLBURN LABORATORY, INC.

164 NORTH WACKER DRIVE · CHICAGO 6

TELEPHONE DEARBORN 2-6286

The TIROS Story:

(CONT'D FROM PAGE 27)

engineers on proposed animation sequences.

In early December, veteran producer Reid Ray brought camera and electrical crews to Princeton for location sequences in the RCA plant. Tests of *TIROS* components and assembly stages were photographed; sounds of the weather satellite in orbit were recorded under actual test conditions. Each day, exposed film was rushed to Movielab in Manhattan where the color negative was developed and printed; these tests were projected on the following days in a nearby Heightstown theatre.

Careful screening of the rush prints was essential since the film was to be used for 35mm wide-screen theatre distribution; TV broadcasting and in 16mm. Composition of each scene had to be compatible to all three screen ratios.

During the rest of December and well into January, work in the Animation Department at the Ray studios in St. Paul made steady progress. The picture was rough edited and the script finalized for recording under the direction of Barton Kreuzer and Morris Staton of the RCA engineering staff at Princeton. These two men were in charge of the *TIROS* project.

On March 14 the actual launching date of *TIROS* was made known. Then work on the film had to be rushed to meet this advanced date. On March 24, editing by film editor Robert Winter under the supervision of Mr. Ray and RCA's Morris Staton cut the film to 16 minutes. A final cut to the required 14-minute length was made when Byron Morgan, film supervisor for the National Aeronautics and Space Administration (for whom RCA made the film) came to St. Paul for a final approval session.

With final length "frozen," music and sound effects were added and the final recording "mix" was made. On Sunday, March 27, editor Winter took the negative and sound track material under his arm and planed to New York to deliver the film to Movielab for an answer print. 72 hours later a 35mm color print was screened, in addition a black and white negative had been made from the color negative and 11 16mm prints were processed.

These 16mm prints were locked in a lab vault, waiting word that the launch was a success. The 35mm color print was screened for approval by RCA officials at the Johnny Victor theatre in New York. When the success of the launch was announced early Friday, April 1 . . . the waiting prints were delivered to the waiting news services and commentators. Seventy-five additional 16mm color prints were then processed and delivered to the National Aeronautics and Space Administration and RCA for further distribution.

A similar effort, awaiting another major satellite launch, is currently being undertaken by American Telephone & Telegraph film producer LeRoy Vanderford, at press-time for Project Echo.

Is Your Film

- Scratched?
- Dirty?
- Brittle?
- Stained?
- Worn?
- Rainy?
- Damaged?



Then why not try

THE FILM DOCTORS®

Specialists in the Science of
FILM REJUVENATION
RAPIDWELD Process for:
- Scratch-Removal
- Dirt
- Abrasions
- "Rain"

rapid FILM TECHNIQUE INC.
37-02A 27th Street, Long Island City 1, N. Y.
Founded 1940
Send for Free Brochure, "Facts on Film Care"
New Life For Old Film
Long Life For New Film

BUSINESS OPPORTUNITY
Audio-Visual Sales Manager
Experienced in selling promotion-training programs to companies. Your responsibility includes formation and supervision of Audio-Visual Department. Remuneration open. Confidential. Send resume or letter to:
William N. Kirshner, President
W. Kirshner & Associates, Inc.
Suite 4032, Board of Trade Bld.
Chicago 4, Illinois



When you have a story to tell, let Campus Films tell it—skillfully, dramatically, persuasively.
Call or write Nat Campus, President—
CAMPUS FILM PRODUCTIONS, INC.
20 East 46th Street • New York 17, N. Y. • Phone: MUrray Hill 2-8735



QUEENSWAY FILM STUDIOS
1640 THE QUEENSWAY TORONTO CANADA
A DIVISION OF **S. W. CALDWELL LTD.**

THE BUSINESS SCREEN EXECUTIVE

Staff Appointments of the Producers and Film Laboratories



John A. Campbell

Campbell Named Treasurer of The Jam Handy Organization

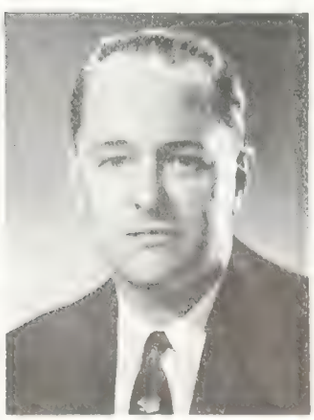
☆ John A. Campbell, vice-president in charge of Government Contractual Relations of The Jam Handy Organization, has been promoted to treasurer, it is announced by Jamison Handy, President. The appointment of Fred C. England and Elmer G. Voltz as assistant treasurers was also announced.

Mr. Campbell, who has been with Jam Handy for 26 years, has been in charge of the special training devices and research division of the Organization, which develops motion pictures and many other forms of visual presentations for the group communication needs of industry and of military training.

* *

Haig & Patterson Acquires Studio Facility in New York

☆ Haig and Patterson, Inc., of Detroit, Mich., and Dayton, O., has recently doubled its facilities through the acquisition of a New York City studio for the production of motion pictures. Paul Kelcourse, formerly of Florez, Inc. and now a Haig & Patterson vice-president, heads the New York staff.



Paul Kelcourse

This announcement was made by President Earl Seielstad, who explained that the addition of the eastern studio-offices will enhance the effectiveness of the present headquarters in Detroit.

The firm specializes in the creation and production of sound motion pictures and slidefilms for use in public relations, sales and employee training. Access to New York's talent pool and production facilities will mean expanded services with increased value to clients throughout the nation, Seielstad said.

* *

Middough to Dallas Studios

☆ Miles Middough, veteran television producer-director, is the new production manager at Motion Pictures, Inc., according to Marty Young, general manager of the Dallas, Texas, business film company.

* *

Paul Hance Productions Names Broznan as Acct. Executive

☆ Ralph M. Brozan has joined Paul Hance Productions, Inc., as account executive.

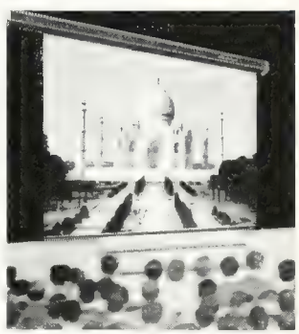
Mr. Brozan was formerly with Columbia Pictures International Corp. He will make his headquarters at Hance's New York office, and will report to Philip A. Melillo, the firm's sales director.

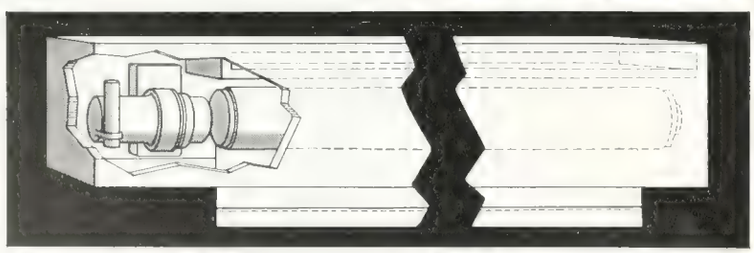
Audio Visual Bulletin
DA-LITE SCREEN COMPANY

IN THE INTEREST OF INDUSTRIAL AV PROFESSIONALS

FINAL SUCCESS OF FILMED PRESENTATION DEPENDS ON QUALITY OF PROJECTION SCREEN

Good filming, careful projection—yet the picture lacks clarity and colors are weak! This is a case of projecting on an improper surface. Da-Lite engineers have developed a screen surface that protects the audio-visual professional from such a problem. The famous White Magic glass-beaded surface is unequalled in quality. This screen gives outstanding clarity of picture; faithful reproduction of color. You'll find that you can seat your audience over a wider area with this new surface, too. For complete details on types of screen surfaces available and their proper application, write Engineering Department, Da-Lite Screen Company, Inc.





NEW! ELECTRICALLY-OPERATED SCREEN IDEAL FOR INSTALLATION IN AUDITORIUMS

The exclusive Da-Lite Electrol, is electrically-operated . . . disappears completely when not in use, reappears in seconds at touch of control button.

Developed for use in schools, churches and industry—this new screen may be installed in a concealed position—or mounted on wall and finished to match! Write for technical bulletin with complete details on this outstanding product.

Serving The Audio-Visual Field For Over Half A Century

Audio Visual PROBLEM?

WRITE TODAY! We'll be glad to help you find the answer to your audio-visual problem.

Da-Lite®
SCREEN COMPANY, INC., WARSAW, INDIANA



Walter J. Lynch

Capital Labs Appoints Lynch for New York Sales, Service

☆ Walter J. Lynch has been appointed sales and service representative in the Metropolitan New York area for Capital Film Laboratories. Mr. Lynch has, for the past 22 years, represented Mecca Film Laboratories of New York. He currently serves as vice-chairman of the Motion Picture Group of the American Institute of Credit Men, and is a member of the SMPTE, the Institute of Radio Engineers and the Radio and Television Executive Society.

Capital will shortly announce the location of a mid-town office in Manhattan. This office, together with a special expedited messenger service for daily shipments to and from their Washington Headquarters, will provide fast transfer and delivery to better serve Capital's clients in the New York area.

* *

Heads Newsfilm Production

☆ Kenneth E. Brighton, for the past six years a film editor for Marathon TV Newsreel, has been named production manager of Newsfilm, Inc., a Marathon affiliate.

Marathon president Konstantin Kalser said Brighton would also serve as Newsfilm assignment editor and co-ordinator of special events. Brighton is a former NBC-TV News staff member.

* *

Haimsohn Joins Magna Film

☆ Gilbert Haimsohn has been appointed production supervisor at Magna Film Productions, Watertown, Mass.

Mr. Haimsohn has been group leader and and producer-director of the Motion Picture Group at Avco Research and Advanced Development Division in Wilmington, filming reports on the Titan and Minuteman programs.

Grover Heads Niles Hollywood Division as a Vice-President

☆ Lionel F. Grover was recently named vice president in charge of the Hollywood Division of Fred Niles Productions, according to Fred Niles, president of the Chicago-Hollywood communications company.

Grover joined the Niles organization in 1957 and served as production manager of the animation business in the California office. Prior to joining Niles, he was associated with Raphael G. Wolff Studios and Riviera Productions; he also worked with John Hix on his nationally-syndicated *Strange As It Seems* property.

* * *

Name Westerlund, Wilkes as Producers at Milner-Fenwick

☆ John T. Westerlund and Arnold Wilkes have been appointed executive producers at Milner-Fenwick, Inc., Baltimore and Washington D.C. film company. Announcement was made by president Ervin M. Milner.

Wilkes, formerly Director of Public Affairs and Education for WBAL and WBAL-TV in Baltimore, will supervise all educational films for Milner-Fenwick.

Westerlund, who was a project sales manager with Martin Aircraft, will supervise Rocket, Missile, Electronic and Aviation accounts in his new position.

* * *

Howard Turner Directs Sales for DuKane Audio-Visual Div.

☆ Howard Turner is the newly appointed sales manager of the audio-visual division of DuKane Corporation, electronics manufacturer, St. Charles, Ill.

Turner started with the company in 1952 as a clerk in the production control department. A year later he became district manager in charge of A-V sales in the Chicago territory. In 1954, he was named export manager for the entire corporation, and in '55 assistant manager of the audio-visual division.



DuKane's Howard Turner

* * *

Wilding Appoints Byron Keath to Industrial Show Department

☆ Wilding, Inc., Chicago, has announced the appointment of Byron Keath as assistant manager of the company's industrial show department. Keath was formerly head of the creative department of Ira Mosher Associates, New York.

In his new capacity, he will assist Manager Verle Bogue to help business promote products, ideas, and other themes through staged performances, including live acts and visual aids.

SITUATION WANTED

Seeking Good Scripts?

AUTHOR of two TV entertainment dramas would like to enter the industrial film field as creative writer. Would welcome the opportunity to join staff of company or production studio; or will write scripts on free-lance basis. Write:

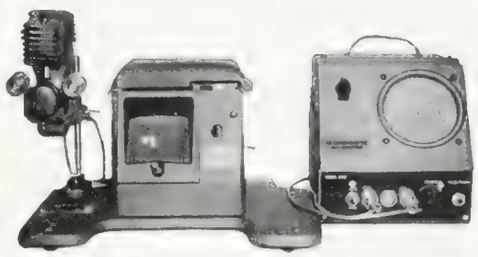
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Zeiss Moviscop Viewer	89.50
Reader Viewer Combination	269.50



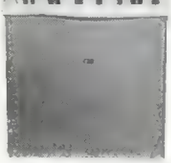


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New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection



Kodak 8 Sound Projector

New Kodak 8 Sound Projector Makes Debut in A-V Industry

☆ A new sound motion picture projector expected to spur widespread use of 8mm film techniques in the audio-visual industry has recently been announced by Eastman Kodak Company, Rochester, N.Y.

The Kodak Sound 8 Projector incorporates a complete system for recording and playing-back magnetic sound on both old and new 8mm film. It will give visual communications program directors in industry, government, education and other fields the opportunity to produce inexpensive 8mm film packages—complete with commentary, music, or other sound effects—that can supplement more elaborate and complete 16mm productions.

The company cites the following Kodak Sound 8 features:

A unique sound-drive system offers sound reproduction equivalent to, or better than, many current 16mm optical systems. A feature of the system is its split-second sound stabilization: less than a second is required for full, rich sound reproduction, and the internal braking mechanism cuts off the sound almost instantaneously. The unique mechanism in this machine allows for continuous operation in reverse, including sound reproduction.

The high impedance microphone and photo inputs permit the operator to record voices and music at the same time. Photo input can also serve as a "hi-fi" output to drive auxiliary amplifying equipment directly.

The Kodak Sound 8 Projector, attractively styled with a two-tone blue metallic surface with blue leather covering on case, weighs approximately 30 pounds. List price is $345.

* * *

Electric Slide Changer for 3¼ x 4" Offered by Genarco

☆ The Genarco electric slide-changer, Model 6800, accommodates up to 70 slides in its feed magazine, and more can be added if necessary. Slides to be used are standard 3¼" x 4", with cover glasses and binding all around, as well as the new Polaroid-Land slides in plastic mounts.

When the lecturer pushes a remote control button, a smooth mechanism driven by a powerful electric motor, changes the slide in less than ½ second. After being projected, the slides stack themselves in the receiving magazine. No operator is required during the presentation; all the slides are projected in the right sequence at the precise moment desired. The change of image on the screen is accompanied by a pleasing curtain effect.

The slide-changer can be mounted on all 3¼" x 4" slide projectors, including the Golde or Heiland, the Strong Universal Arc, the American Optical GK Delineascope, the Beseler Slide King, Translux, Bodde, and others.

Additional information may be obtained from Genarco, Inc., Jamacia 35, N.Y.



The 12-lb. Samson Tripod

Quik-Set's Samson Tripod a Lightweight Aid for Studios

☆ A new professional tripod ideal for studio and 16mm motion picture cameras has been announced by Quick-Set, Inc., Skokie, Illinois.

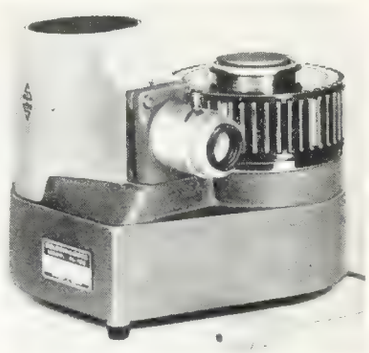
The Samson tripod is lightweight (12 pounds) with telescope dimensions of 61/2 x 71/2 x 441/2 inches. The height of the tripod can be adjusted from 38 to 80 inches by means of a worm gear-driven elevator column.

Accessories available for the model include a Lo-Hi unit for further height adjustments, a Samson dolly, a choice of still or friction pan heads and a Cine-Special Kodak adapter.

2 New Selectroslide Models Shown by Spindler & Sauppe

☆ Spindler & Sauppe, Los Angeles, originators of the Selectroslide, have recently introduced the SL-750 and the SL-1200, said to be the only 1200-watt continuous automatic projector for 48 slides on the market.

All of the new SL-Series Selectroslides have the finest condensing systems. Optically ground and polished aspherical and collective condensers, teamed with a front-surfaced reflecting mirror and high-



New SL Series Selectroslide

speed projection lens, provide maximum light output—even illumination across the entire picture area, regardless of wattage used. Matched condensers are available for all the bayonet-mount lenses ranging from 1¼" to 12".

The SL-Series has a cooling system unlike anything on the market. A large volume of air is provided by the 87-CFM four-inch Venturi fan and a specially designed channel provides cooling to both sides of the slide. The fan can also be used to cool the projector after use.

Further information may be obtained by writing Spindler & Sauppe, Inc., 2201 Beverly Blvd., Los Angeles 57, Calif.

* * *

Ecco 121 Concentrate a New Anti-Static, Wetting Agent

☆ Electro-Chemical Products Corporation, of Montclair, N. J. manufacturers of the Ecco line of photographic chemicals for modern film processing, recently added a new product—Ecco 121 Concentrate, an anti-static treatment and wetting agent combined.

Ecco 121 is the first product to achieve automatic, chemical control of dust-attracting static on film. Added to the final water rinse like a regular wetting agent, it does two important jobs: (1) By reducing water's natural surface tension, it promotes fast, even run-off from film surfaces. Water spots and streaks are prevented from forming, and drying time is reduced; (2) most important, Ecco 121 automatically gives film surfaces an invisible, chemical, anti-static treatment that prevents dust from being attracted to the film. Blemished prints from dust-spotted negatives cannot occur, and time-consuming wiping of negatives is not necessary.

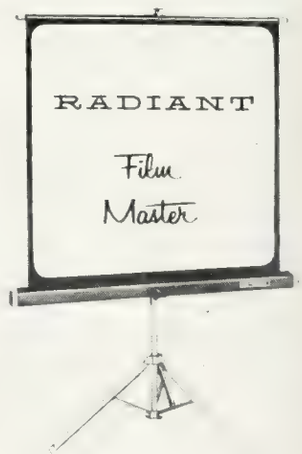
The new product is economical to use. Standard dilution is one ounce to one gallon of rinse solution. It is packaged in eight-ounce, pint and quart containers, as well as in one-gallon plastic bottles. Additional information is available from the manufacturer.

* * *

Radiant's New Film Master Screen Comes in Eight Sizes

☆ The new Film Master, a moderately priced portable projection screen, has recently been introduced by Radiant Manufacturing Corporation, Morton Grove, Ill.

Produced in eight sizes, an important feature of the screen is that it is one-piece seamless from the smallest size, 30" × 40", to the 70" × 70" maximum. Featuring special fine grain Vyna-Flect glass-beaded fabric, which the company claims is whiter and will



stay white longer, the Film Master produces sharp, clear pictures with slides, motion pictures and filmstrips in color and black white.

The screen is washable and fungus and flame resistant; thus, is ideal wherever people congregate—apartments, homes, classrooms and meeting rooms, as well as where excessive moisture exists. This factor eliminates storage problems.

Retail list prices range from $22.95 to $49.95, depending on size.



The C. O. C. "Communicator"

New, Compact 'Communicator' Offered by Camera Optics Div.

☆ The new "Communicator" sound and stripfilm rearview projector combination is designed to satisfy a demand by industrial, educational and institutional users for a quality-engineered audio-visual unit.

A compact portable double-duty set, the Communicator combines a rearview stripfilm projector with built-in screen and a four-speed record player. It is the first combination of its kind to play 12" records, give you 20 minutes of sound or narration at 33-⅓rpm—or 45 minutes at 16 rpm—without turning the record.

The unit is ideal for the visual demonstration of products or services with accompanying narration. Convenient for desk top or small group viewing, it sets up in seconds, without any need for darkening the room. Fine quality components include a precision optical system with fully color-corrected f3.5 anastigmat lens, large 8" x 6" patented "Lenscreen" with extra wide viewing area, bright 75-watt projection lamp, and a top-surfaced mirror system that assures sharp projection by means of a precision helical focusing device.

The phonograph, with a four-speed motor for 16, 33-⅓, 45 and 78 rpm records, has a high-gain amplifier, 5" speaker and variable tone and volume system. Other features include a click-stop filmstrip framing device, special film holding attachment and easy one-knob controls.

The complete unit in a smart attache case measures only 19" x 13" x 5½" and is a practical audio-visual tool for sales presentation, training programs, exhibits and many other uses. It retails for $98.50. Manufacturer is C.O.C. Industrial Div., Camera Optics, 37-19 23rd, Long Island City, N.Y.

* * *

Sawyer's, Inc. Announces Two New 35mm Slide Projectors

☆ Two new slide projectors were recently announced by Sawyer's, Inc., Portland, Ore. The "500" R is a complete remote control model, including remote focusing. The "500" E has identical features as the 'R,' except that its automatic slide-changing is activated by a feather touch electric push-button on the projector.

"In these two models, we have a 30-second retail store demonstration that really captures prospective buyers' interest," said Bob Smith of H. A. Bohm & Company, Chicago, marketers of Sawyer's photographic products.

"Makers of other slide projectors have done much to insure a good show, once the tray starts feeding slides. So have we. But we also looked backward to the lonely labors of the slide showman when he was setting up trays, and we did something about that, too," Smith concluded.

The "500" R's remote control focusing enables the operator to sit with his audience, instead of having to rush to the projector to adjust the focus. He can also change slides and reverse the tray movement for review, if desired, all by remote control.

Sawyer's "500" R projector is listed at $99.95; the "E" model at $84.95.

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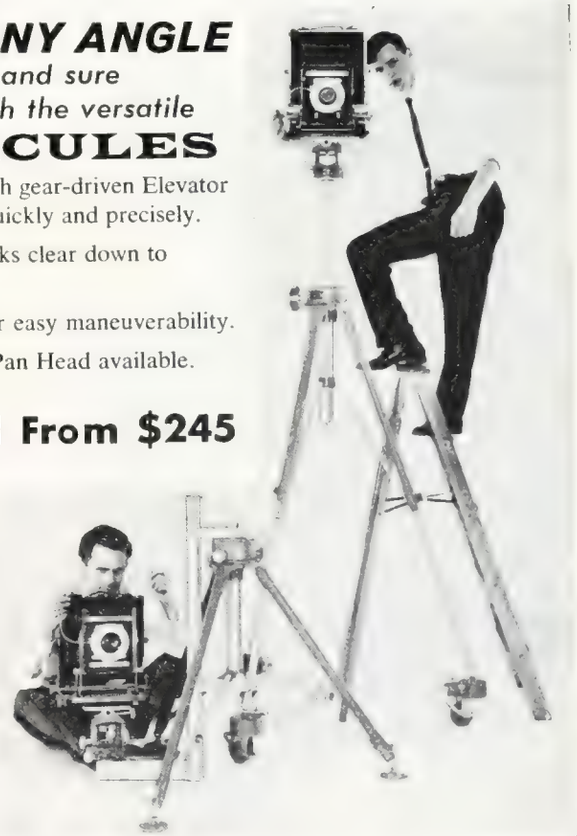
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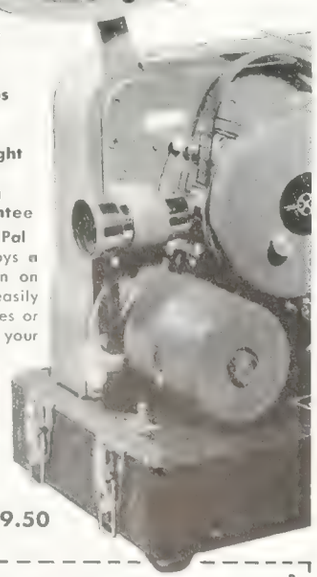
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Industry Film Producers Announce Annual Awards

Two Kaiser Pictures Share Prizes With Aeronutronics, Douglas, North American

AMID THE GLITTER and glamor of the Hollywood tradition, the Industry Film Producers Association recently held its first national convention in Los Angeles, where member companies received gold and bronze plaques, as well as certificates of merit, for producing the best industrial motion pictures in five categories.

Ronald Reagan, motion picture and television star, was guest of honor and M.C., while a well-known film actress made the award presentations.

Numerous experts in the business film industry discussed such vital subjects as "The Challenge of Film in Communications," "Story Board Approach to Motion Pictures," "Electronic Motion Pictures," "Career Opportunities in Industrial Film Production," "Film as a Tool of Marketing," "Space Age Use of Motion Pictures," and related subjects.

Gold Plaques to Kaiser Steel Films

The awards banquet began with the presentation of two gold plaques for outstanding films in the Sales Promotion—Public Relations category.

• *L-D Steel, color,* 13½ minutes, sponsored by Kaiser Steel Corporation and produced by its public relations department . . . showing briefly the development of the L-D process of steel-making, including flux handling system during which the furnace is charged with molten pig iron and steel scrap, ending with the pouring of the metal into ingot molds.

• *Air Pollution, Everyone's Problem,* color, 20 minutes, sponsored by the steel company and produced by Gene Drossel . . . portraying with animation and live action the various factors contributing to air pollution, and explaining the accepted theories of smog and the conditions that make it a problem in southern California.

Other Finalists in Public Relations

Finalist awards were presented two films in the public relations category:

• *Dynamic Delivery - The Story of the Lobber,* color, 20 minutes, sponsored by Convair Corporation and produced by Ralph Hall . . . tells of the company-developed Army ground rocket, used to deliver a variety of supplies to troops in rugged locations.

• *Milwaukee on the Move,* color, 35 minutes, sponsored by Milwaukee Gas Light Company and produced by Andrew W. Galvin . . . presents the problem of supplying a growing city with continuous service while also undertaking to expand its system to care for further growth.

Other films entered in the P-R classification were:

• *Atlas: On Target,* a 28-minute color film, sponsored by Convair-Astronautics and produced by E. C. Keefer; *From the Four Corners,* a 10-minute color film, sponsored by Hughes Aircraft Company and produced by K. G. Brown; *Birth of a Jet,* a 14-minute color film, sponsored by Douglas Aircraft Company and produced by Ed Lyon; *Computed Data in Sixty Seconds,* a 15-minute color film, sponsored by Consolidated Electrodynamics Corporation and produced by Emmett Brownell; *Electra Newsreel,* color, 20 minutes, sponsored by Lockheed Aircraft Corporation and produced by Betty Jane Williams; *Electronic Capability,* designed to promote the facilities and enlighten personnel of the sponsor, Convair; produced by Ralph M. Hall.

Other films entered in the Sales film classification included *It's a Small World,* sponsored by Lockheed to promote the sale of the new JetStar aircraft, and produced by Robert Strickland; *Nautilus Arctic Passage,* color, 14 minutes, sponsored by Autonetics and produced by Jay Gordon; *Of Men and Stars* presents the history of Lockheed's California Division, produced by Richard L. Bean; *Supersonic Thunderbirds,* color, 14 minutes, sponsored by USAF Air Photographic and Charting Service; *Thor the IRBM,* color, 27 minutes, sponsored by USAF, and *880 Progress Report #6* explains Convair's flight and static testing of the 880 jet airliner, produced by Ralph M. Hall.

Top recognition in the Special Award category went to *Biax,* an 8-minute color film,

(CONTINUED ON PAGE FIFTY-SEVEN)

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John B. Lalley

Three Vice-Presidents Named for Modern Sales Divisions

☆ Appointment of three new vice-presidents at Modern Talking Picture Service, Inc. has been announced by Frank H. Arlinghaus, president. The new officers, all in charge of important regional sales activities of the nationwide distribution company, are John B. Lalley, Arthur R. Bach and William M. Oard.

Lalley will be in charge of the Southern Sales Division, although located in the New York office. He joined Modern seven years ago, is a former vice-president of Lalley & Love, film producers. He began his career after graduation from St. Joseph's College as a reporter for the West Philadelphia News.



Arthur R. Bach

Bach heads up the Central Sales Division, with headquarters in Chicago. He joined Modern five years ago from the Harwald Co. and holds a Master's Degree in Business Administration from Northwestern University.

Oard will be in charge of Detroit District Sales, within the company's Eastern Sales Division. On graduation from Massachusetts Institute of Technology 12 years ago, he joined Modern and has served in several key branches of the service before going into sales.

Further announcement of geographical sales re-alignments are expected as the company fortifies all Divisions to handle greatly increased volume of films for all channels of distribution.



William M. Oard

Day to Manage Optic Sales at Bausch & Lomb, Rochester

☆ Bert Day has been named manager of the new photographic and industrial optics sales department of Bausch & Lomb, Rochester, N.Y.

Day, who has headed the photo and special products section, will assume the added responsibility of the firm's entire line of motion picture products. These include the BalCold reflector, CinemaScope and Cinephor projection lenses, Baltar motion picture camera lenses and other specialized lenses and filters.

Creation of the new department will provide complete integration of sales procedure within the motion picture line, including products covering the range from original photography to final theater projection.

this is Magoo talking...

. . . from INSIDE MAGOO. That's a picture I just made for the American Cancer Society.

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This is one of many Society films — all of them designed to save lives. Some are matter-of-fact. Others are humorous. Some deal with specific sites of cancer. Others discuss the program of the Society or probe basic attitudes about cancer. Running time ranges from about 7 to 40 minutes. Some are in 16mm only. Others are available in both 16mm and 35mm.

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The Jam Handy Organization, 1775 Broadway, New York 19.

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Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

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• CALIFORNIA •

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The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. A-V Center, 849 N. Highland Ave., Los Angeles 38, HO. 4-1148.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

Davis Audio Visual Company, 2023 E. Colfax Ave., Denver 6,

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

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(CONTINUED FROM PAGE 31

On many occasions the camer camera crew and director had be protected by portable asbest sheets. Heat near the furnac and the roller lines was hittir around 2600 degrees. Throughou the entire shooting in the mil the crew was supplied with ste helmets, goggles and gas masks.

A formidable array of equi ment was required for the shootir of *Specialty Steels*. Besides th Mitchell and Arriflex cameras an related equipment, two 35-fo truckloads of lighting equipme were needed at all times, in add tion to a generator truck to supp the tremendous power needed light the extensive dark areas a steel mill in the maintenance proper color balance. The equi ment included lamps of 10,00 watts, 5,000 watts, "deuces miles of cable, platforms, and for lift trucks capable of rising to height of 25 feet.

Editing of *Specialty Steels* r quired 16 weeks, due to the high technical nature of some of th information of the film. Jac Glenn had to "go back to school and bone up on metallurgy bo before writing the story and durir its editing.

Scenes had to be carefull selected—the color of the ste during a certain stage of its manu facture was of highest importanc and in many instances the textu of the product was of equal in portance. Width, thickness—a were important and subject check by experts from Pittsburg

A big aim of the writer-directo editor was to achieve technic accuracy and convey fascinatir information while providing visu ally stimulating, dramatic s quences built in harmony with rich musical score (by Ros Gaffney).

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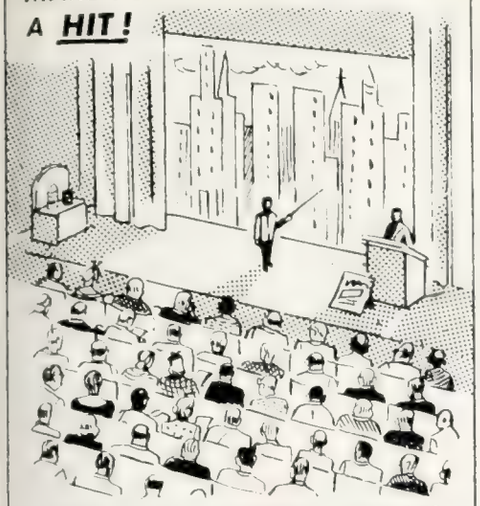
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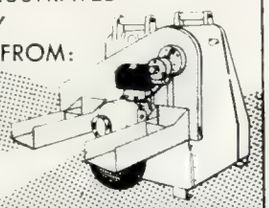
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Industry Film Awards:

(CONTINUED FROM PAGE FIFTY-FOUR)

sponsored by Aeronutronics, Division of Ford Motor Company, and produced by J. J. Bernsen. This technical film shows features of the ultra-high-speed electronic computer elements, with animation used to point out the operation of the ferro-magnetic memory and logic units.

The finalist award in this category was given *Electra Flight*, a 13½-minute color film, sponsored by Lockheed and produced by Betty Jane Williams. Through animation, the film portrays the pleasures of traveling around the world on the prop-jet, Electra.

Other Entrants in Special Award Group

Other films entered in the Special Award classification included:

• *Pattern for Profit*, a 34-minute color film, sponsored by Lockheed and produced by Betty Williams; *Power for Bomarc*, a 14½-minute color film, sponsored by Marquardt Corporation, produced by McNamara Productions; *This is North America*, an indoctrination film covering all six divisions of the sponsor, North American Aviation, Inc., produced by Sales Communications; and *X-15 . . . Man Into Space*, a 7½-minute color film, sponsored by International Business Machines Corporation, produced by Algernon G. Walker.

Douglas Film Wins Top Training Honors

Top honor in the Training Award category was presented a "mystery," *Strange Case of Liquid Oxygen*, a 13-minute color film, sponsored by Douglas Aircraft Corporation and produced by Jack Gabrielson . . . detailing the precautions necessary with liquid oxygen. Tests show the contaminants under conditions which might occur in actual use, and a spectacular explosion of a Thor missile is used to indicate what could happen if these procedures are not followed.

The finalist award in the Training category was bestowed upon *MG-13 Radar Lockon Techniques*, a 14-minute color film, sponsored by Hughes Aircraft Corporation and produced by H. F. Burson, Jr. . . . depicting the proper use of MG-13 radar for training Air Force observers. The motion picture makes use of both live action and animation.

Other films entered in this classification were *F-102 Automic Flight Control Field Tester*, featuring the utilization and procedures pertaining to Convair's F-102 flight control system, produced by Ralph Hall; and *The T2J Escape System*, a 15-minute color film, sponsored by North American Aviation, produced by E. L. Foster.

Air Academy Picture Tops in Recruiting

Top award in the Recruiting or Introduction category went to *School of the Sky*, a 14-minute color film, sponsored by the USAF and produced by Pierre Wilson . . . for motivating young men to seek appointment to the Air Force Academy. A host takes the audience on a tour of the new institution and discusses various aspects of the Cadet's life.

The finalist award in this category was won by *Welcome to Douglas*, a 23-minute color

(CONTINUED ON PAGE SIXTY-TWO)

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Industry Film Awards:

(CONTINUED FROM THE PRECEDING PAGE)

film, sponsored by Douglas Aircraft Company and produced by L. G. Muller . . . explaining some of the firm's history, with an outline of its products, missiles and aircraft.

Other films entered in the Recruiting classification were: *Heart of the Missile*, color, 18 minutes, sponsored by Aerojet-General Corporation and produced by Ed Roden, and *Make It Move*, color, 10 minutes, sponsored by Convair, produced by Ralph Hall.

The Winning Technical Report Film

Top Technical Report Award was presented *The World's Shortest Runway*, a 17½-minute color film, sponsored by North American Aviation and produced by Robert J. Gunther . . . showing the zero-length launcher for the F-100, with spectacular footage of the early attempts to launch a dummy aircraft and, later, the actual highlights of the F-100.

The finalist honor in this category went to *From the Smallest*, a 15-minute color film, sponsored by Lockheed and produced by Everett Kelly . . . outlining the flight test program on the Electra to prove the static pressure system, and highlighted by air-to-air photography showing simulated weather conditions.

Other films entered in the Tech Report classification include: *F-106 Antenna System*, color, 16 minutes, sponsored by Convair, produced by Ralph Hall; *High-Low Speed Escape Systems Development and Tests*, color, 5½ minutes, sponsored by NAA, produced by E. L. Foster, and *Tactical Army Data Processing*, an 8½-minute color film, sponsored by Thompson Ramo Wooldrige, Inc., and produced by Jack R. Smith.

WHERE SCRIPTS GO WRONG:

(CONTINUED FROM PAGE THIRTY)

key phrase or two that the audience can remember: "Help our bobwhite to find an Oklahoma home. See that they have more fencerows on your farm!")

6. Why should they watch it?

(What good can any film do its sponsor if the viewers sleep through it? One way or another, a picture should always incorporate interest factors that will hold the attention of its selected audience. How do you decide what's interesting? Know your audience!)

Treatment approved, next step's the *shooting script*—a document that details instructions to director, crew and talent. It explains what action is to be recorded on film, and in what manner. Questions to check include:

7. How do you take a picture of it?

(Raw ideas tend to be general and abstract, but film demands the specific and concrete. Failure to realize this results in the "talky" picture in which the narrator carries the ball. Solution? Translate your data into action, with people doing things.)

8. What should they look at next?

(The great strength of film as a medium lies in its power, through visual continuity and the closeup, to focus audience attention on precisely the action and or details which are most important to development of the idea. But unless the script makes it clear to the director that it's important to build to a big image of the crack in the framus valve, this tremendous advantage is thrown away.)

9. Sam, have you got the pants too long?

(—Or, are you giving each shot and sequence precisely the emphasis that you intend and that the scene deserves? The over-emphatic opening, the top-heavy climax, the minor point stressed or major issue slighted—all such constitute failure to proportion your film properly, and result in loss of effectiveness.)

The writing of *narration* is the final step in the scripting process. For accurate timing, lines must remain strictly tentative until all footage is shot and workprint edited. Among the points to consider, ask yourself:

10. Is the track loaded?

(Confronted with new facts or feelings, your audience needs absorption time; an opportunity to assimilate information and ideas. And since most of a film's impact is visual, a narrator charging through endless reams of copy almost always does more harm than good.)

11. Would it play better on radio?

(A lecture is a lecture is a lecture. It doesn't belong on film—not even with pretty pictures to illustrate it.)

12. Does it make sense?

(Involved sentences, fancy phrasings, beating around the bush, cuteness, illogical development, sloppy thinking—thrown into the narration track of an otherwise acceptable film, they can reduce any presentation to absurdity.)

Twelve questions, twelve points on a checklist. Will their use solve all your planning problems?

Obviously not. Twelve hundred points wouldn't list all the variables that may arise in scripting a given film, and a first-class writer will carry you farther than any rulebook. But as the Chinese say, the journey of a thousand miles begins with a single step. In the same way, these principles are tested guideposts along the road to better films.

NEW STANDARD BRANDS FILMS:

(CONTINUED FROM PAGE THIRTY-FOUR)

tification of mistakes made in the filmed demonstration of the "wrong" way to interview.

How to Train, the first course, was produced by Depicto Films. Depicto also produced the cartoon motion picture and filmstrips for *How to Employ People*. The b/w motion picture was produced by Walter Engel Productions, Inc.

The *How to Employ* course is not a package of films that can be purchased or rented. Requests for group presentations from food service industry members are filled without charge by a Standard Brands representative who has been specially trained to serve as a Meeting Leader and who supplies all necessary projection equipment. Presentations are arranged through the Standard Brands offices in many cities or at 625 Madison Ave., N. Y.

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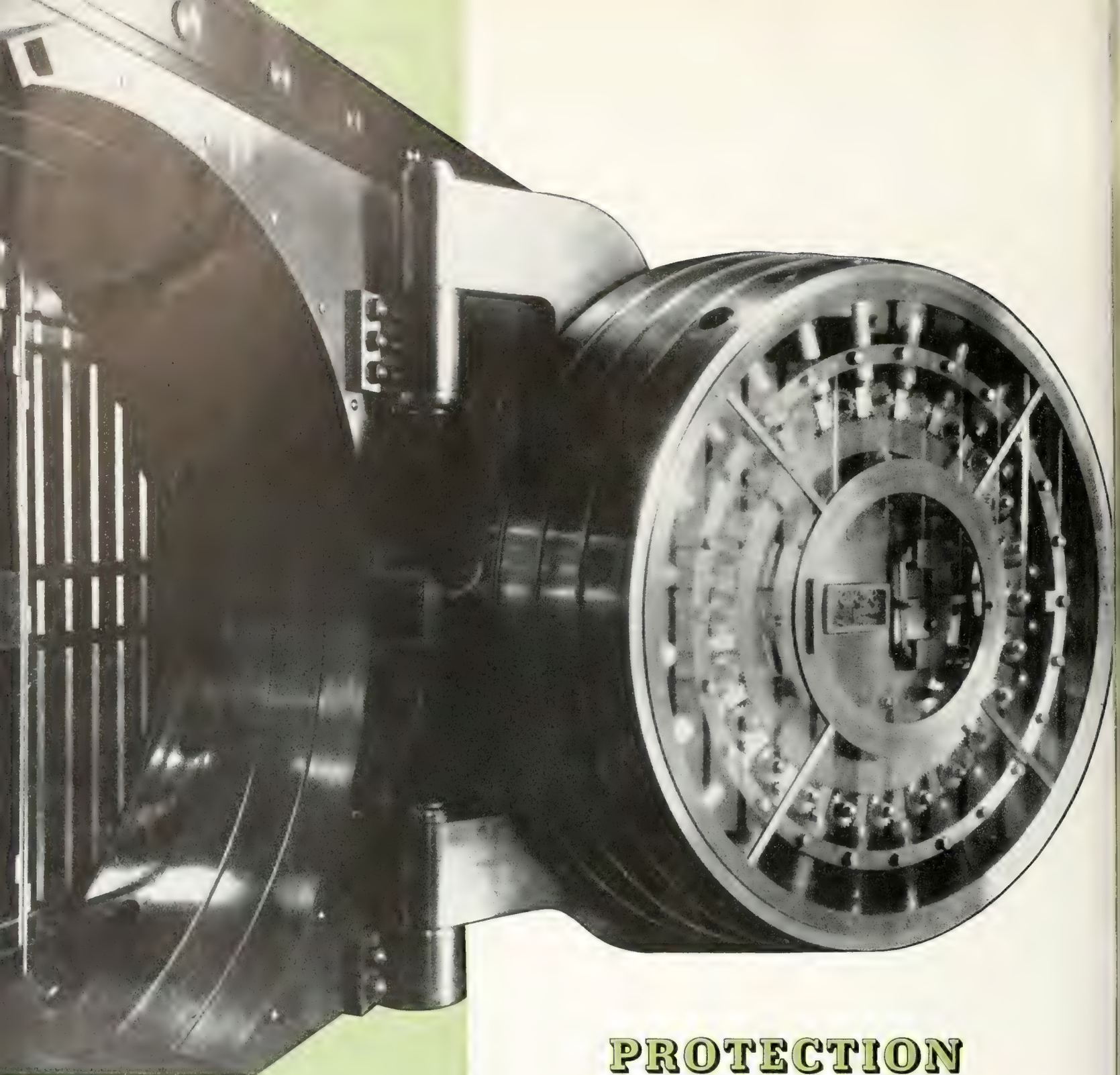
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1960
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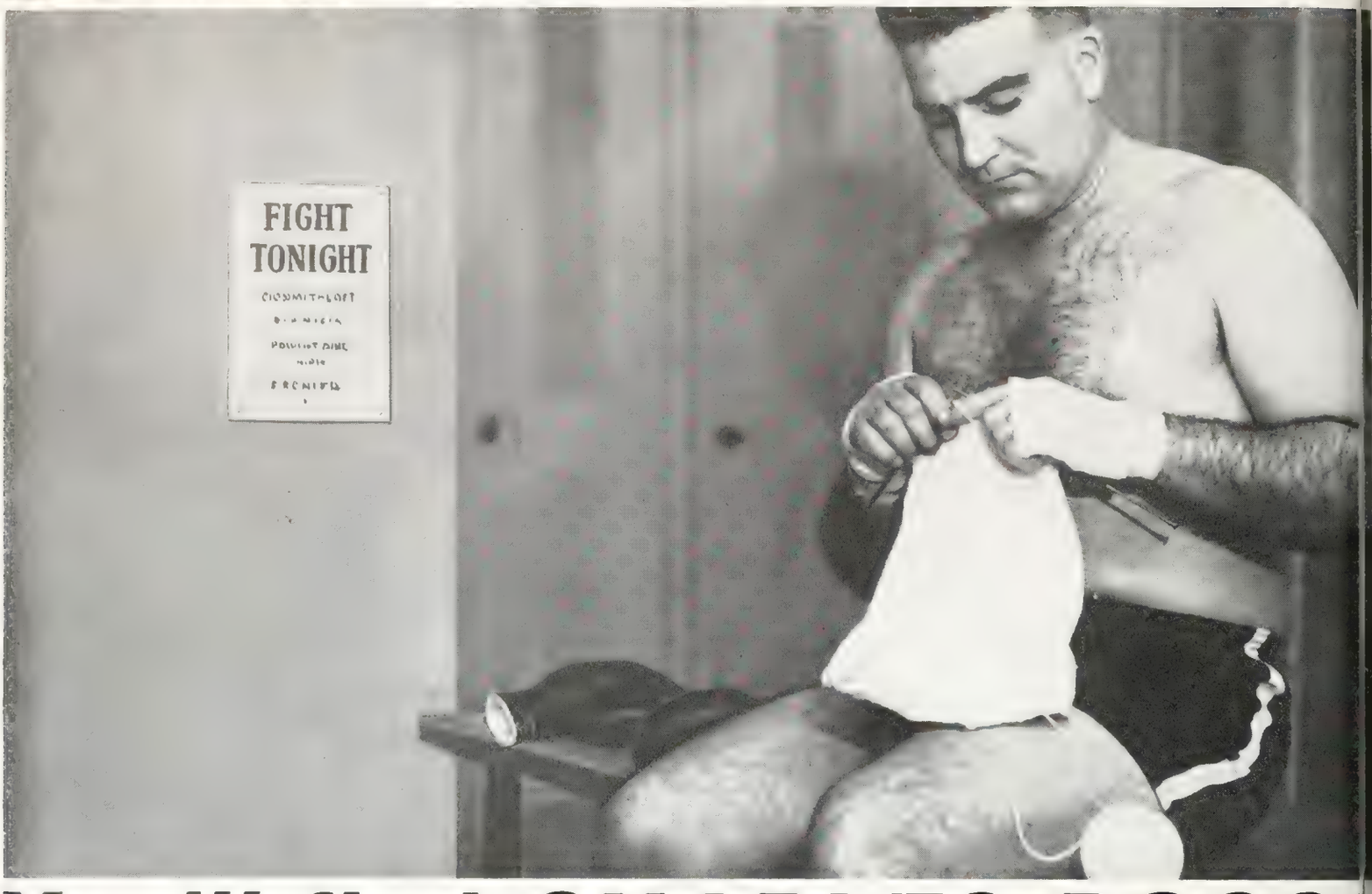
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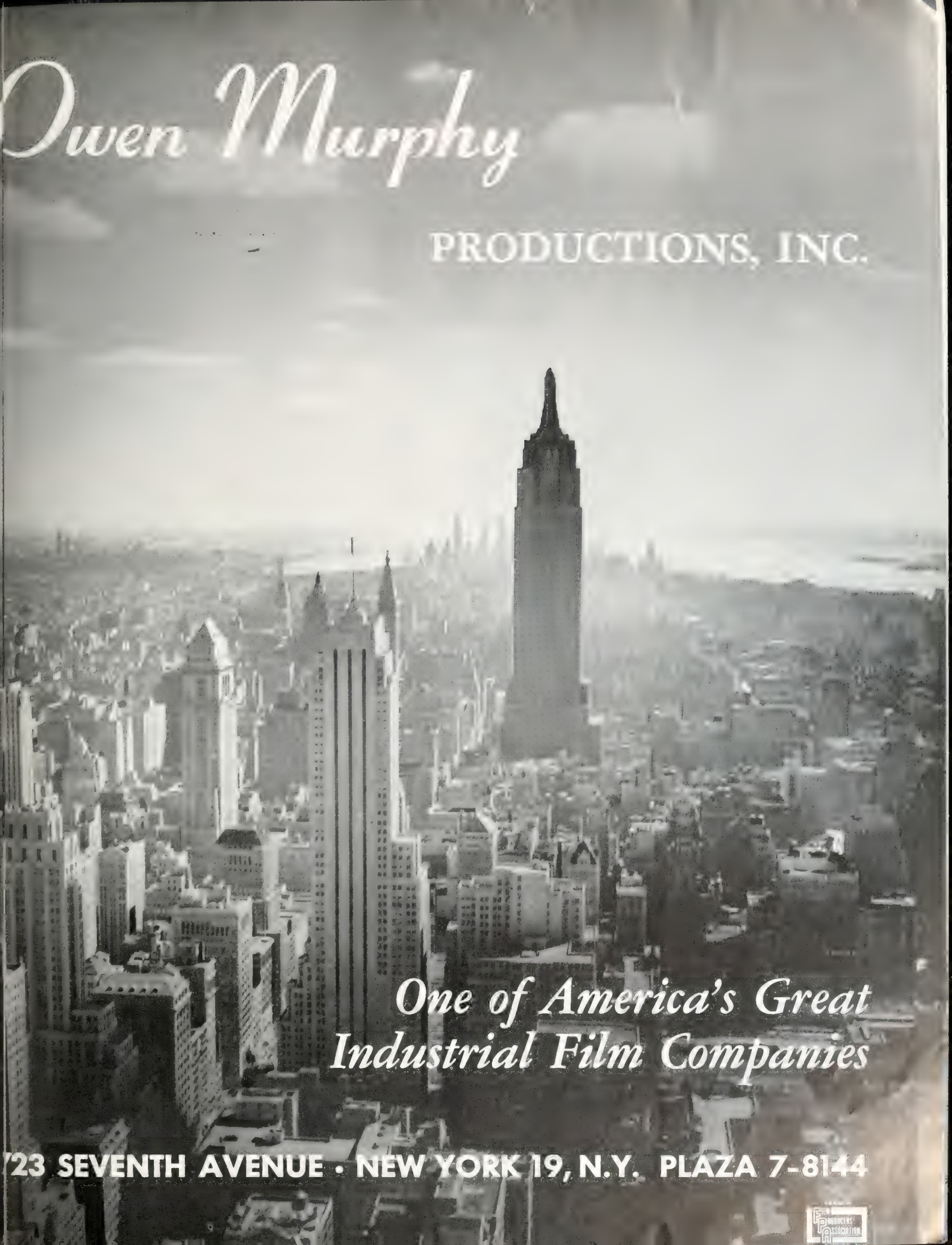


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Number 3 • Volume 21 • 1960

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ANA Elects Peter Allport as New Executive Vice-President

☆ Peter W. Allport, Vice-President and Secretary of the Association of National Advertisers since 1951, has been elected Executive Vice-President of the A.N.A.

Allport joined the Association staff in 1945 as editor of the A.N.A.'s news publications, and later he was designated Director of Press Relations.

He was selected for the newly-created position at a special meeting of the Board of Directors following the death of Paul B. West, A.N.A. President.

* * *

Dealers to Discuss Industry Sales at NAVA Convention

☆ "Selling to Industry" will be the title of a major presentation at the 20th annual National Audio-Visual Association convention, August 6-9, in Chicago, according to an announcement by W. G. Kirtley, president of NAVA. Participating in the program will be Dr. Richard B. Lewis, Tom Clemens and Jerry Kemp, all of the A-V Center, San Jose State College, San Jose, Calif.

Kirtley also announced that immediately following this portion of the convention program, NAVA will make the first distribution of a new Association publication designed to acquaint industrial management with audio-visual opportunities. The booklet is being prepared by the NAVA Industry and Business Council and the San Jose A-V Center.

* * *

Alexander Acquires Cauger's Theater Screen Ad Service

☆ The Alexander Film Company, Colorado Springs, Colo., has recently acquired the theater screen advertising, servicing and network of the A. V. Cauger Service, Inc., of Independence, Mo., it was announced by Alexander President Keith Munroe.

The Missouri firm was started 25 years ago by the late A. V. Cauger and has been operated in recent years by his son, Ted. The company serviced 525 theaters in Oklahoma, Kansas, Missouri, Arkansas and southern Illinois, and had annual billings of approximately $50,000. The acquisition gives Alexander working arrangements with 14,000 of the nation's 16,000 theaters.

Sales Up, Earnings Down in Bell & Howell's First Quarte

☆ Bell & Howell's first qua er sales were ahead of last year, wile earnings for the period were lo er because of new product pe- production and marketing cots, Charles H. Percy, president, e- ported to shareowners at the c n- pany's recent annual meeting.

Sales and earnings for the q.r- ter cover operations of Bel & Howell and subsidiaries, inclu g Consolidated Electrodynamics C r- poration, Pasadena, Calif., wh h was merged with the compan in January.

On a combined basis, sale: of $24,068,000 compared with $.- 324,000 for the first quarter of 1959. Pre-tax earnings for e first quarter of 1960 were $1,0 .- 000 compared to $1,407,00 in the same period last year. et earnings of $573,000, or 15c er share, compared with $739,00. or 20c a share, for the first qua er of '59.

* * *

$500 Farm Film Foundation Prize to "Best" Rural Film

☆ The Farm Film Foundation ill again award $500 and an inscri d certificate to the active men er of the American Association of Agricultural College Editors wo has made, through motion pic re production, the most outstan g contribution to the advancen nt of agriculture, home econom s, rural-urban relations, and the p- lic interest.

Any active AAACE men er who contributes to the film fld through scriptwriting, photogra y, editing, art work, or overall di e- tion, is eligible. Films may be e- signed primarily for television a d or general use, according to Ms. Edith Bennett, executive vice p s- ident of FFF.

The award is established to n- courage greater imagination, o i- nality and creativity in audio-vi al production, and to further the o- jective of the Farm Film Fou n- tion, a non-profit organization.

* * *

All the Facts on the Award

☆ From page 24 through m y other columns of this issue, e bring you details on final 1 0 film award programs and se - tions: Columbus, CINE, TV I st- tival; NVPA and SCHOLASTIC . *The* films of the year.

Good enough is really not good enough these days, particularly in the field of film communications . . . Perceptive and experienced buyers of business films know that audiences cannot be informed or favorably influenced by films which do not arouse attention and sustain interest . . . Our team of top writers, directors, artists and technicians insure superior film communications.

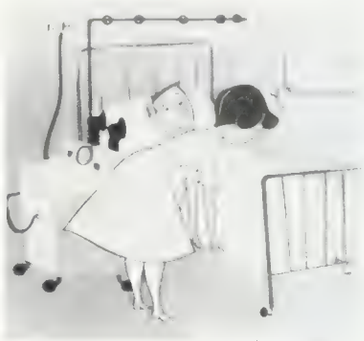
John Sutherland Productions, Incorporated

LOS ANGELES
201 North Occidental Boulevard
Los Angeles 26, California DUnkirk 8 5121

NEW YORK
136 East 55th Street
New York 22, New York PLaza 5-1875

FILM OF THE MONTH

☆ It would be difficult these days to find anyone who isn't aware that oxygen is essential to life itself or that man can do without food and water a lot longer than he can do without oxygen. But many of these same people regard the use of oxygen in the treatment of sickness and accident with



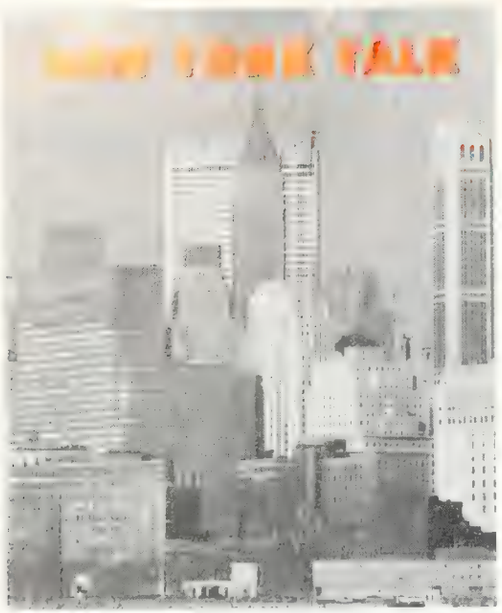
a certain amount of misapprehension and misunderstanding.
To clear up these faulty and erroneous notions about oxygen, the Linde Air Products Company, a division of Union Carbide Corporation commissioned John Suther-



land Productions to write "Breath of Life," a 13-minute, animation film in full color.
Primarily designed for hospital superintendents and their staffs, "Breath of Life" also has appeal for the general public. Not only does it present factual information believably and understandably but the film itself is entertaining. It demonstrates the various applications of oxygen therapy, emphasizes the care with which hospital attendants administer this life-giving substance, and shows why all patients may justifiably have confidence in the trained use of oxygen in the treatment of accident and sickness.

•

"Breath of Life" is another example of the superior business film—the film with the Sutherland touch which combines quality entertainment with factual information to produce maximum results for its sponsor.



BOB SEYMOUR'S MANHATTAN SOUNDINGS

☆ The Play of the Week, appearing nightly on New York's WNTA-TV and sponsored by Esso, has many unusual attributes. What other program provides regular one-minute intermissions with no action on the screen but a sweeping second hand ticking off sixty?

The commercials are different, too, on The Play of the Week. Recently, Esso has been showing the filmed commercials of its foreign affiliated companies all over the world.

After showing a series of a dozen or so of these highly entertaining spots Esso asked viewers to choose which commercial they liked best.

The winner—not terribly "foreign"—was that of Esso of Canada (Imperial), and produced right in New York by Elektra Film Studios.

* * *

You Didn't Win? Ah, There's Still Hope!

☆ The film awards are coming thick and fast this spring season. It is a rare producer who has made any real effort to garner some of the wall paper who hasn't come up with a few square yards, at least.

One or two producers, who are particularly keen on entering every picture in the vault, are said to be having so much trouble finding hanging room for the certificates that they may have to move to new quarters—or perhaps move out some of their creative people to make room for the award displays.

Trouble is that the awards come in all sizes and colors. This is disturbing to artistic minded film producers with any sense of decor.

Perhaps we should start a new and useful kind of award. This would be a special citation for good films that haven't ever won any other awards. Maybe we ought to hand out an "award" to any film nominated by a producer who certified that it was indeed worthy and had never scored elsewhere.

We could then make up the award to suit the producer's office scheme—any size: small, for intimate, shy producers, and *really* big for the flamboyant types. Decorator colors—aqua, coral, violet, etc.—might be an added attraction—thus producers could specify a mauve 11 by 14 inch award certificate and be assured of complete satisfaction, prestige, and handsome wall paper, as well.

* * *

An Award That Pays Off for Film Results

☆ Another kind of award we'd like to suggest would be the Fred Beach Award. This would consist of a framed dollar bill on which Remington Rand's veteran film maker might guarantee to affix his short-snorter signature if a producer could prove to him that a film honestly did the job it was meant to do—fancy or not.

* * *

What This Business Needs: More Ladies Like the Home Journal's Berenice Connor

☆ It is a pleasure to see more and more women achieving recognition as successful practitioners in audio-visual media.

A recent case in point is attractive Berenice E. Connor, director of editorial promotion for the LADIES' HOME JOURNAL. Miss Connor is now traveling from coast to coast with her sight and sound presentation, *A Man's Guide to Women*.

A graduate of the University of Pennsylvania, Miss Connor was an account executive and radio-TV director for two Philadelphia ad agencies before going to the Journal in 1951. Since then she has handled a variety of promotional assignments acting as liaison between the editorial and advertising departments of the magazine.

Berenice Connor averages about 30,000 miles of travel annually addressing advertising clubs, conventions, sales meetings and women's organizations, as well as making numerous appearances on radio and TV. She was selected recently by the Philadelphia Club of Advertising Women as "Philadelphia's 1960 Advertising Woman of the Year."

* * *

Heard About Dynaframe? Watch This Page

☆ Woody Siegel and Ed Boughton, of Telic, Inc., have been appointed sole agents for industrial use of a new motion picture process called Dynaframe.

In essence, Dynaframe consists of dynamic expanding and contracting frames introduced during production which permit unusual and dramatic visual effects. These effects are achieved without expensive opticals. A full report on the process will be published in Business Screen next month.

* * *

Paul Hance Crews Are All Over the Map

☆ No summer doldrums are in evidence at Paul Hance Productions. Roy Moriarty, president of the company, reports that 32 films are scheduled for completion before Labor Day.

Current production includes crews busy at Cape Canaveral for the Air Force, in North Carolina for Western Electric, in Baltimore for Armco, in White Plains for General Foods. The lenses of other units are ogling a Mrs. America contest in Yonkers and a Miss Universe contest in Miami.

* * *

Sponsors Say, "It's Better to Know Your Producer and the Skills He Can Command

☆ How much should a sponsor be concerned with the actual crew assigned by a producer to make his film? Is it enough for the producer to tell his client that the house—overall—guarantees technical excellence? Or should he offer actual names?

Producers, many using transient directors, photographers, and other creative people, are strong to sell the corporate name as the all assurance of quality to the client. Not a few sponsors are now specifying that the director must be X—the cameraman must be Y—the writer must be Z—and even the driver of the location bus must be specified.

Producers say that if creative people are specified, the stars of the trades will become too expensive, the upcoming directors who need a chance won't get it. Clients should not meddle too much. "If the producer doesn't deliver the film you expect—don't use him again."

Sponsors say—"We've heard that too often. We want more than the pablum we've had in the past. Sure, any IA cameraman can do the job, but a Madison, a Javorsky, a Zucker, a Malkames, a few dozen others will make it not just good but exciting."

There is much to be said from both points of view and this column hopes to explore the subject more fully later.

* * *

What's Going on in the Film World? Just Ask Arthur Florman . . . He's Been Around

☆ Arthur Florman, peripatetic co-proprietor of Florman & Babb, Inc., has recently returned from a 30,000 mile trip visiting film production centers in Europe, South America and the West Indies. He leaves again in the fall to make friends and influence producers in Japan, Philippines, Thailand, Pakistan, Israel, Turkey and Greece.

All of this experience in examining and advising on production facilities is available to independent producers and government agencies. For "What's up in Haitian Production?" or "Who wears the directors' puttees in Pakistan?" call Arthur Florman. He knows.

* * *

New Kenyon Stabilizer Proves Its Worth as Jack Squiers Takes It Aloft for Geigy

☆ While shooting a difficult shot from a helicopter over the Geigy plant in Ardsley recently Jack Squiers, Willard Pictures chieftain, had occasion to use the new Kenyon Stabilizer which, in effect, operates as an invisible tripod.

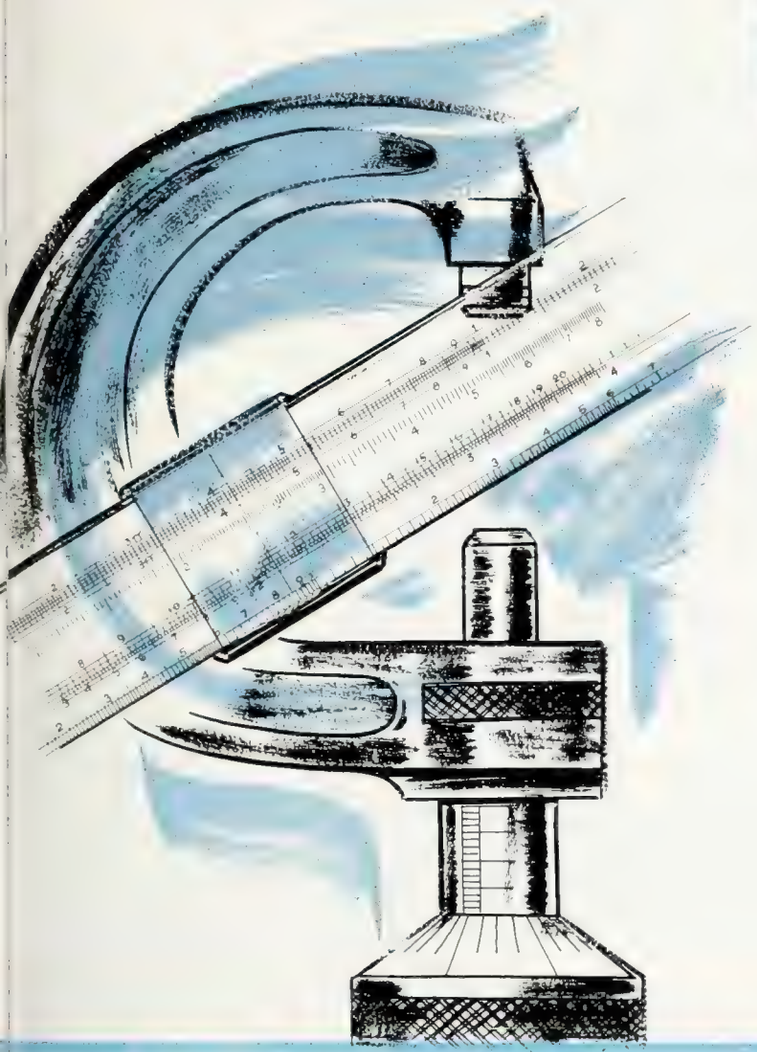
Based on a gyroscopic action, the Kenyon Stabilizer holds a motion picture or a still camera firm and vibration-free, which is of considerable importance when operating from such a jumpy platform as a helicopter cockpit.

Jack Squiers had used the stabilizer previously in experimental work during its development period. Brothers Fred and Ted Kenyon, neighbors of Jack in Old Lyme

(CONTINUED ON PAGE SIXTY-FOUR)

aining is an act. It's also a process or method. You can
it on an act for some trainees. For others — most others
you prepare a well-planned and helpful road map. From
e trainee's point of view, it's inviting to learn how to
t ahead and go ahead and know where you're going; and
how, too, how to get there by the best possible (well-
arked) route. Map makers and training film producers
are a common responsibility.

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—and many, many others



st...

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Worldwide Showcase for America's Goods

Helping Build "Tradeways to Peace," U.S. Business Firms Are Taking Part in the International Trade Fairs Program



The U.S. Pavilion *at the 4th Osaka International Trade Fair drew large crowds last April.*

MILLIONS OF PEOPLE in 20 nations throughout the world will again witness the ingenuity of American business and industry through the U.S. Department of Commerce annual International Trade Fairs program. By the end of 1960, thousands of United States firms will have exhibited their products and methods to peoples in all corners of the globe.

What this means to America in terms of international trade and economic advancement defies the imagination. The direct representation of American merchandise in foreign countries, made possible by the Trade Fairs, is a powerful gesture for world-wide understanding, and a good step toward furthering the free enterprise system, its democratic principles and our nation's quest for universal peace through world trade.

Centuries-Old Tradition

Trade fairs are not new to the peoples of foreign lands. In fact, they have been going on in Europe for centuries. America has been slow in recognizing their great potential for trade, but in the few short years that we have been participating, beginning with our first venture in Bangkok, Thailand, in 1954, our exhibits have been seen by more than 50-million people at some 75 showings in 27 countries. And if the statistics alone are difficult to conceive, the progress they represent is even more so.

The audio-visual communications field has contributed mightily to this success. Peoples of the world are seeing and hearing about the "stuff" America is made of, from first-hand exhibitions of merchandise to motion pictures of this bountiful, progressive country.

Film "Tradeways to Peace"

In an effort to show the American people what is being accomplished in world affairs through trade fairs, and to stimulate even greater participation in them by our industries and businesses, the Office of International Trade Fairs of the Department of Commerce has made a 16mm color film, *Tradeways to Peace*, narrated by Walter Cronkite, CBS commentator.

The 27½-minute motion picture covers 1959 fairs held in New Delhi and Madras, India; Poznan, Poland; Lima, Peru; Tokyo, Japan; Moscow, Russia; Zagreb, Yugoslavia; Casablanca, Morocco; Salonika, Greece, and Barcelona, Spain. Available to industrial and business groups, television stations, community organizations, and other groups, the film depicts the dynamic Government-industry program that is making friends for the United States, selling our products, and spreading the gospel of free enterprise.

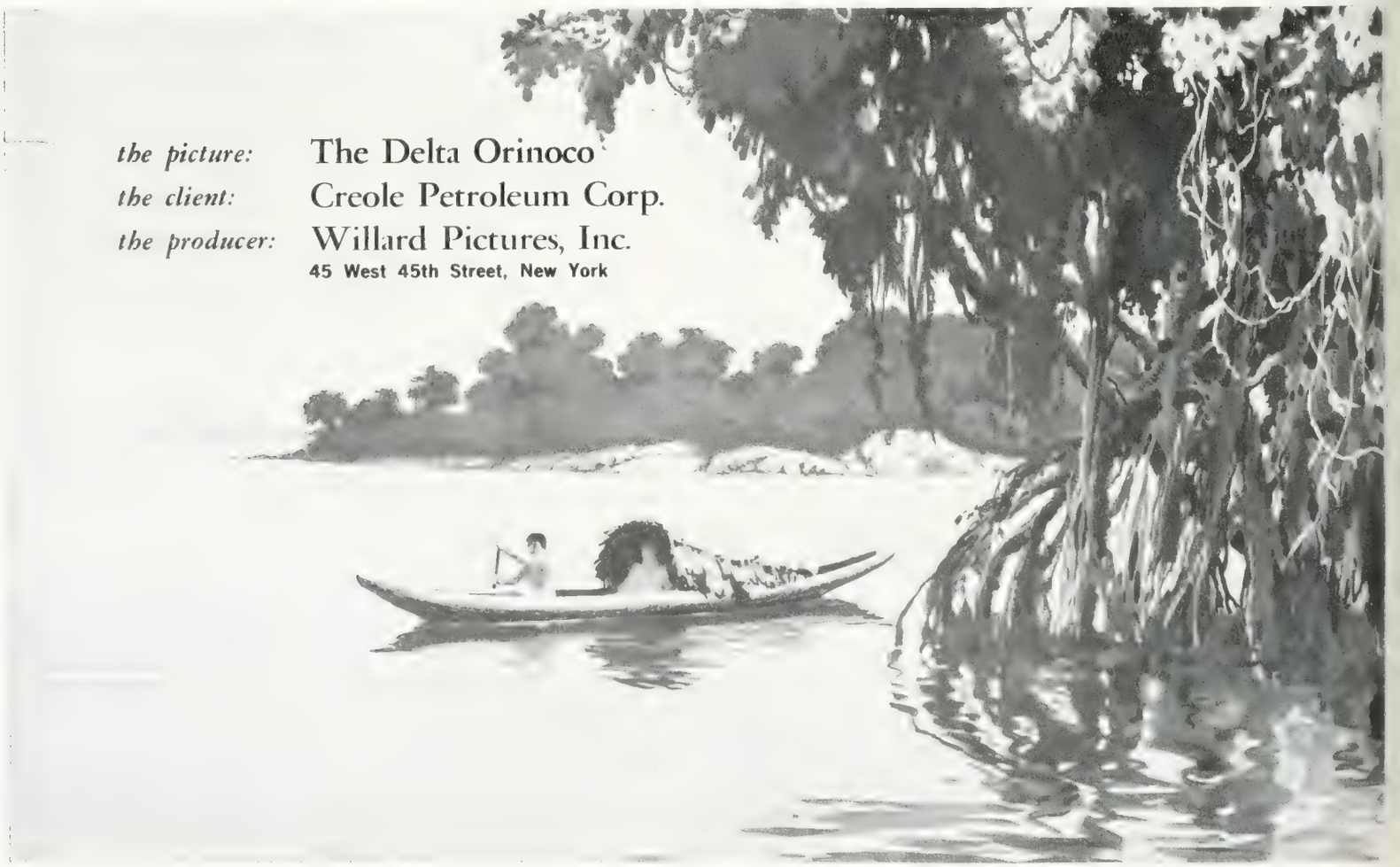


The Cedar Rapids *Engineering Company showed an auto repair shop at the Osaka Trade Fair.*

Where to Borrow Films

Requests for free loan of the film should be addressed to Public Information, Office of International Trade Fairs, U.S. Department of Commerce, Washington 25, D.C. Two earlier color films, *Showcase for Freedom* and *Uncle Sam Goes to the Trade Fairs*, running 15 minutes each, are also available on the same way.

ED. NOTE: for news of U.S. films going abroad, see col. 1, page 9.



ARRIFLEX PRESENTS...

NEW DIMENSIONS TO THE VERSATILE ARRI SYSTEM

FOR THEATER-QUALITY SOUND FILMING...



SYNCHRONOUS SIGNAL GENERATOR*

Lip-synch recording with ¼" tape

The most desired portable professional motion picture camera in the field achieves a new dimension... new production versatility...with this Synchronous Signal Generator. (Illustrated on Arriflex 16—similar installation also available for Arriflex 35.)

Standard battery operates the governor-controlled DC motor on the Arriflex—**no need for generators or invertors to supply AC.** As camera runs, the Synchronous Signal Generator produces a 60-cycle current, which is fed to a special recording head mounted on a tape recorder. This puts a control signal on ¼-inch tape at approximately 90 degrees to the audio signal. In re-recording to film—magnetic or optical—this control track is amplified and controls speed of playback, maintaining frame-by-frame synchronization.

This unit can be installed on all Arriflex models.

*Licensed by and compatible with "Rangertone," Newark, N. J.

write for complete literature

for **extreme wide-angle** filming...

TEGEA 5.7mm f/1.8/T2 SUPER-WIDE-ANGLE LENS

with **built-in filter slot for 2" square filters**

and **special lens shade.**

This remarkable retrofocus super-wide lens extends the scope of Arriflex filming for such applications as instrumentation, architecture and interiors, and for special effects. While extreme-wide-angle lenses present finder problems with conventional cameras, the Arriflex, because of its famous mirror-reflex system, is **ideally suited** to the 5.7mm Tegea.

OPTICAL SPECIFICATIONS: Bench-tested and selected according to critical ARRI tolerances. Unusually even coverage of the field in spite of extremely short focal length. Distortion corrected to 1.7° for field of 100°. Superb definition over the entire 16mm frame. Angular field 113°.

DEPTH OF FIELD TABLE based on circle of confusion of .025mm (1/1000")

Diaphragm setting	Sharp from	To
1.9	19"	infinity
2.8	16"	"
4	14"	"
5.6	12"	"
8	10"	"
11	9"	"
16	8½"	"

APPROXIMATE MECHANICAL SPECIFICATIONS

Overall length beyond lens mount; 4½"; with lens shade; 6"
Front diameter of lens; 3½"
Weight of lens without lens shade; 30 oz.; with shade; 36 oz.
Front dimension of lens shade; 4x6"

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UNION PACIFIC RAILROAD	1954
HAWAIIAN AIRLINES	1955
DOUGLAS AIRCRAFT CO.	1956
MONSANTO CHEMICAL CO.	1956
SOUTHERN CALIFORNIA EDISON CO.	1958
BURKE DOWLING ADAMS, INC.	1959
DELTA AIR LINES	1959



The above list of currently active Cate & McGlone clients, together with the year in which our relationship began, is an impressive testimony of the quality of service which this firm has rendered through the years.

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1521 CROSS ROADS OF THE WORLD, HOLLYWOOD, CALIFORNIA

What's NEWS in Visual Communication

Survey Science Techniques for 5th High-Speed Congress

☆ Surveys of various fields of science using high-speed photography as a basic tool in research and development and an exploration of new techniques, are the aims of the Fifth International Congress on High-Speed Photography, October 16-22, at the Sheraton Park Hotel in Washington, DC, under the sponsorship of the Society of Motion Picture and Television Engineers.

Research and development in the science of high-speed photography and the tremendous growth of governmental and industrial activity in this field have stimulated so much interest in these international forums that they have become major international meetings in which governments, private users and manufacturers participate, according to Congress Chairman Max D. Beard.

The United States Senate endorsed the Fifth Congress in a unanimous resolution last August, and urged that interested agencies of the Federal government take part in it. Active participation is also planned by other scientific and technical organizations, including the Society of Photographic Instrumentation Engineers, Society of Photographic Scientists and Engineers, and the Instrument Society of America. In conjunction with the Congress, the SPSE will hold a two-day symposium on processing, October 14-15, to cover new, simplified, rapid processing techniques, including discussion of equipment design and chemistry.

Demonstrations of new techniques and applications by participating government departments from the United States and abroad, and displays of new products f leading manufacturers throughc the world, are being assembled r the exhibit.

English, French and Germ will be the three official languag of the Congress, with simultaneo interpretation to be provided the sessions.

* * *

Calvin's Kauffman to Speak 3rd Communications Institut

☆ Movie producer Larry Kau man will be a featured speaker the third annual Institute in Tec nical and Industrial Communic tions July 11-15 at Colorado St University.

Kauffman, director of produc services for The Calvin Compa at Kansas City, Missouri, w join the institute faculty to discu techniques of motion picture pr duction, according to Dr. Herm M. Weisman, institute director.

The institute, the only one its type in the Rocky Mounta region, will include 12 guest le turers in the communications fiel These authorities and CSU facul members will lead a program lectures, workshops, proble clinics and personal consultatio designed to expand the bac ground knowledge and exte communications skills of partic pants.

Kauffman, a graduate of Bak University at Baldwin, Kansas, h been with The Calvin Compa since 1956, serving as assista operations manager, sales prom tion manager, and director producer services. Previously, h edited the industrial trade journa *Hardware and Farm Equipmer* and worked at two Kansas Ci television stations.

The CSU institute is an inte

(CONT'D ON PAGE 14

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1. It's a filmstrip and slide projector. You can use the Victor-Soundview pushbutton projector independently of its phonograph when you want to show filmstrips or slides only. Choose the projector that fits your needs best. Filmstrip and combination filmstrip-slide projectors are available in 500-watt models.

2. It's a portable phonograph. Want to put on a record program? Remove the projector from its case and use the Victor-Soundview 4-speed phonograph by itself. Single case phonograph with detachable 8" speaker is light in weight. Speaker is supplied with 25' cord so it may be placed next to the screen when showing sound slidefilms.

3. It's a fully automatic or manual sound slidefilm outfit. Take your choice. If you want to show sound slidefilms with audible signal specify a pushbutton remote control model. If you want fully automatic operation specify models with high or low frequency controller. And remember that only with Victor-Soundview can you build up to fully automatic equipment gradually, by starting with a basic projector and adding a component at a time.

Only Victor-Soundview Projectors offer all these features:

Simple push-down filmstrip threading. Spring-lock "no-slip" framing. Spin-back device for film review. Fast change from filmstrip to slide. Highest quality 5" f:3.5 Automar projection lens. Four-element optical system. Efficient fan cooling system prevents film damage and burned fingers. Ceramic edge glass pressure plates protect film from scratches.

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Division of Kalart.
Plainville, Connecticut

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Position .....

Address .....

City ..... Zone ..... State .....

(CONT'D FROM PAGE 12)

sive one-week course for journalists, scientists, engineers, administrators, and others who prepare or supervise technical communications material, Dr. Weisman said.

The program covers the entire communications area—writing, editing, graphic arts, illustrating, symbology, and other phases—and provides both background and specific help for those working in the field.

Since it is scheduled during the height of the vacation season in Colorado, participants can combine pleasure with business by extending their stay to visit some of the mountain recreation areas near Fort Collins.

Full information about the institute program, housing accomodations and recreation opportunities may be obtained by writing Dr. Weisman at Colorado State University, Fort Collins.

* * *

Sunoco Dealers Meet New Product in *The Road Ahead*

☆ Operating on a breath-taking, four-week production pace, De Frenes Company of Philadelphia has produced an effective sound motion picture for the kickoff of Sun Oil Company's 200-X gasoline campaign.

The Road Ahead, designed to acquaint Sunoco dealers with the new product, answers the question, "What lies ahead for Sunoco dealers?" A typical dealer is guided through Sun's automotive laboratories and shown the need for and subsequent development of 200-X gasoline, a regular priced motor fuel with premium ingredients, developed to satisfy the changing demands of the motoring public.

Exceptional color cinematography vividly illustrates examples of engine wear and performance, convincingly demonstrating the desirability of using Sun's new product.

Sixty prints of the 16mm color-sound film were produced by Capital Film Laboratories, Washington, D.C., and shipped to dealer meetings all over the United States and Canada.

The film, demonstrating Sun's Custom Blending system with the new 200-X convinces the dealer that he is well prepared to meet the challenge of *The Road Ahead*.

* * *

Harnischfeger Gets Action

☆ Milwaukee's famed Harnischfeger Corp. recently took delivery from Reid H. Ray Film Industries on a film made in record time. See our next issue.

PARTHENON PICTURES
HOLLYWOOD

"No producer in his right financial mind . . . would make a drama on birth control, even though there are millions of people who are interested in the subject."

These words appeared in "Look" Magazine at just about the time Parthenon Pictures began shooting a film for the Planned Parenthood Federation of America.

And, like the bees which haven't heard that from every engineering viewpoint they are unable to fly, Parthenon produced a dynamic new tool on child-spacing and family planning titled . . .

"FAIR CHANCE"

COLOR & SOUND • 14½ MIN.

The reception of FAIR CHANCE by leaders in all fields has been interesting . . .

BERTHA LANDERS (Prominent educational film reviewer):
"A dramatic and timely story with an important message. A film with widespread appeal . . . There is nothing offensive in this film that would disturb anyone—a factual script presented with sensitive and dramatic visuals. Good acting throughout. Recommended."

HAROLD KLINGLER, M.D. (Director, Montgomery Alabama Department of Public Health):
"We feel FAIR CHANCE has a definite place in our film library. It is useful for PTA groups, nurses, social workers and in marriage counselling."

DANIEL S. LIRONES (Consultant, University of Michigan):
"An excellent production, straight to the point with a well documented argument. I'm happy it does not preach."

DR. GEORGE BAGBY (Methodist Board of Education):
"I welcome FAIR CHANCE for its attractive format and for its simple and graphic portrayal of the crucial significance of sound and healthy information on family planning for our generation."

PITTSBURGH POST-GAZETTE (Editorial):
"FAIR CHANCE brings home to the viewer the need to preserve every child's birthright—a warm welcome into a capable, healthy and loving family. We hope the excellent film gets the wide audience it deserves."

ALAN F. GUTTMACHER, M.D. (Chairman, National PPFA Medical Committee):
"Our Medical Committee has viewed FAIR CHANCE and finds it an admirable and authentic presentation of some of the medical as well as other reasons for family planning. This information is presented in an appealing true-to-life story form."

PARTHENON PICTURES
Charles Palmer, Executive Producer
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Chicago • Detroit

WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

ew Air Force Astronautics ilm is "Out Of This World"

Hercules Powder Company is ponsoring a film on propulsion, ntatively titled *Out of This Vorld*, as part of the Air Force's ries of sponsored films on astro-autics. Farrell and Gage of New ork is producing the 14-minute olor motion picture.

The A. F. astronautics series as kicked off by AVCO's *Down Earth*, a film on re-entry from pace into the earth's atmosphere. hen completed, the series will over all phases of shooting man pstairs and back again.

* * *

review Two New Pictures in hemistry Series by Sutherland

The Manufacturing Chemists' ssociation, Inc., has recently eld a Washington preview of the ird and fourth films in the series f educational motion pictures eing produced by John Suther-nd Productions, Inc., for use in e teaching of chemistry at the igh school level.

The latest films, tided *Chemis-y of Water* and *Oxidation-Reduc-on*, both in color, have been de-gned to present material which nnot be demonstrated well in e average high school laboratory. wo more of the 15-minute films, *odium* and *Nitric Acid*, will be leased next spring.

First two films of the series are cent award winners. *Chlorine: Representative Halogen* was ted in the educational division the NVPA competition. A CHOLASTIC award went to *Com-stion*, as an outstanding educa-onal sponsored film.

Charles E. Wallace of MCA ays, "The training of an adequate mber of qualified scientists and chnologists probably will remain major challenge to the nation for ars to come. We like to feel at the teaching aids being pro-uced by private industry are con-ibuting to the successful culmi-ation of this important project hich will have a bearing on the ves of each of us."

These films are all distributed y Classroom Film Distributors.

* * *

apital Film Labs Has New ddress in the Manhattan Area

Capital Film Laboratories' new anhattan office is located in the aramount Building at 1501 Broadway in New York. Walter Lynch is Capital's sales and service representative in that area.

* * *

Alcoholic Parents Are Subject Of New Film by Potomac Group

☆ Smack dab on the heels of an eye-opening TIME story about the Alateens, national teenage clubs for children with alcoholic parents, Potomac Films, Inc., headed by Jarvis Couillard and Nicholas Read, announced completion of a 20-minute color film titled *Joe's Parents Drink*. (Attention, Psychologist Gesell: the original title was *The Child From Five to Seven-Thirty*.)

The film is sponsored by the American Temperance Society, is straight dialogue, with a cast from Washington's Arena Players.

Potomac, which is specifically interested in films which deal with cultural advancement in the modern age, continue with their film interviews, *Writers of Today*, for the National Educational Television Network. For this same sponsor, they are producing a half-hour film featuring Judge Learned Hand, who will read and discuss his basic decisions and contributions to American law.

These producers have also acquired distribution rights to the spectacular film which pictures "Operation Noah," the Kariba Dam wildlife rescue program in Southern Rhodesia. The film, recently previewed at the Smithsonian Institution, is titled *Bring Forth Every Living Thing*.

* * *

Take a Trip! . . . USDA Needs Foreign Agricultural Films

☆ *Ole!* Want to make a picture in Mexico? Retire in Spain? Take a vacation in Greece? If you can use "blocked currency"—or, spend it where you make it—the U. S. Department of Agriculture is looking for—you. According to Jim Gibson of USDA, there are pictures to be made through their Foreign Market Development Program, particularly in Latin American and Far Eastern countries.

The various trade associations which are selling surplus agricultural products—and Agriculture—overseas have a cooperative agreement for making these motion pictures. For more information, write to Jim Gibson, Department

(CONTINUED ON NEXT PAGE)



There's no substitute . . . .



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of Agriculture, Washington 25, D. C.

* * *

Another Visual Success Story: Sales Film Brings Returns

☆ There are some things that only films can do. According to Ernie Schultz of Rogers and Collins Advertising Agency in Baltimore, Maryland, on the strength of a Milner-Fenwick animated film which cost $5,000, $2 million worth of Geroter-May storage bins with pulsating panels have already been sold to industry!

With a lucite model of a G-M storage bin, plus animation, Milner-Fenwick was able to show how the panels keep things like coal from sticking to the sides.

. . . Other news from Milner-Fenwick, Inc. These producers have just completed a film for the United States Information Agency, titled *Beyond Silence*, the story of teaching methods used in Galludet College for the deaf. The 13-minute, black and white film will be released by USIA and translated into many languages.

. . . For USIA also, Milner-Fenwick is producing a film titled *American English*. Half animated and half in live action, it will show how all kinds of Americans—of all descents, in all sections of the country—speak the English language.

They are also producing, for the National Foundation, a complex 30-minute color film on *Mitosis*—or what happens when two human cells divide. This genetics film will be aimed for doctors, scientists, and med students.

* * *

"Eddie O'Brien—The Writer"

☆ "Eddie O'Brien—The Writer," is the name of the new script writing service formed by Edward A. O'Brien Jr., formerly with Scripts by Oeveste Granducci, nc. He has been actively engage in films for thirteen years and as written and directed many p ze winning films.

* * *

ASFA Selects Science Films for University of Cairo, Egy

☆ The American Science Film Association is on its way and as already begun to acquaint he world with America's scien ic progress. In cooperation with he U.S.I.S. post in Cairo, A A selected films for a recent sci ce film exposition which was hel at the University of Cairo.

Dr. Randall M. Whaley, can at Purdue University, and ch r-man of ASFA's organizing c n-mittee, opened the meeting d presided at all sessions of e highly successful show. r. Whaley reports that there v re more requests for science f ns than could be met; the mee g has also led to inquiries f m other countries for similar p o-grams.

Dr. Robert Green of the t-tional Academy of Science s recently an observer from AS A at the International Science F n Ass'n.'s research section meet s at Roscoff on the Brittany co t. Other observers were Rich d Elmendorf from the Office o Science Information of the t-tional Science Foundation, and P. Greenhill, psychological cine a register, at Penn State Univ- sity.

* * *

Army's Guidance Film Series

☆ Employing the "Harvard scho " case method of instruction, e Army has produced over f y leadership and character guida e films for training classes and ch - lain's groups. These short, - namic films pose hypothetical pr - lems which are not solved on e screen, but which are tossed o the viewer for group reaction.

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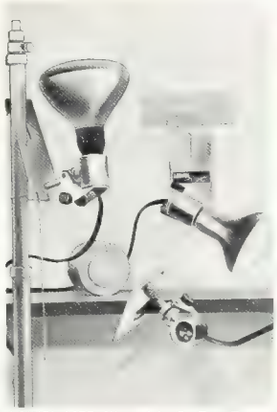
2 CECO'S* GUARANTEED INSPECTION AND STAMP OF APPROVAL

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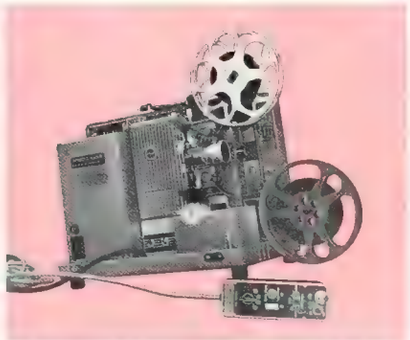


New CECO 1000 foot Magazine for Arriflex 35mm



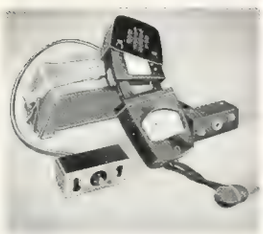


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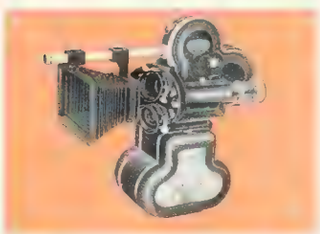


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* * *

Scripts by Oeveste Granducci, He has been actively engaged films for thirteen years and a written and directed many pri winning films.

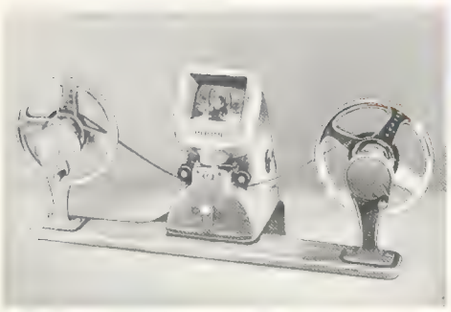
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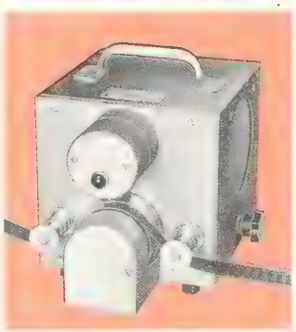
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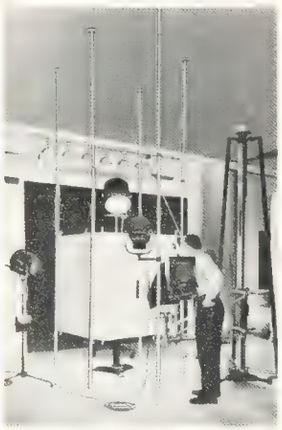
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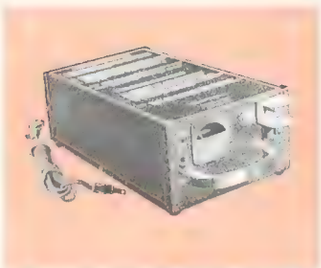
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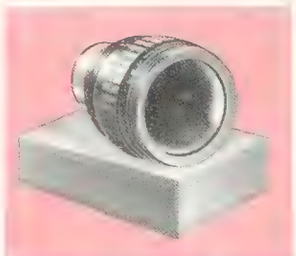
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JEFRONA Film Cement & GTC-59 Lens Cleaner

Magic-Long Life; Product rger for Tape Maintenance

A product merger between two pliers of materials for the dio-visual industry has been anunced.

Electrical Chemical Specialty mpany, of St. Paul, Minn., and le Distributor's Group, Inc., of anta, Ga., will combine their ducts, known as Long Life ids and FilMagic Pylons.

The FilMagic Pylon is a pat- ed applicator designed for silie lubrication of recording tapes d magnetic heads. This product s developed by W. Wells Alexder and Russell M. Magee of e Distributor's Group. Both originators of silicone products the audio-visual industry and textile field.

Long Life Fluids were develed by Laurance B. Lueck, emical consultant and manufacer.

The result, which is currently ing introduced as the FilMagicng Life Tape Maintenance kit, ll be sold through established alers in all segments of the tape cording and magnetic products ld. Representatives for both mpanies will offer the various lMagic products as well as the ng Life materials.

The primary combination Tape aintenance kit will consist of a lMagic Pylon (either flange-type suction-cup as optional), extra lMagic sleeves, and one bottle ch of the Long Life Head eaner and Tape Conditioner ids. Complete price is $3.45; e fluids available in larger packes.

The Distributor's Group has anunced that it will no longer oduce FilMagic Re-Loader fluid, d Electrical Chemical Specialty ompany will abandon the Towe plicator.

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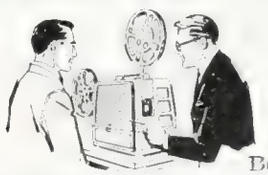


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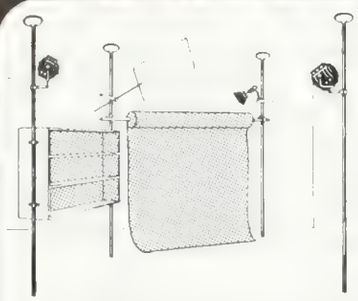
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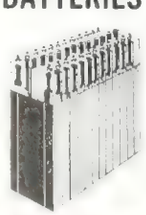
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Preview Notes on Some Useful Pictures

Career Guidance for Selling; Research & Development Wor

Through the Mirror; New Film On Good Selling Techniques

☆ A new motion picture to interest young people in careers in selling and to help instructors to demonstrate the fundamentals of good selling techniques has been produced by The Jam Handy Organization.

Through the Mirror, a 27-minute presentation demonstrating how a salesman may appear to best advantage in the eyes of a prospective customer, is designed and tested for classes in business education, distributive education, vocational guidance, and adult education.

The new picture may be obtained for purchase or for rental directly from The Jam Handy Organization, 2821 East Grand Boulevard, Detroit 11, Michigan, or from all Jam Handy regional film representatives.

* * *

Armed Forces' Films Show Science, Engineering Careers

☆ Two new 16mm sound films have recently been released by the Armed Forces through United World Films, Inc., New York.

The first, *Look Toward Tomorrow*, is a 29-minute color film for student guidance in considering post-graduate employment. It depicts the research and development facilities, as well as activities of the Army technical services: Signal Corps, Ordnance, Engineers, Chemical Warfare and Quartermaster Corps. The motion picture further highlights the role of civilian scientists and engineers in significant work accomplished and currently in progress.

The second film, *Career Opportunities in ARDC* (Air Research and Development Command), is a 22-minute color production c ering Command centers, wh military and civilian scientists, gineers and technicians work a team on projects for the conqu of time and space.

Prints may be obtained on sale basis only at the Governm price from United World Fil Inc. (Government Dept.), 14 Park Ave., New York 29, N Write for details.

* * *

1960-61 Free Film Catalog From General Motors Librar

☆ General Motors Film Libra offers its 1960-61 catalog of nc commercial films available free group showings.

Fifty titles are offered in ca gories such as Safety and Dri Education, Instructional, Indust Sports, Special Interest, and Ge eral Subjects. Descriptions a still photographs are included aid in selection.

Some of the outstanding fil offered are:

— *American Harvest*, "an i spirational documentary of Am ica; its natural resources, its fa tories, and its people."

— *Safe As You Think*, an e tertaining and amusing film stres ing the importance of safe consciousness in everyday life.

— *Fishin' For Fun*, "dran and action for anyone who ev caught a fish—or wanted to!"

— *Selling America Today*, sales training film that "brings Be Franklin back to life to personall demonstrate his penetrating ana ysis of salesmanship."

To make use of this librar write to General Motors Corpor tion, Public Relations Staff—Fil Library, General Motors Buildin Detroit 2, Michigan.

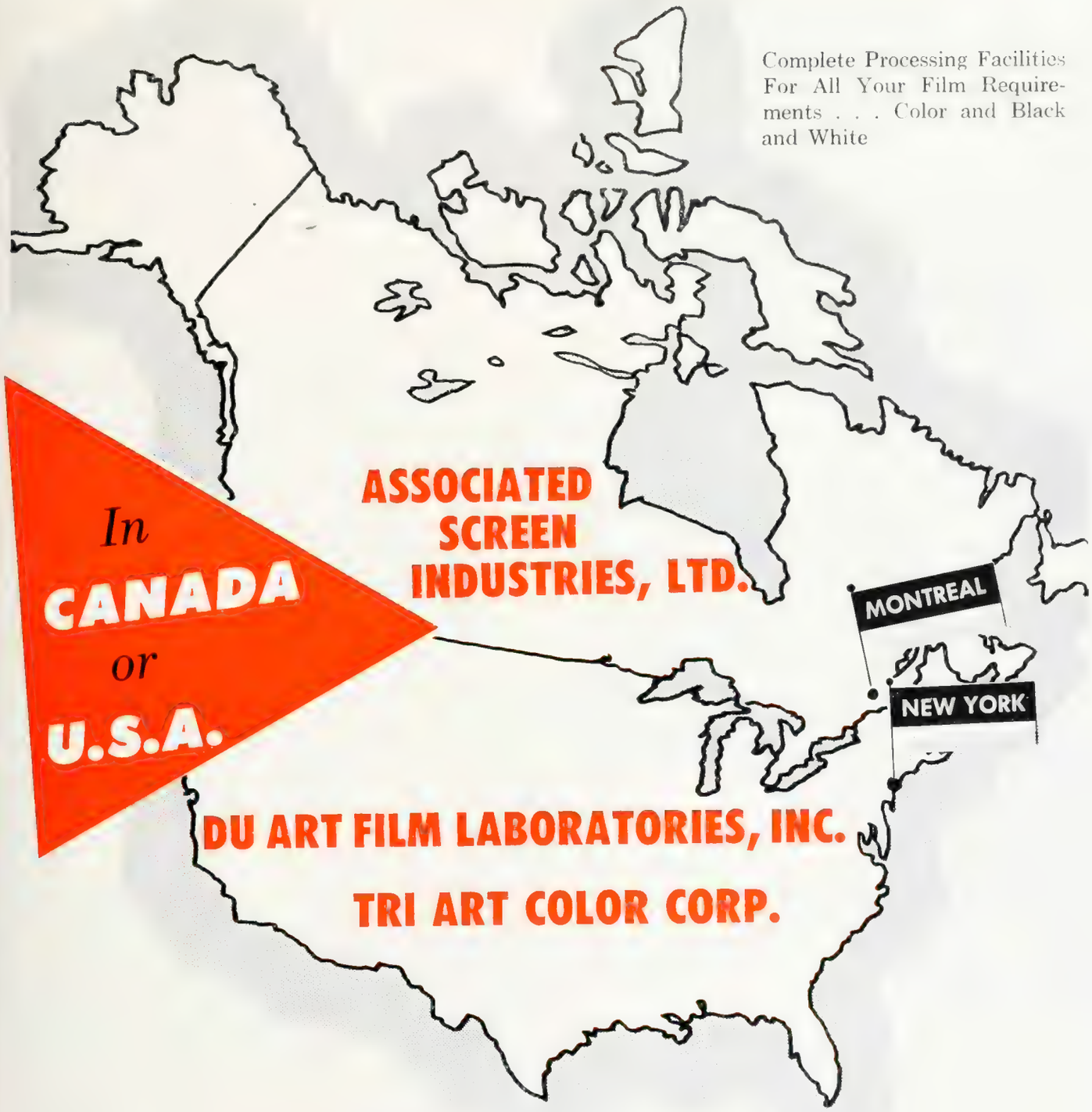
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Sponsor's Report on 1959 Audiences:

Over 13 Million View U. S. Steel Films

APPROXIMATELY 13,725,619 persons viewed United States Steel Corporation's motion pictures during 1959, a year highlighted by the introduction of two new films, *Rhapsody of Steel* (produced by John Sutherland) and the award-winning *Plan for Learning*, an MPO production.

Comprising school, business and professional groups, as well as the general public, this vast audience saw about three dozen films, produced by the company, in 47,716 separate showings, including several hundred viewings abroad.

Award-Winning Pictures

One of the new productions, *Plan for Learning*, won a 1959 School Bell Award, presented by the National Education Association, for "distinguished public service advertising in behalf of education undertaken during the school year, 1958-'59."

This color film, shown before 1,371 groups and featured by NEA in a series of television programs reaching more than a million viewers, suggests how communities faced with a need for additional classrooms, can go about getting new schools approved, designed and built.

Doesn't Count "Rhapsody"

The corporation's other new release of 1959, *Rhapsody of Steel*, was not officially included in this latest survey. This feature has been hailed by movie critics throughout the nation as one of the finest theatrical shorts ever made. Released in early December, *Rhapsody* is a 23-minute animated color film tracing the history of steelmaking and plotting the round-trip journey of steel from the day in pre-history when an ore-laden meteor from outer space fell to earth, to the present when man has returned the metal into space in the form of missiles and satellites. It is scheduled to "play" motion picture theaters throughout the country, and will continue to be exhibited solely in movie houses in 1960.

One of the last year's attractions was another theatrical short, *The Five-Mile Dream*, produced by the Jam Handy Organization. A story of the bridging of Michigan's Straits of Mackinac, this motion picture was also exhibited in commercial theaters only, and reached an audience of 3,359,33 persons.

Popular non-theatrical U.S. Steel film subjects shown during 1959 included *Practical Dreamer*, a picture seen by nearly 2,500,000 viewers, offering tips to the housewife for planning a kitchen to fit her family's needs; *Mackinac Bridge Diary*, a detailed pictorial review of building the world's longest suspension bridge and spanned by more than 2-million people; and *Jonah and the Highway*, a 1958 Freedoms Foundation Award-winner, also produced by Sutherland, was shown to an audience of over a million.

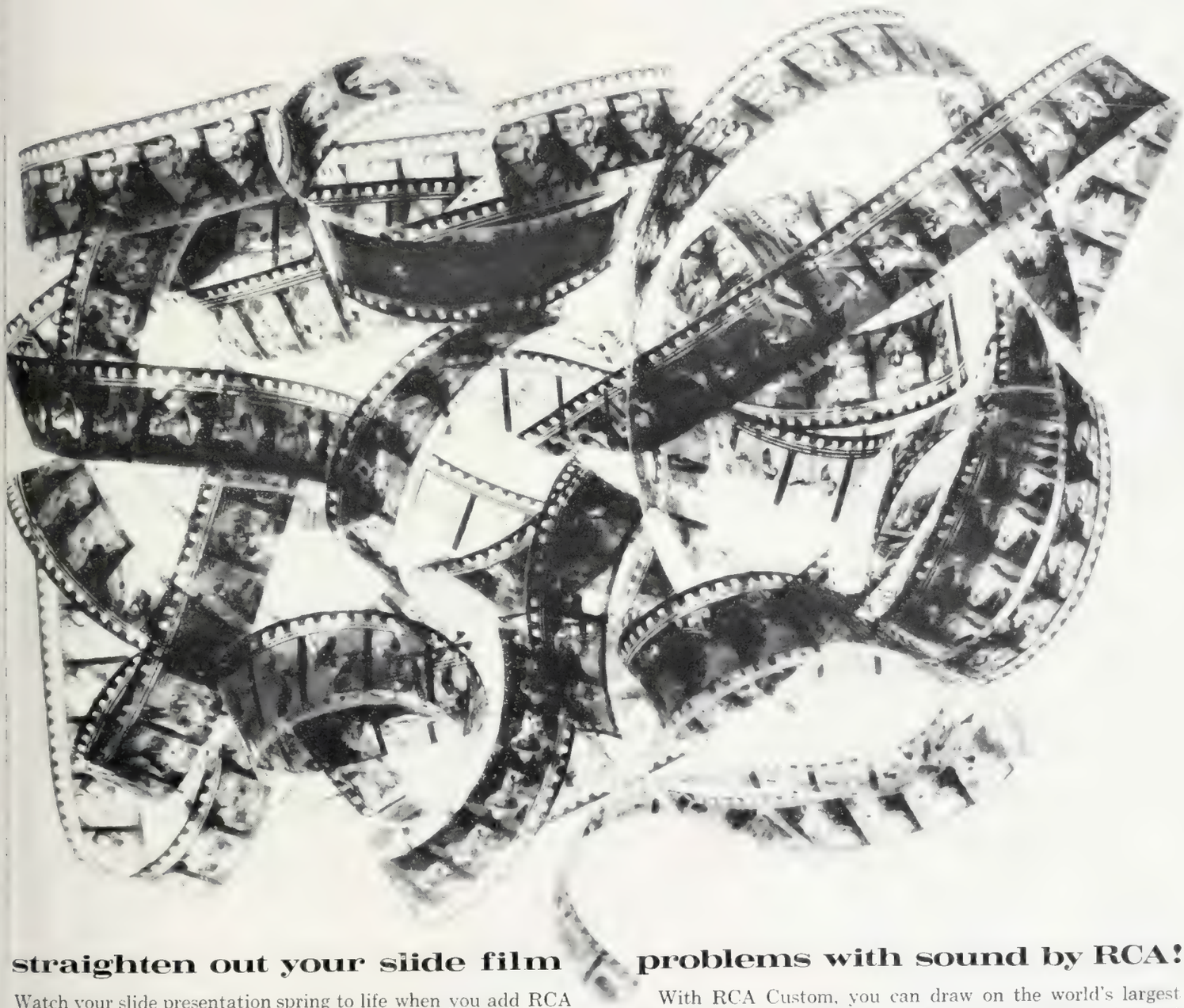
Film Used for 22 Years

An old-time favorite, *Steel—Man's Servant*, one of the first Technicolor industrial films made 22 years ago, again took top honors as the film most often scheduled. Before going into permanent retirement December 31, the film, during two decades, had been shown 104,173 times to 9,853,943 persons, primarily school audiences. The steel company plans to replace this veteran with a new, up-to-date series of films.

ED. NOTE: since its release, *Rhapsody of Steel* has won top honors at 1960 film award programs throughout the U.S. and has been selected for overseas festival use.

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Award winner David Doyle (*2nd from left*), *of Bay State Film Productions, with (l to r): O. H. Coelln, Business Screen; president Dan Prugh; and Ralph Hoy of Alcoa, chairman of CINE Committee.*

Columbus Presents Eighth Annual Awards

Ohio Civic Groups Honor Year's Best Films at Awards Dinner

THE FILM MEDIUM, with special emphasis on motion pictures that inform and inspire adult and youth groups within the community, owes a special word of tribute to the good people of Columbus, Ohio, the "Athens of the Middle East" and a typical "All American" city.

On May 4-5, the Film Council of Greater Columbus and the Area Chamber of Commerce of that city joined in sponsorship of the Eighth Annual Columbus Film Festival. The event culminated many weeks of reviewing and pre-judging of the 209 films entered in various Festival categories.

Seven motion pictures, rated as "superior" by Columbus jurors, received the top Festival award: the "Chris" statuette, a replica of the city's namesake landmark which stands at the entrance to City Hall. Nearly 100 additional films were given Chris Certificate Awards. Of these, more than 60 were sponsored by industry, government, medical, religious and health groups. The awards presentation was made at the traditional Festival Awards Banquet, held at the Fort Hayes Hotel on Thursday evening, May 5. Daniel Prugh, director of the Franklin County Historical Society and president of the Greater Columbus Film Council, presided at the dinner.



Mrs. Richard Bell, *of Columbus, received Chris award on behalf of the Girl Scouts of the U.S.A. for their film "A World Wide."*

Guest speaker at the Awards Banquet was O. H. Coelln, editor and publisher of BUSINESS SCREEN, who spoke on "Films for the People: Are We Keeping Their Promise."

Leading producer recipient of Chris Awards included MPO Productions, Inc. with nine, including a Chris statuette for *The Rem* John Sutherland Productions, Inc. and Sutherland Educational Films won five awards, including a Chris statuette for *Rhapsody of Steel*

Leading sponsor-winner at the Columbus Festival was Pan American World Airways with awards for *Wonderful Jet World of Pan American, Wings to Italy,* and *Grand Tour of Europe* as well as two training film citations, including one for *Speaking of Words.* Coleman Productions shared honors for the first two titles, while Dynamic Films, Inc. was the corecipient of a Chris statuette for *Grand Tour, Speaking of Words,* another PAA winner, was produced by Henry Strauss & Co.

The Strauss Company also won Chris Certificates for *Anatomy of a Salesman* and *The Third Le.*

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EASTMAN CHEMICAL PRODUCTS INC.

NATIONAL LUMBER MANUFACTURERS ASSOCIA

BLACK & DECKER

EASTMAN KODAK COMPANY

INSTITUTE OF LIFE INSURANCE

LADIES HOME JOURN

CLAIROL

SOCONY MOBIL OIL COMPANY

ANHEUSER-BUSC

CHAS. PFIZER & CO., INC.

THE DOW CHEMICAL COMPANY

GOING OUR WAY? IF SO . . . CONTA

AWARDED TOP HONORS AT THE COLUMBUS FESTIVAL

The Business & Industry Film Award

Rhapsody of Steel, sponsored by the U. S. Steel Corporation and produced by John Sutherland Productions, Inc.

Informational & Educational Film Awards

City of Gold, produced by the National Film Board of Canada

Williamsburg: Story of a Patriot, by Colonial Williamsburg

Health & Mental Health Film Awards

The Return, sponsored by the American Physical Therapy Assn. and produced by MPO Productions, Inc.

From Generation to Generation, sponsored by the Maternity Center Association and produced by Edward Cullen

"Special Fields" and Travel Film Awards

to *Day of Triumph*, produced by J. K. F. Films

Grand Tour of Europe, sponsored by Pan American World Airways and produced by Dynamic Films, Inc.



Officers of the Columbus Film Council *pictured above are (left to right): Mary A. Rupe, secretary-treasurer; Dan Fulmer, vice-president; Dan F. Prugh, president; Edward Chapman, committee chr.*

Te Douglas Aircraft Company h five Chris Certificate awards s another leading sponsor, while ckheed Aircraft (*It's a Small rld*) and the Autonetics Divi- n of North American Aviation *autilus Arctic Passage*) rounded t the airplane makers' awards.

The Jam Handy Organization s cited for *Wonderful World*, sponsored by Coca-Cola, and for *The Gift of a Name*. Washington Video Productions came up strong with Certificate Awards for *Census Sixty*, *Mighty Fine Union* and *Masterpieces of Korean Art*. The Frederick K. Rockett Company with *Looking Like a Million* and *Future Unlimited* was another multiple award winner as were the Morton Goldsholl Design Associates who scored with *Mag*, *Texoprint*, and *Glovelove*.

Governments were prominent in the Festival winners' circle as the Bureau of Commercial Fisheries won two awards and the Ohio State Highway Patrol scored with another.

Among non-sponsored awards, Film Associates of California was the leader with six Certificate Awards while the National Film Board of Canada had four citations, including the Chris Statuette for *City of Gold*.

Clyde C. McBee, assistant General Manager of the Columbus Area Chamber of Commerce, gave the welcoming address at the Festival Awards Banquet while Dan D. Fulmer, Travelers Insurance Company executive, and vice-president of the Film Council, helped Galvy Gordon, business film coordinator, present the awards.

TOGETHER IN THE DIRECTION OF

THE MOST EFFECTIVE FILMS IN

THE INDUSTRY

WIDE SCREEN FILMS
FILMOGRAPHS
REGULAR FILM STRIPS
SPECTACULARS
SLIDES • VU GRAPHS
FLIP CHARTS • BOOKLETS
16MM SLIDE MOTION

LIFE MAGAZINE
AVON PRODUCTS INC.
MOTOROLA, INC.
NATIONAL SERVICE BOARD
PAN AMERICAN WORLD AIRWAYS
PLYMOUTH
GENERAL ELECTRIC COMPANY
TIME, INC.
THE SATURDAY EVENING POST
PEPSI-COLA COMPANY

VISUALSCOPE
INCORPORATED
103 PARK AVENUE, NEW YORK 17, N. Y. • MU 3-3513

Even in classrooms sunshine bright...



AO's NEW OVERHEAD DELINEASCOPE

gives the clearest image you've ever seen!

This revolutionary new overhead projector, by American Optical Company, was developed around a powerful 1000 watt light source to give you the brightest . . . biggest projected screen image you've ever seen. Even the extreme corners are sharp and clear because a specially designed Fresnel lens affords perfectly balanced illumination to every square inch of screen area.

This precision teaching instrument will project all the line, form and color of a 10″ x 10″ transparency up to a huge 177 sq. ft. screen image . . . in crisp, accurate detail.

You'll enjoy using this instrument because you face your class at all times...observe every movement and expression of subject reception and understanding.

AO's Overhead Delineascope helps give your program an unlimited flexibility that is not possible with any other AV medium. You can emphasize or dramatize by adding to your prepared teaching material on-the-spot.

You'll want to see all the new, exclusive features that make this instrument a practical investment in creative teaching. Your AO Salesman or Audio-Visual Dealer will be happy to arrange a demonstration at your convenience.

American Optical Company
SPENCER
INSTRUMENT DIVISION, BUFFALO 15, NEW YORK

Dept. E-80
Please send complete information on AO's New Overhead Delineascope.
Name_
Address
City_ Zone_ State_

IN CANADA write American Optical Company Canada Ltd., Box 40, Terminal A, Toronto, Ontario

Drive-in Audiences Respond to Ad Film

RESULTS OF A SIX-MONTH study of the drive-in theater advertising audience, conducted for the Theater-screen Advertising Bureau by Dr. Steuart H. Britt, professor of marketing at Northwestern University, are available to advertising and media executives in a 14-page booklet.

The report details findings of the types of drive-in audiences in the following areas:

(1) Families: Kind who attended drive-in theaters as compared with those who did not. This information is listed in terms of family composition, income, possession of appliances, life insurance and other descriptive data.

(2) Housewives: Information on those who attended drive-ins, since they do most of the purchasing. (3) Individuals: Data on the number of people, frequency of attendance, and the age and marital status of drive-in theater-goers.

"The information contained in the study indicates the drive-in audience is above-average in purchasing power in a rapidly-growing, responsive market," said John O'Reilly, TsAB information director. He went on to explain that the study showed this type of audience has better jobs, higher income, better education, more children, more home ownership, life insurance, cars, and more major appliances than non-drive-in goers.

Other highlights of the report reveal: Much of the outdoor theater-going is in family groups; 42 percent of all Americans attended a drive-in theater at least once during the study period; of those over 15 years of age, 66 percent were married; a larger percentage of the 20-34 year age group—about 60 percent—attended than any other group; approximately 40 percent of the 35-54 group attended; drive-in theater attendance gen was highest in metropolitan with populations from 500,0 1,000,000.

The study represented the in history of 2,683 families sisting of 9,629 individuals ages in cities and towns sizes, as well as rural areas, 48 continental states. The s was conducted from April September, 1959. During th riod, drive-in attendance April — 33,587,000; May — 785,000; June—83,942,000; —94,653,000; August—158,50 000; September—97,163,000

The published findings o study may be obtained free th the Theater-screen Advertisin reau, 437 Merchandise Mart, cage 54, Ill.

* * *

Radio-Universal Recorders New Holding Company Fo

☆ Radio-Universal Recorders, Inc., will be the name of a holding company formed by stockholders of Radio Recorders, Radio Recorders Equipment Company, MP-TV Services, Inc., and Universal Recorders, Inc., all located in Hollywood.

Recently announced plan brings together extensive facilities of each company to form one of the largest independent recording studios in America.

Announcement was made jointly by H. DeVoe Rea, board chairman, and G. Howard Hutchens, president, of Radio Recorders and Martin Hersh, president of Universal Recorders.

There will be available facilities for all phases of recording tape and disc, both stereo and monaural and complete sound on film service. Scheduled for formal opening soon is the large new Sunset Highland Studio in Hollywood.

L&L animation service

FOR PRODUCERS

- complete art
- &
- camera service
- filmographs
- slidefilms
- animation

Two fully motorized Oxberry 35-16mm camera stands

480 Lexington Avenue
New York 17, N.Y.
YUkon 6-9088



"Integrity PLUS"

America's undersea might depends on one of the most complex and critical devices ever developed . . . the nuclear reactor.

Tolerances are so critical that the slightest carelessness in fabrication will cause costly and disastrous malfunctions. To inspire precise, reliable workmanship on the part of all those who produce these vital reactors, a most unusual and effective film, INTEGRITY PLUS, featuring Admiral Rickover, has been sponsored by the A. E. C. and the United States Navy.

Produced through Westinghouse by Raphael G. Wolff Studios Inc., INTEGRITY PLUS has won FIRST PLACE AWARD of the National Presentation Association and the Sales Executive Club of New York, and BLUE RIBBON AWARD at the 1960 American Film Festival.

Raphael G. Wolff
STUDIOS, INC.
1214 North Wilton Place, Hollywood 28, Calif.
Phone HOllywood 7-8126

CREATIVE SERVICES, INC.
8404 Woodward Avenue, Detroit 2, Michigan
Phone TRinity 1-2208

The TV Commercials Council Lends a Hand as

Agencies and Producers Share Honors at First American TV Commercials Show

THE FIRST AMERICAN TV COMMERICAL Festival and Forum, held at the Roosevelt Hotel in New York, May 18-20, turned out to be a smash success, with attendance exceeding all expectations and with laudatory comments now coming from all parts of the industry.

A main reason for the Festival's quick acceptance by TV spot makers and buyers was the TV Commercials Council, a group of 50 eminent advertising executives who accepted invitations to judge the entries and whose stature practically assured a good turn-out of entries and Forum participants.

Actually, although they did it willingly, the Council members bit off more than they expected. Instead of 500 entries which were expected to be screened, 1,327 commercials required judgment and eventually each Council member had to put in 15 to 20 hours at screening sessions to determine 250 finalists to be shown at the Festival.

Agency, Ad Men on Council

The Council, under the chairmanship of John P. Cunningham, Chairman of the Board, Cunningham & Walsh, Inc., had among its members some 30 agency vice-presidents as well as advertising and TV managers from the ranks of sponsors and agencies.

Viewers of commercials at the Festival, up to 400 at times, watched the 250 finalists and prize winners on twelve 21-inch TV receivers set up around the ballroom, thus watching the commercials in the proper medium—one for which the spots were designed. Both film and tape commercials were shown, Ampex having provided a recorder and playback unit for the show.

FTC Chairman Key Speaker

The Festival was planned and organized by Wallace A. Ross, former public relations director of the Film Producers Association of New York. As Festival Director, Wally Ross put in some 20 hours of work each day to build up to the final three-day test. He well merits the many commendations from producers, sponsors and agency people on a job very well done.

The "Forum" phase of the program brought a challenging address by the Federal Trade Commission's chairman, Earl W. Kintner. Mr. Kintner spoke on the "Responsibilities" of the adve is- ing profession (a key quote om that talk is reprinted on the fol w- ing page 30) and his rem ks might well be taken to heart b all film makers as well as the ag cy men and sponsors to whom ey were addressed.

Jack W. Minor, Director of Marketing for the Plymouth De Soto-Valiant Division, Chr le Corporation, spoke of "the en and women behind the sales en . . . of the future of our econo y. hinged on the success or fa re of the American salesman in ne years ahead."

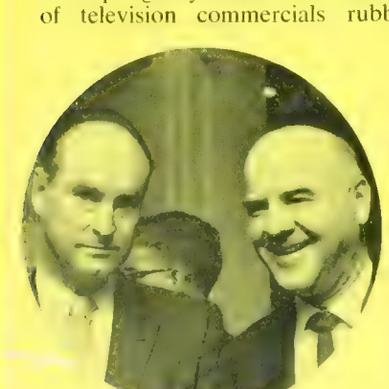
He had kind words to say or the "people who whet the on- sumers' appetites, for the pe le who pave the way for our a o- mobile salesmen and for a th u- sand and one other kinds of salesmen."

A Hybrid Creative Art . .

And Kenneth C. T. Snyder, V- Radio Creative Director for N d- ham, Louis & Brorby in Chi go responded in calling the Fes al

BUSINESS SCREEN CAMERA: NAMES AND FACES AT THE PRE-FESTIVAL LUNCHEON AT NEW YORK'S ROOSEVELT

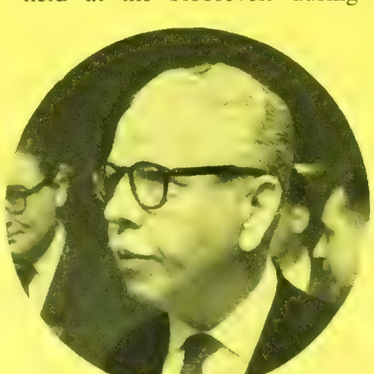
☆ Top agency executives concerned with upgrading the quality of television commercials rubbed elbows with their counterparts in film production at pre-festival luncheon ceremonies held at the Roosevelt during the program. Here are a few:



Lee Blair, *secty.-treas. Television Graphics, with* Ray Patin *of Ray Patin Productions.*



Phyllis K. Robinson, *vice-pres. and copy chief at Doyle, Dane, Bernbach, Inc. ad agency.*



Roger Pryor, *vice-president at Foote, Cone & Belding advertising agency, heading up TV.*



T. J. "Joe" Dunford, *president o Pelican Films and happy to be on of Festival winners . . .*



William Van Praag, *president of Van Praag Productions, also an award winner at the Festival.*



G. David Gudebrod, *manager of film production for N. W. Ayer & Son; long active in medium.*



David I. Pincus, *senior vice-president, Transfilm-Caravel, Inc., and a business-t.v. film pioneer.*



Howard Henkin, *president of HFH Productions, growth company i New York film production . .*

show judged by working practioners of a hybrid art. What we do *is* a hybrid creative process . . . from concept to airing . . . with such a variety of skills and talents and experiences coming to bear at every stage of the making of these powerful communications. As decisive as the dollars are in helping to keep business and make business . . . it is production *excellence* and *creativity* and *service* that we seek . . ."

Then Came the Awards . . .

Words like these were well taken by the assembled agencymen, sponsor representatives and producers, well-reflected in the quality of the 250 finalists, the prize-winners of the Festival. These awards, when they came, were pretty well-scattered among dozens of producing companies, matching other dozens of agency winners. The vast majority of awards went to filmed commercials, with comparatively few of the "firsts" going to "taped" spots.

Seven "first awards" went to Robert Lawrence Productions and affiliated companies, including the top automobile commercial, the top breakfast cereal commercial, etc.

NBC was high on the list with five first awards, most of them for videotaped commercials and Elliot, Unger & Elliot came up with five first places. Playhouse Pictures helped balance the equation for the West Coast with three first place awards, though New York companies were well in the lead.

Major Prizes to Niles

A remarkable showing put Chicago's Fred A. Niles Productions, Inc. up among the Festival leaders with five top awards, including three "firsts" and two "runner-up" second prizes. The Niles organization won one of the top Festival awards for "the best TV advertising campaign of the year," a series of three commercials created and produced for Durkee's Instant

(CONT'D ON NEXT PAGE)

PROFESSIONAL
TITLE Typographers
and
Hot-press Craftsmen
SINCE 1938
Write for FREE type chart
KNIGHT TITLE SERVICE
115 W. 23rd St. New York, N.Y.

compare



See the difference...

when 16mm Color Specialists process prints!

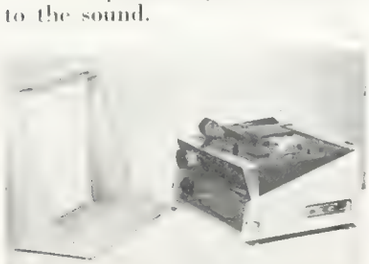
Everyone appreciates quality. It is a source of pride associated with any product. Color Reproduction Company's *specialization* in 16mm Color Printing has achieved a *"Standard of Quality"* which long ago earned it a reputation for *guaranteed quality* which is the Standard of the 16mm Motion Picture Industry. The cost of your production warrants *finest quality prints:* See what the technical know-how and production skills of Color Reproduction Company's *specialists* can do for your 16mm Color Prints! Write for latest price list.

COLOR
REPRODUCTION COMPANY
7936 Santa Monica Blvd., Hollywood 46, California
Telephone: OLdfield 4-8010

La Belle . . . AUDIO-VISUAL at its BEST!

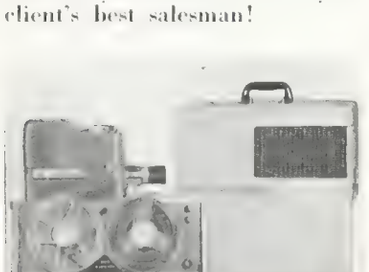
A new approach to sound-slide film projectors—no records—no tape threading—simply slide in the cartridge and go. Continuously and automatically, the story you so proudly produced is presented as your customers want it—brilliant pictures—high fidelity sound.

Now unleash bold new ideas for punch and drama, supported by sound effects for fresh, wide-awake interest. Silent signal commands a new picture to appear . . . in perfect synchronization to the sound.



La Belle "Tutor"
with tape cartridge
(also available in reel type tape)

See and hear a La Belle "Tutor" . . . a convincing salesman of itself that can be an enthusiastic salesman for your work . . . and your client's best salesman!



La Belle Maestro makes more and more friends because nowhere can you see and hear a finer slide-sound projector with so many exclusive features capacities up to 150 slides—silent signal changes slides automatically and instantaneously for "actionized" effects without streaking, glare, or blanks. Be the master of your story—not the servant to limited capacity automatics.

Get the facts on La Belle — arrange for demonstration.

La Belle Industries, Inc.
Dept. B
OCONOMOWOC • WISCONSIN

The Year's Best in Television Commercials:

(CONT'D FROM PREVIOUS PAGE)
Minced Onions, through Meldrum & Fewsmith, Cleveland advertising agency.

Interestingly, only one judge of the fifty hard-working people who labored in this capacity was from Chicago. He was author and consultant Harry Wayne McMahon.

14 Awards to Y & R

Among the agencies whose commercials scored high, the leading winner was Young & Rubicam with six first awards and eight second prizes, for a total of 14 awards! Second in the agency group was J. Walter Thompson with five first place awards and three second place winners.

Leading Manhattan producing studios like Sarra, Inc. (and its Chicago studio) were well up among the Festival's honor winners. Sarra won two first awards and a second prize; Television Graphics, a first award; Elektra, a first and a second award; Van Praag, one first prize; Newsfilm, another "first"; Transfilm-Caravel, a "first"; MPO with three second prizes, and Klaeger with two second awards.

The West Coast Winners

Out of the West Coast, single first place awards were given to Cascade, Freberg, Desilu and Ray Patin. Patin's studio also took two second prizes in the Festival.

Elsewhere around the U. S., the sole first place winners were Princeton's On Film (with one first) and Jamieson Films, of Dallas, with a first award.

That was the story of the First American TV Commercials Festival, the job they said "couldn't be done" and which saw 1,327 commercials entered, saw 1,000 of these eliminated after the first screening and brought 250 finalists into the winner's circle for first and second awards in 27 product categories.

SDIG Elects Officers, Gives Charter to Midwest Branch

☆ Screen Directors International Guild elected officers and Executive Board members at the Annual Meeting held May 5 at the Henry Hudson Hotel in New York City.

Willard Van Dyke, well-known documentary and television film director, was elected president; Jack Glenn, 1st vice president; Don Hershey, 2nd vice president; Bert Lawrence, secretary, and Joseph Lerner, treasurer.

The new Executive Board, in addition to the officers, is composed of Paul Falkenberg, Ben Gradus, Leo Hurwitz, Robert J. Kingsley, Howard T. Magwood, Sidney Meyers, Leo Seltzer, Shepard Traube, Charles H. Wasserman, Nicholas Webster, and Robert Edmonds representing the Midwest Organizing Committee. Alternates are Don Livingston, Robert K. Sharpe, Fred Pressburger, Melvin London and Herman J. Engel.

Executive Secretary George L.

THE MEANING OF PROFESSIONAL RESPONSIBILITY

by Earl W. Kintner
Chairman, Federal Trade Commission*

A MEMBER OF A PROFESSION cannot measure the worth of his work solely by the material benefits that it brings him. The member of a profession must test each element of his work against a coherent body of ethical precepts; only if every element satisfies the spirit as well as the letter of the ethical code of his profession can a professional be satisfied.

To me, professionalism means a willingness to respectfully disagree with one's clients, to tell one's clients forthrightly that there are several objections to a proposed course of action, to reject an objectionable program, and yes, to resign from the service of the client of he persists in following a course of action that would violate the ethics of his adviser.

If advertising men develop this sense of professionalism and if advertisers absorb the lesson that good will and public reputation slowly and painfully acquired may well be dissipated by one ill-advised and offensive campaign, public respect for advertising will be assured.

*From Mr. Kintner's talk at the American TV Commercials Festival and Forum, New York City, May 18, 1960.

HOW IS THE MANAGEMENT UNDER YOU?



How well are your policies ca orders carried out by your s ordinates?

The answer to that question pends upon how well your sup visors represent management your employees.

Make sure that the managem under you is what you want it be. Show your supervisors how represent management with:

"THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"

part of an outstanding sound sl program SUPERVISOR TRAINI ON HUMAN RELATIONS, wh includes:

- "THE SUPERVISOR'S JO
- "INDUCTION AND JOB INSTRUCTION"
- "HANDLING GRIEVANCES"
- "MAINTAINING DISCIPLINE"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"
- "INTERPRETING COMPANY POLICIES"

Write for Details on Obtaining a Preview

Rocket Picture
INC.
6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA

eorge and Guild Counsel Erwin eldman will continue in their esent positions. Raymond J. and was appointed assistant to e Executive Secretary, and will nction as SDIG Representative policing and enforcing the uild's industry-wide contracts.

The Midwest Organizing Committee was granted a charter to become the Midwest Branch of DIG with headquarters in Chigo. The Midwest Branch, with 5 members working for 22 producers, predominantly in Chicago, is ooking forward to an early expansion.

* * *

ewish Audio-Visual Council lakes Awards in New York

CBS TV, the New York Board Rabbis and the Department of ducation and Culture, Jewish gency for Israel received citaons for outstanding programs of ewish interest in the Ninth Anual Awards presentation of the ational Council on Jewish Audiisual Materials in New York, lay 12.

The Council, sponsored by the merican Association for Jewish ducation, is interested in the delopment of audio-visual materials to further Jewish educational nd cultural pursuits.

The prize-winning television rogram was a 28-minute kinecope, *The Warsaw Ghetto*, produced by CBS in cooperation with he New York Board of Rabbis. t depicts resistance of the Warsaw ews to the Nazis during their occupation of Poland. The citation or the best filmstrip of Jewish nterest went to the Jewish Agency or Israel. Their 48-frame color lmstrip, *Hayim Nahman Bialik—Poet Laureate of the Jewish People*, tells the life-story of Bialik and is contributions to the rebirth of nodern Israel.

* * *

Tiros Satellite Film Now Distributed Via Sterling

The behind-the-scenes film story of the launching of earth's first veather station in space, *Tiros - Weather Satellite*, is available for howing to adult groups and high chool audiences. The new RCA olor motion picture, produced by Reid H. Ray Film Industries of St. Paul, is being distributed nationally by Sterling Movies U.S.A.

The 14-minute 16mm sound film brint shows the weather satellite n its various stages of development, explains its operation, and dramatizes the role of Tiros I as an opening phase of the extensive U.S. Weather Watch program.



LASSIE, a Peabody Award winner, is produced by Robert Golden for The Jack Wrather Organization; Sherman A. Harris, Executive Producer.

Reprinted by permission of the Eastman Kodak Company

It *didn't* happen to this dog!

LASSIE, like many other top-rated filmed TV shows, is processed by **Consolidated Film Industries.** And at CFI, it soon becomes apparent that 40 years of experience and know-how make an important difference.

There is no such thing as a "cut rate" or "bargain" in laboratory film processing. The **Eastman Kodak Company** says "The answer is—give your laboratory time and money to do the job right! Then all your release prints will be on the beam 100%."

For processing perfection . . . *specify* CFI.

cfi

CONSOLIDATED FILM INDUSTRIES

959 No. Seward St., Hollywood 38, Calif.
HOllywood 9-1441

521 West 57th St., New York 19, N. Y.
Circle 6-0210

You Can't Teach a Man Anything...

Unless he *wants* to learn. That's why the filmed, printed and recorded training material we develop and produce is designed not only to give food for thought but to stimulate the appetite to absorb it.

Everything we do for our clients is devoted to helping their people grow as individuals . . . through providing *motivation*, *information*, and *personalization* to the particular need or problem.



HENRY STRAUSS & CO., INC.
31 WEST 53RD STREET · NEW YORK 19, N. Y.
PLAZA 7-0651

BUSINESS SCREEN

Scholastic Honors Sponsored Films

Cites Eleven Films as "Outstanding" for Contribution to Education

ELEVEN SPONSORED MOTION PICTURES were named as "Outstanding" for their contribution to education at the 11th Annual National Film & Filmstrip Awards, sponsored by the Editors of SCHOLASTIC TEACHER Magazine.

Award ceremonies, attended by sponsors, producers and distributors of the winning films at the Gotham Hotel in New York city on April 28th, also included the citation of three other sponsored motion pictures as "Meritorious" in this year's awards.

Editor-in-Chief Kenneth M. Gould and Vera Falconer, SCHOLASTIC's Film and Filmstrip editor, made the presentations. Dr. Charles M. Siepmann, Chairman of the Department of Communications, School of Education at New York University, was the guest speaker. His talk was a brilliant exploration of the topic "Motion Pictures in the Schools of the Future."

"The Ages of Time"
Sponsor: Hamilton Watch Company
Producer: MPO Productions, Inc.
Distributor: Association Films, Inc.

"The Alphabet Conspiracy"
Sponsor & Distributor: The Bell System
Producer: Warner Brothers

"Combustion"
Sponsor: Manufacturing Chemists Assn.
Producer: John Sutherland Productions, Inc.
Distributor: Classroom Film Distributors

"Exploring the Edge of Space"
Producer & Distributor: Educational Testing Service, Inc.

"Gateways to the Mind"
Sponsor & Distributor: The Bell System
Producer: Warner Brothers

"Glacier National Park in Montana"
Sponsor: Great Northern Railroad Company
Producer: Empire Photosound, Inc.
Distributor: Modern Talking Pictures

"Mr. Finley's Feelings"
Sponsor: Metropolitan Life Insurance Co.
Producer: Cullen Assoc. & Larkin Studio
Distributor: Modern Talking Pictures

"Nautilus Arctic Passage"
Produced and distributed by Autonetics Div. North American Aviation, Inc.

"The Return"
Sponsor: American Physical Therapy Assn.
Producer: MPO Productions, Inc.

"Teaching Johnny to Swim"
Sponsors: American Red Cross and The Metropolitan Life Insurance Company
Produced and distributed by The Institute of Visual Communication, Inc.

"Your Voice and the Telephone"
Sponsor & Distributor: The Bell System
Producer: Audio Productions, Inc.

Meritorious Sponsored Motion Pictures

☆ Cited as "Meritorious": *A New World of Chemistry* (Reichhold Chemicals) produced by U.S. Productions; *Safe Bicycling* (Raleigh) produced by Crawley Films; and *Tomorrow's Teens* (Weyerhauser) produced by Wilding, Inc.

President Frank Speidell, *of Audio Productions, Inc. receives award from Vera Falconer for "Your Voice and the Telephone."*



Bill Stern, *American Telephone & Telegraph Co., receives citations for Bell System films named as "Outstanding" by Scholastic.*



THE CONSENSUS WINNERS: FILMS HONORED AT TWO OR MORE EVENTS

☆ These 11 motion pictures merit special mention as the "most-honored" at various 1960 Awards & Selections events. Each of these films has received *two or more* citations from among the following: American Film Assembly, Columbus Film Festival, NVPA Awards, Scholastic Magazine, National Committee on Films for Safety and the Committee on International Non-Theatrical Events:

"THE AGES OF TIME"
Sponsor: Hamilton Watch Company
Producer: MPO Productions

"THE FIRST PRIZE STORY"
Sponsor: Tobin Packing Company
Producer: Carson Davidson Productions

"FROM GENERATION TO GENERATION"
Sponsor: Maternity Center Association
Producer: Edward F. Cullen

"HOSPITAL SEPSIS"
Sponsor: Johnson & Johnson
(for the American Medical Association)
Producer: Churchill-Wexler Productions

"INTEGRITY PLUS"
Sponsor: Atomic Energy Commission, U. S. Navy and Westinghouse Mfg. Corp.
Producer: Raphael G. Wolff Studios

"MORE THAN WORDS"
Producer: Henry Strauss & Company

"THE RETURN"
Sponsor: Amer. Physical Therapy Assn.
Producer: MPO Productions

"RHAPSODY OF STEEL"
Sponsor: United States Steel Corp.
Producer: John Sutherland Productions

"SECOND CHANCE"
Sponsor: American Heart Association
Producer. George C. Stoney Associates

"THAT THEY MAY LIVE"
Producer: Pyramid Film Producers, Ltd.

"WINGS TO ITALY"
Sponsor: Pan-American World Airways
Producer: Coleman Productions

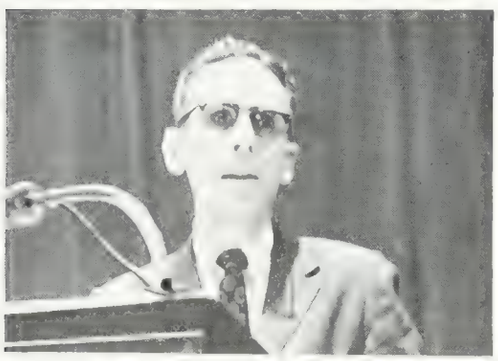
AT THE DAY OF VISUAL PRESENTATION



DuKane's Audio-Visual chief, *Al Hunecke, acknowledges the first award to his company's "Selling Tool"—"Adventures in Slidefilm."*



Janet R. Wilkins, *producer of audio-visual programs for the National Association of Manufacturers was an NVPA Awards juror.*



Charles E. Beyhmer, *v. p. in charge of production, H. D. Rose & Company, received two slidefilm awards for his company's efforts.*



Herbert Kerkow, *head of the N. Y. film company, was the winner of a first award for a motion picture in the "Selling Tools" group titled "How to Present an Idea or a Product Effectively on Film."*

The National Visual Presentation Awards

NEW YORK GROUP SPONSORS WORKSHOP PROGRAM, CITES FILMS & GRAPH'S

THE NATIONAL VISUAL PRESENTATION Association held its 7th Annual Day of Visual Presentation at New York's Hotel Roosevelt on May 9th, extending the event through May 10th for a two-day showing of motion pictures, filmstrips (sound slidefilms) and 10 workshop sessions.

14 motion pictures received first and second-place awards in the seven categories reviewed by a jury of business, education and film production people; 13 "outstanding" examples of graphic presentation also shared 1st and 2nd place citations.

While the 10 workshop sessions were sparsely attended (we counted an average of 35 persons in attendance at most), they did present some knowledgeable leaders in fields of technical film making, visual equipment and presentation methods.

A joint luncheon of the Sales Executives Club of New York (at which Arthur "Red" Motley, president of the U. S. Chamber of Commerce was the featured speaker) and the NVPA was a feature of the second "Day of Visual Presentation." Horace W. McKenna, Union Carbide Corp., is president of the Association; Dr. Harold Joseph Highland, NVPA Executive Secretary, was in charge of the annual program. Here are the winners:

EDUCATIONAL MOTION PICTURES

1st: *The Ages of Time.* Sponsor: Hamilton Watch Company. Producer: MPO Productions, Inc.

2nd: *Chlorine: a Representative Halogen.* Sponsor: Manufacturing Chemists Assn. Producer: John Sutherland Productions, Inc.

EDUCATIONAL FILMSTRIPS

1st: *Signs of Incipient Psychiatric Illness Examination & Test of Thyroid Gland.* Sponsor: A-V Postgraduate Course in Medicine. Prod: Encyclopaedia Britannica Films.

2nd: *General Biology.* Producer: R. J. Brady.

EMPLOYEE RELATIONS MOTION PICTURES

1st: *More Than Words.* Producer: Henry Strauss & Co., Inc.

2nd: *Dollars and Sense.* Sponsor: Chase Manhattan Bank. Producer: John Sutherland Productions, Inc.

EMPLOYEE RELATIONS FILMSTRIPS

1st: *Wasteful Wally; Showdown at Pretty Pass.* Sponsor: W. T. Grant Company. Producer: Seymour Zweibel Productions, Inc.

2nd: *Steps to Security.* Sponsor: American Nurses Association. Producer: William Gottlieb Company.

EMPLOYEE TRAINING MOTION PICTURES

1st: *Integrity Plus.* Sponsor: Westinghouse Mfg. Corp. for A.E.C. and U.S. Navy. Producer: Raphael G. Wolff Studios, Inc.

2nd: *Hey, You.* Sponsor: U.S. Army. Producer: Florez, Incorporated.

EMPLOYEE TRAINING FILMSTRIPS

1st: *The Paying Guest.* Sponsor: Esso Standard. Producer: Bransby Films via S[illegible] Communication, Inc., New York

POINT OF SALE MOTION PICTURES

1st: *Your Silent Guardian.* Sponsor: E. I. du Pont de Nemours & Co. Producer: The J[illegible] Handy Organization, Inc.

2nd: *Winchester-Model 59.* Sponsor: Winchester Div. of Olin-Mathieson. Producer: Sound Masters, Inc.

PUBLIC RELATIONS MOTION PICTURE

1st: *Bay at the Moon.* Sponsor: Remington Arms & Peters Cartridge. Producer: MPO Productions, Inc.

2nd: *Rhapsody of Steel.* Sponsor, U.S. Steel Corporation. Producer: John Sutherland Productions, Inc.

PUBLIC RELATIONS FILMSTRIPS

1st: *Some Place Like Home.* Sponsor: National Federation of Temple Sisterhoods. Producer: William P. Gottlieb Company.

2nd: *The Human Relations Aspect of Voice Analysis.* Sponsor: General Electric Co.

SALES TRAINING MOTION PICTURES

1st: *Once Upon a Smile.* Sponsor: Jantzen, Inc. Producer: Elektra Studios, Inc.

2nd: *Gifts.* Sponsor: Calvert Distillers, Inc. Producer: Institute of Visual Communication, Inc.

SALES TRAINING FILMSTRIPS

1st: *The State of Capezio.* Sponsor: Capezio. Producer: Elektra Studios, Inc.

2nd: *Freddy Falstaff.* Sponsor: Falstaff Brewing Company. Producer: Harry Pritchett Associates, Inc.

SELLING TOOLS: MOTION PICTURES

1st: *How to Present an Idea or a Product Effectively on Film.* Producer: Herbert Kerkow, Inc.

2nd: *The House That Life Built.* Sponsor: LIFE Magazine.

SELLING TOOLS: FILMSTRIPS

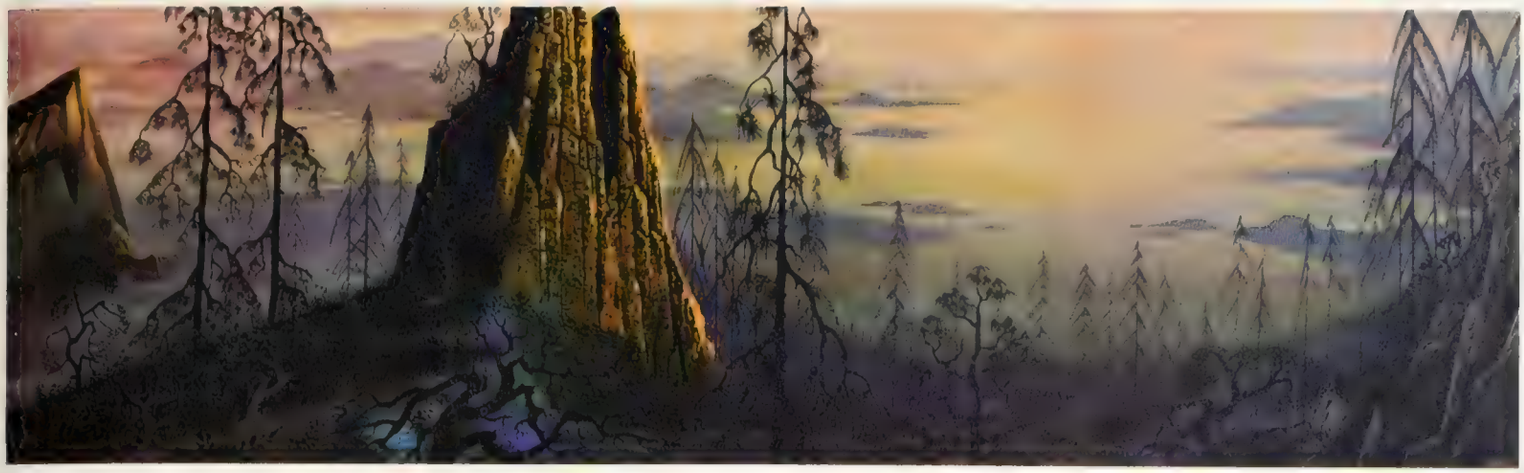
1st: *Adventures in Slidefilm.* Sponsor.: The DuKane Corporation. Producer: H. D. Rose Company.

2nd: *A World of Difference.* Sponsor: Clue, Peabody & Company, Inc. Producer: H. D. Rose Company.

GRAPHIC PRESENTATION AWARDS

☆ Graphics Awards went to Standard Vacuum; du Pont's Petroleum Chemicals Division (LIFE Magazine; Lawrence Leather; New Hermes and Machine Co.; IBM (Harry Pritchett); Henry Kurt Stoessel Studio; Schering; Consolidated Lithograph and Austin & Austin.

THE PICTURE STORY OF THE TREASURE FROM OUTER SPACE



RHAPSODY OF STEEL

METEORIC IRON from outer space brought man, the hunter, the sharpest, hardest weapon he had ever known. Centuries later this precious "metal from heaven" is returning to outer space as exploring rockets soar from earth . . . and the history of the world has been written as centuries spanned the Iron Age, merging into the Steel Age. These brief lines tell the story of the United States Steel Corporation's award-winning Technicolor film, *Rhapsody of Steel.*

Written and produced by John Sutherland, with original music by Dmitri Tiomkin recorded by the Pittsburgh Symphony Orchestra, this 23-minute animated motion picture features the art direction of Eyvind Earle and was narrated by Gary Merrill. Millions of Americans are now seeing it in theatres throughout the land, through the distribution facilities of The Jam Handy Organization. Few sponsored films in recent decades have brought so many distinguished talents to the screen.

Rhapsody has already won highest honors at the American Film Assembly and Columbus Film Festival; was selected for showing at the Edinburgh and Venice Film Festivals.

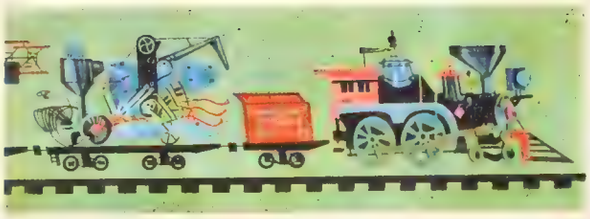
One of the Year's Most Honored Films Depicts Steel's Contributions to Mankind . . . Produced in Technicolor by John Sutherland Productions for the United States Steel Corporation.



"Then, on a day lost in antiquity, primitive man discovered fragments of the meteor . . . black stuff . . . different from all the other rocks of the valley . . ."

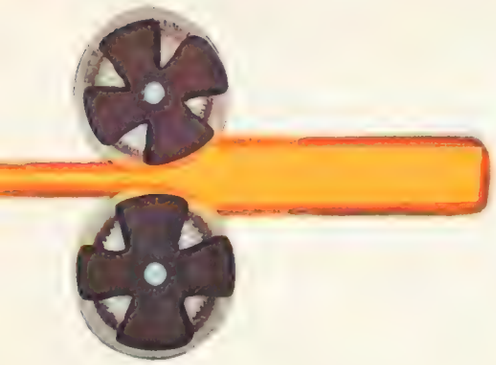




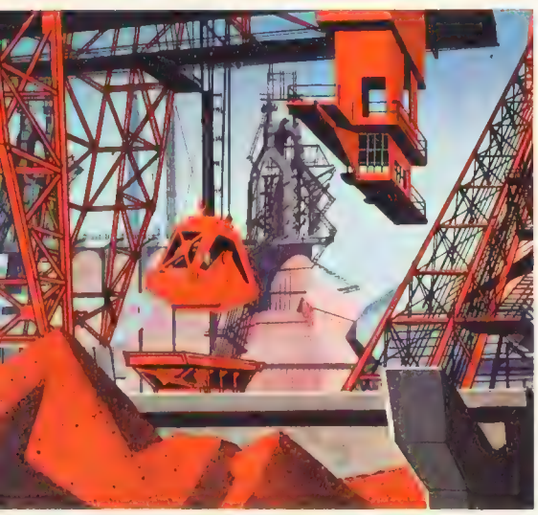


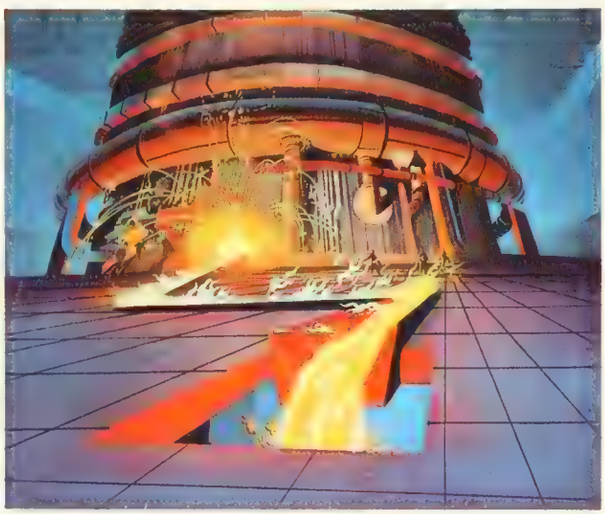


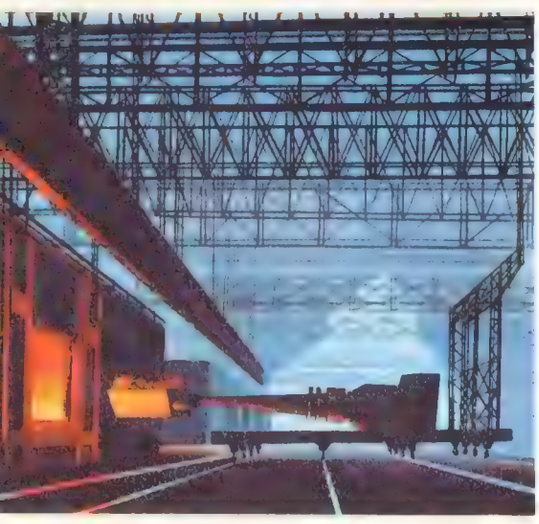
THE BIRTH OF THE STEEL AGE



"The accumulation of knowledge is a long, slow process. It was not until the middle of the Nineteenth Century that steel was produced in large quantities in a few hours' time. The 'Steel Age' was born! The first steel rails were rolled from a Bessemer ingot in America in 1865. Soon railroads were carrying steel tools, farm machinery and barbed wire to transform the wilderness into fertile pastures and fields of grain."









TODAY, as *Rhapsody of Steel* enters t
Steel Age, vast mills throughout t
nation convert mountains of iron c
and raw materials into millions of to
of iron. Giant blast furnaces, drama
cally portrayed in brilliant animatic
can produce 3,000,000 pounds
molten iron every 24 hours. Iron
make *steel!*

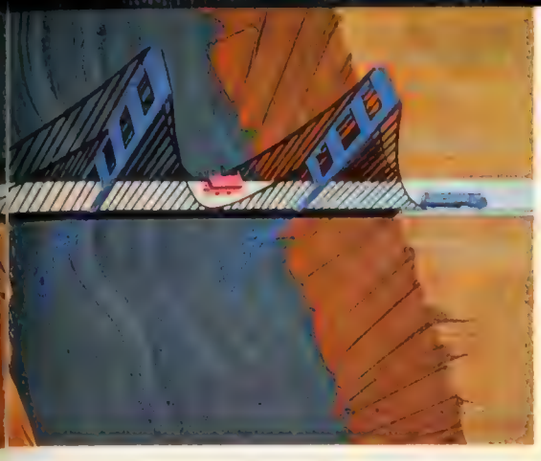
The molten iron is shown in viv
color as it is transported to the op
hearth furnace. Limestone, iron o
and steel scrap are charged into t
furnace where they cook until the mi
ture is ready for the molten iron fro
the blast furnace.

The fiery fury of the chemical r
actions converts the iron to steel. Th
molten metal is taken in ladles by ove
head cranes and is poured into mold
The liquid steel cools enough to b
come solid, leaving the red-hot "ingot

Ingots are kept in underground fu
naces, called Soaking Pits, until the
are ready for rolling. The ingot the
moves toward giant rollers that requi
16,000 horsepower of electrical energ
to flatten and squeeze the red hot ste
into new shapes . . .

Carbon steel . . . alloy steel . .
stainless steel . . . a thousand kinds
steel. Each year over 100,000,000 tor
of the most versatile metal known t
man are rolled and formed into coun
less shapes to make possible our stee
made civilization.

The metal from the stars, worked b
the ancients, now works for man i
miraculous new ways and shapes . .





STEEL IN THE WORLD OF TODAY

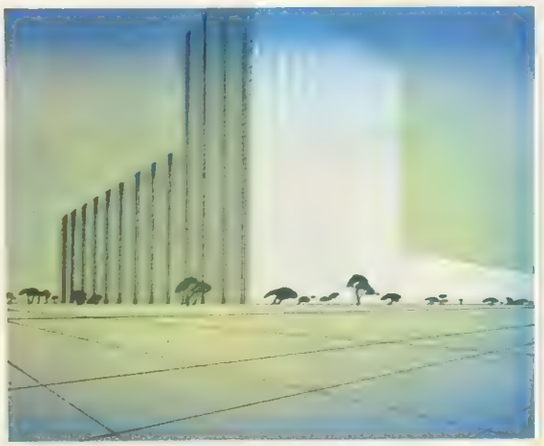
The precious metal, once laboriously made only a few pounds at a time, now is produced in such abundance that each of us is surrounded from morning until night with countless things made of steel.

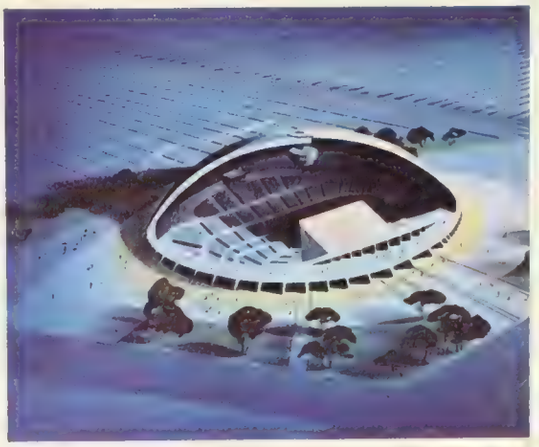


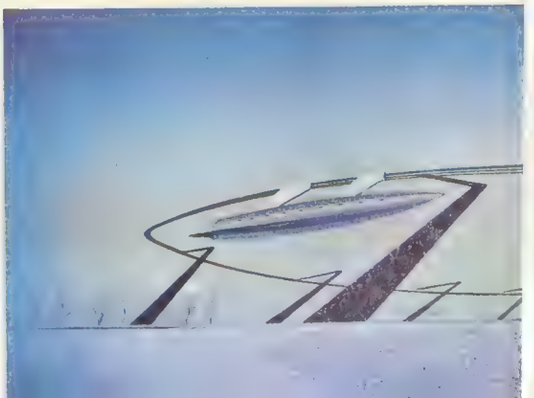
While all of us live in a vast familiar world of steel today... on drawing boards throughout the nation, designers and engineers are creating an even greater future age of steel.

". . . call it what you will, 'Rhapsody of Steel' is a small masterpiece, the best thing of its kind since 'Fantasia'."

—Deems Taylor







STEEL IN THE WORLD OF TOMORROW

THE CLOSING SCENES of *Rhapsody of Steel* delve into the world of tomorrow. The sound track: "Steel will help to make possible the vehicle which first takes man out of his home planet, and this will be one of the most significant occurrences in man's long tenure on earth.

"The first astronauts may be so keenly trained that they will concentrate only on operational procedures . . . but more likely, they will be awed by the thought that they are the first earthlings in all the annals of time who will be able to see their own world as only a tiny speck against the larger backdrop of the universe.

"In a sense, this moment is part of a gigantic cycle in time. Thousands of years ago man had only his inquiring mind and the hinge of his hand to shape the metal from heaven. Now he has brought himself to the place where the same kind of metal, exquisitely refined, can carry him to outer space where meteorites are born. This is an age when at last all things seem possible."

We salute *Rhapsody of Steel*, exemplifying the new era in films.

"The progress of man . . . is the progress of STEEL"



Selected to Represent America—

Pick 38 Motion Pictures for International Events

THIRTY-EIGHT MOTION PICTURES, representative of American life—the professions, culture and industry of this country—have been selected by the Committee on International Non-Theatrical Events (CINE) for presentation at 1960 Festivals at Edinburgh, Scotland; Venice, Italy and at Vancouver, British Columbia.

Anna Hyer, Division of Audio-Visual Services in the National Education Association, co-ordinates the work of this voluntary group, which includes leaders in the film industry and among U.S. organizations active in the film medium.

Films from Industry, Health Groups

22 of the CINE selections for 1960 were sponsored by industry, health and medical organizations. Prominent among those named to represent the U. S. abroad were such titles as *The Ages of Time*, sponsored by the Hamilton Watch Company and produced by MPO Productions; *Rhapsody of Steel*, sponsored by U. S. Steel and produced by John Sutherland Productions; *Second Chance*, sponsored by the American Heart Association and produced by George C. Stoney Associates; and *Stop Driving Us Crazy*, sponsored by the Methodist Board of Temperance and produced by Creative Arts Studio, Inc.

An American Museum, sponsored by the City Art Museum of St. Louis and produced by Charles Guggenheim and *The Whale That Became a Star*, sponsored by Marineland of the Pacific and produced by Ozzie Glover Productions were other sponsored pictures among the six sent to both Edinburgh and Venice Festivals.

Two sponsored productions went to both Venice and Vancouver. The Bristol-Myers' sponsored film, *The Day That Susie Lost Her Smile*, produced by Wylde Studios and *From Generation to Generation*, sponsored by the Maternity Center Association and produced by Edward F. Cullen were these choices.

These Pictures Are Going to Venice

Sent only to Venice were two other industrial-business sponsored pictures. *Biax*, sponsored by the Aeronutronic Division of the Ford Motor Company and produced by J. J. Bernsen was sent to Italy with *The First Prize Story*, produced by Carson Davidson for the Tobin Packing Company.

An outstanding group of medical motion pictures (eight titles) went abroad, headed by *Hospital Sepsis*, prize-winning Johnson & Johnson-sponsored film produced by Churchill-Wexler Productons. Another American Heart Association selection, also produced by George Stoney, was *Cerebral Vascular Diseases: the Challenge of Management*. This film was in the group sent to medical group screenings at overseas festivals.



Typical of the new look *in national defense is the nuclear submarine Skipjack.*

Aimed to Improve America's Defense Work

Prize Film Shows Nuclear Workers Vital Importance of Craftsmanship

DO TECHNIQUES OF MASS PRODUCTION, the system which brought America to a position of world leadership through material progress, now actually threaten our national security?

That's the serious question raised by a hard-hitting and two-time award-winning new color motion picture, *Integrity Plus*, which those responsible for this nation's critical nuclear propulsion program are showing to every worker on these essential defense projects all over the U. S.

Sponsored by A.E.C. and the Navy

Produced for the Atomic Energy Commission and the Nuclear Propulsion Program of the United States Navy by Raphael G. Wolff Studios of Hollywood, *Integrity Plus* was coordinated by the Westinghouse Manufacturing Company, a prime contractor in the nuclear program. R. A. Roxas of Westinghouse helped guide the production project.

The 25-minute picture is being made available to other defense contractors via print sales through the producer. It is opened with a talk by Rear Admiral H. E. Rickover, USN, a pioneer in the nuclear subs, and following Admiral Rickover's message, the film details the "essence" of the production problem America faces:

"Heart" of the Production Problem

"Have modern workers used to the relatively uncritical tolerances of mass production techniques lost the pride of craftsmanship, the ability to meet the challenges of close tolerances and fine work which are vital to America's nuclear propulsion program?" asks a Navy commander whose submarine is delayed by careless workmanship.

Nuclear propulsion, as in other fields such as missiles and space vehicles, has brought tolerance problems seldom encountered. Malfunction in the tightly-compacted reactor assembly of the submarine, will soon make other components radio-active and impossible to repair or replace by ordinary methods.

Nuclear Components Must Be Clean

Surgical cleanliness of all nuclear components, kept absolutely free of waste matter, is an absolute "must." Despite this, the Navy officer shows visual evidence of damaging dust, chips, grinding wheel fragments and other debris that was found in component tubes and passages. Shoddy workmanship in welding, poor tolerances and lax attention to design details—all these build up a shocking story of waste and avoidable delays to the nation's most critical defense program.

Factual scenes of waste material are fortified by excellent technical animation sequences that take worker viewers into the heart of the nuclear power plant, showing how radio-active damage is caused by minute particles in the lines. The film makes a powerful bid for a return to the high standards of individual

(CONTINUED ON PAGE FIFTY-FIVE)

Detailing the importance *of the worker's job in nuclear sub construction is Rear Admiral H. E. Rickover, USN, who introduces film.*





This tremendous line of Burlington looms, *illuminated only by fluorescent lights, was "captured" in color by MPO crews using Ektachrome ER Film.*

Burlington Industries Presents a Picture of

THE PATTERNS OF PROGRESS

Object Lesson for American Business: How Productivity and Product Research in America's Textile Industry Have Brought Lower Prices and Higher Quali

INCREASING PRODUCTIVITY, without sacrifice of product quality or increases in consumer prices, is *the* goal of most U.S. industry and its prime weapon in the continuing fight against inflation, not to mention overseas competition.

Paradoxically, it is in the re-constructed, modernized American textile industry where *both* lower consumer prices and higher quality are being achieved. Leader of the field and often called "the world's biggest weaver" is North Carolina's Burlington Industries, headed by Chairman J. Spencer Love.

"Ours is the only major industry where prices are lower and quality higher than ten years ago. We have really done a job on inflation. We have done it by building up productivity faster than we built up wages," says Chairman Love.

The Story of a Major Industry

The "full picture" of the complex textile industry and its importance in American life is the theme of a new 25-minute color film, appropriately titled *The Patterns of Progress*, sponsored by Burlington and produced by MPO Productions. The film, employing revolutionary new high-speed color films, is currently available on free loan from Modern Talking Picture Service, via its 30 regional film libraries, nationwide.

One of the first industrial motion pictures to be made with the new high-speed 16mm color films, Eastman Ektachrome ER Film, Daylight Type and Ektachrome ER, Type B, *Pattern* shows what happens inside the mammoth machines that are working Burlington's "miracles" of productivity.

For the first time in color, MPO producer-director Ira Marvin and head cameraman Stanley Meredith have slowed down shuttles that bang away at 70 miles per hour and bobbins that rotate up to 10,000 revolutions per minute.

Burlington Plants in 89 Communities

Burlington, earning its "world's largest" honors by operating more than 100 plants in 8 different communities, presented a real challenge to the film-maker. Beginning with soft-focus abstractions as it depicts "patterns" in contemporary America which reflect these varied plant locations and operations, the film progresses to detailed scenes of the high-speed inner workings of plant machinery in operation. The "patterns" are set by scenes of open pit mines, contours of modern plowing, railroad switching yards and a composite of Burlington manufacturing operations—weaving, spinning, knitting, dyeing and finishing.

Producer-director Marvin and Bob Campbell, script writer, use an original approach to capture parallel operations in scattered places, to combine color with intricate camera work.

Then, moving along the lengthy Burlington production lines, the MPO camera crew utilized the new Ektachrome ER Film, Type B, to capture scenes that would have been impossible in the past without excessive lighting equipment and long delays for set-up time.

Colorful Look Within the Looms

Turning into the modern looms, the camera crew utilizes the new Ektachrome ER stock to attain the high spot of the picture as they show—for the first time in color—exactly what happens inside the mammoth machines. To

(CONCLUDED ON PAGE FIFTY-FIVE

Riding in specially-rigged *camera "car" trailer behind huge truck, MPO Cameraman Meredith is shooting a North Carolina scene.*



Adjusting Arriflex camera *on rig attached to Burlington Industries' truck for film scenes that show roadside action.*

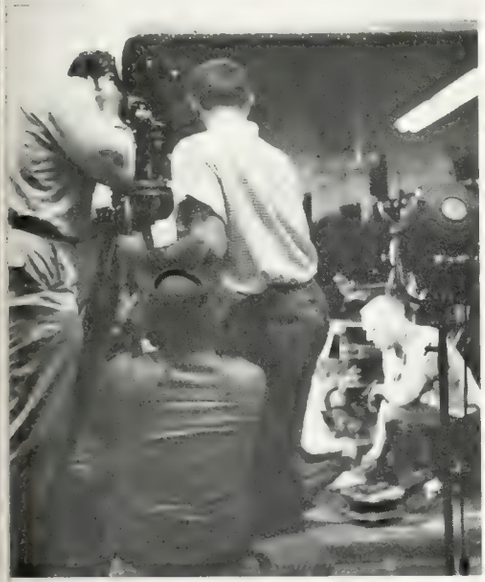


MPO camera crew *obtains night rain shot of Industries' truck "delivering the goods" helped by new, fast Eastman stock.*





cene in Burlington's *Greensboro laboratory, ith director Henry Karnos, getting pointers rom MPO's Louis Jacobs (1).*



Above: *repair of a dismantled loom in a plant cene was shot with minimum light as crew sed new, fast Ektachrome ER.*

Lighting director Karl Wandrie *sets up a scene f "slashing" process which intertwines fibers nto single durable unit.*





THE FIRST SALE!

Berenice Connor, who directs editorial promotion for the JOURNAL, shows one way the serpent in Garden of Eden might have made his "pitch" to Madam Adam, putting across "the first sale" to women . . .

The Journal Shows the Way to the Ladies

Fast-Moving Visual Show Brings Editorial Message to Media Men

THAT SNAKE IN THE GRASS who sold an apple to "Madam Adam" was the first salesman to successfully reach the "women's audience." He did it by getting his customer emotionally "involved" with his product, and by painting pretty pictures to show her all the good things in store for apple-eaters in the Garden of Eden.

It was that "Involvement" that counted the most then—and it still does, according to *A Man's Guide to Women*, a new editorial presentation of the LADIES' HOME JOURNAL which is traveling the country and reaching advertising and agency executives in over a hundred shows in 30 cities across the country.

Combines Films, Sound and Slides

The Ladies' Home Journal editorial promotion, which features films, slides and an elaborate bag of audio-visual equipment, follows somewhat in the pattern of the traveling shows of the LHJ's brother publication—the Saturday Evening Post, and the Journal's own successful show in 1958—*Womanpower*.

A Man's Guide to Women is narrated in person by Berenice E. Connor, the Journal's director of editorial promotion. Written by Stan Sobel, it demonstrates the vastly different ways men and women become involved in the subjects and situations of life. It shows how the Journal "involves" women by meeting their needs in many areas of interest. This in turn puts them in a susceptible mood to receive the magazine's advertising messages. Miss Connor's commentary is accompanied by two motion pictures, one a filmograph, and several dozen slides projected on a wide-screen.

Designed and Produced by Visualscope

Traveling the show for Miss Connor with a station-wagonfull of audiovisual equipment, props and other stage accoutrements is Les Olin, LHJ production manager. The presentation, designed and produced by Visualscope, Inc. features two Bell & Howell 16mm sound projectors modified for remote automatic operation, a specially constructed wide-screen slide projector, and control panels, flexible stage settings, screen and electrically controlled curtain—all constructed by Wilcox-Lange, Inc., Chicago. The "stage" is adaptable to many size rooms, being flexibly wide within a 16 ft. to 30 ft. range.

Personalizes a Reader's Viewpoint

One portion of the show instills in the audience the same kind of subjective feelings which the Journal imparts to its readers. With a woman's voice narrating in the background, photos of children from birth to adolescence (taken from the pages of the Journal) in b/w filmograph using a picture rhythm sequence are framed on a wide-screen slide which changes at certain critical points in the movie sequences.

The dramatic effect of this is intensified by the woman's stream of consciousness style. Representing a typical woman reader, she illustrates to the audience how deeply and personally "involved" she has become in what is unfolding on the screen.

Exemplifies Timing and Showmanship

A key to the success of the show is the fast timing, and careful rehearsal of the Connor-Olin team. Miss Connor controls the action of the film equipment, and cues Mr. Olin on other operations, by a push-button hidden in her hand. She speaks on a lavalier microphone concealed in a corsage. When—as at the Plaza Hotel in New York—a sight and sound gag such as "a typical woman attempts parallel parking 63 times a month," breaks up the house, Miss Connor can milk the laughs skillfully and still keep the show running smoothly on time.

How GOOD is a Good Guy?

New Human Relations Picture Gives Management Useful Answers

THIS NEW FILM ASKS "How Good is a Good Guy?" and answers its appropriate title question by pointing out that today's typical "good guy" in a supervisory or management role isn't much good at all, to himself, to his associates or to his company.

The latest of a widely-syndicated series of similar motion pictures produced by Roundtable Productions, *How Good is a Good Guy?* deals from strength and uses vivid picturization of "situations" as it provides useful guidance to management and supervisory development groups on this important subject of effective leadership.

His Failings Can Become Successes

The 21-minute sound film sets up three visualized problems in which the "good guy" fails to live up to his leader's role; it then depicts how these failings can be turned into successes by understanding and fortitude.

The need for "acceptance" and approval that leads the supervisor or manager to becoming pre-occupied with the "feelings" of the men under him can turn him into an ineffectual "good guy." All his knowledge and experience go by the boards and departmental efficiency, morale and production suffer from his unrecognized "insecurity."

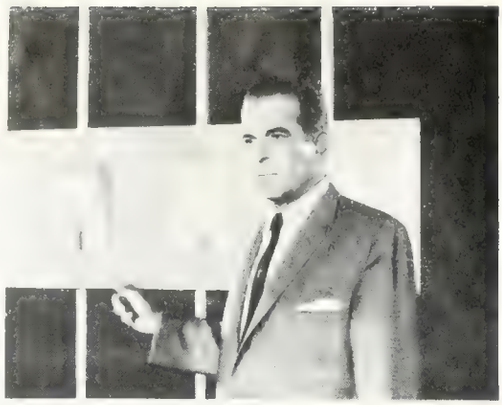
Hidden Factors in Personal Relations

How Good is a Good Guy? explores the hidden factors as it pictures a typical appraisal interview. Here, the new supervisor fails to tell a subordinate where he stands, what his shortcomings are, leaving doubt and confusion.

A department manager is "afraid" to offer needed criticism of a "problem" worker; a young supervisor is so worried about the men's



A good plan *for departmental reorganization is sacrificed because this supervisor doesn't want to hurt his men's feelings.*



As the film's narrator points out, *being a "good guy" is costly to the leader himself, to his men, and to his management.*

"feelings" toward him that he allows an important change in work methods to be pushed aside.

In each of these situations, the film analyzes the reasons behind the failures and a re-enactment of each is used to show the right way to handle the p:ob'em.

Pre-Tested in Industry and Schools

The film was written and produced by Leon S. Gold of Roundtable Productions and directed with a fine professional touch by Jack Denove. It was pre-tested among industrial and educational organizations on the West Coast. Technical consultant was Albert E. Ross, Ph.D. and the training consultant was A. Bruce Rozet.

The picture is designed for a wide variety of training and management uses: appraisals, interviewing, supervisory relations, dealing with the problem worker and overcoming resistance to change.

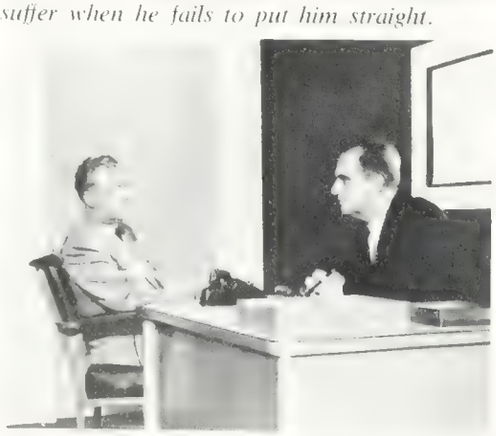
How to Obtain This Picture

Prints are available in color at $240, in black & white at $140 from the producer, Roundtable Productions, 8737 Wilshire Blvd., Beverly Hills, California.

A Film Guide for Management

☆ Films of special interest to management groups are listed in a brief guide available from BUSINESS SCREEN, 7064 Sheridan Rd., Chicago 26. Enclose 25¢.

This department manager *(right) knows this man's work has slipped; it will continue to suffer when he fails to put him straight.*



CONTACT LENS STOR

SPONSOR: Obrig Laboratories, Sarasota, Fl

TITLE: *Technique of Fitting Concentra Corn Type Lenses,* 26½ min., color, produced y Morgan-Swain, Inc.—Florida Film Studi

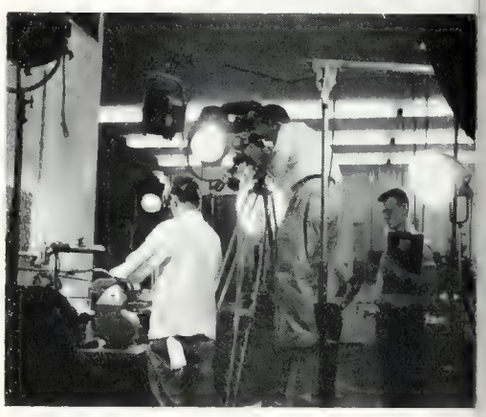
☆ Obrig Laboratories has scored another thusiastic reception of its outstanding film n the fitting and manufacture of contact lense

When the 16mm film, *Technique of Fitt Concentra Corneal Type Lenses,* was f presented at a meeting of ophthalmologi opticians and optometrists in Rochester, N recently, it was well received by the professio

Being Shown in Both Hemispheres

Cited as an excellent medium for educati the public in the use of these optical aids, t film is booked solidly for months ahe throughout the nation. Last month a langua barrier was overcome as the Spanish versi of the motion picture was shown in Carac Venezuela, for the first time. Here, too, t message was received with great acclaim, a the Obrig firm is now busily booking t picture throughout South America and oth Spanish-speaking countries.

Philip L. Salvatori, head of Obrig Labor tories, decided on the Spanish version aft seeing the tremendous response the film h in the United States. Salvatori has become leading authority on contact lenses since h firm first manufactured them 20 years ago. H



Manufacture of contact lenses *is pictured this new Obrig Laboratories' film.*

is the author of many standard works on th subject and has long taught professionals the field of eye care.

Technical Guidance by President

Salvatori served as technical director in th production of the movie. His hands appe in several sequences as close-up scenes sho the fitting of lenses. John McCarthy, a Ne York teevee-radio star, appeared as the Docto in the film and played a true-to-life role i fitting contact lenses, showing how to writ prescriptions, how to test for misfits, and ho to teach patients to put in lenses and tak them out.

A trip to the factory shows the manufactur of these lenses. The film is highlighted b close-ups of the human eye.

NUCLEAR KNOW-HOW FOR INDUSTRIAL USE

SPONSOR: The Babcock & Wilcox Company

TITLE: *Critical Lab*, 15 min., color, produced by Audio Productions, Inc.

☆ One of the first non-governmental organizations to go into atomic energy testing and construction work is the Babcock & Wilcox Company, long a leading manufacturer of steam boilers, mechanical stokers, refractories and other heavy industrial products. To "merchandise" this atomic know-how and skill gained as an early pioneer in the field, Babcock & Wilcox is using this new film which is aimed principally at the few men of industry in key positions to make pertinent decisions in nuclear construction projects.

Babcock & Wilcox's *Critical Lab* is designed to prove out nuclear theories on a small scale with "live" atomic experimentation. Its results are the output of many minds and many special devices developed by Babcock & Wilcox's scientists for the study of nuclear energy.

Shown on the screen are examples of critical testing performed on the reactors for the Nuclear Ship Savannah and for the Indian Point atomic power plant of the Consolidated Edison Company.

Critical Lab, telling its story in a straightforward way, also makes effective use of some of the symbols well-known to those engaged in nuclear work. This has appeal to the specific audience for whom the film was designed and, to whom, terms such as "going critical," "hot" and "scram" have a meaning all their own.

To the layman, nevertheless, the film offers an intriguing glimpse of a strange new world, vitally important to all of us.



Supervisor *(1) looks on as a foreman berates irate maintenance employee (r). It's all because of a misunderstanding of the job.*



This secretary *is capable of a superior performance, but she's officious at times. An explanation clears way to merited raise.*

How Evaluation Can Help Reduce Turnover

Air Force Finds That "Performance Evaluation" Plays Important Role

THE AIR FORCE, aside from its prime military function, runs a big business, hires thousands of civilians to do hundreds of jobs as diversified as those of any large industry. Industrial relations techniques for working with its civilian staff, the Air Force believes, should be as modern as the latest aircraft or missile maintenance methods.

Having given the subject much analysis, Air Force personnel officials figure that the service's problems of heavy employee turnover may be somewhat alleviated by turning more attention to individual evaluation of performance. One useful tool now being widely shown in this program is a motion picture, *Performance Evaluation*, b/w recently completed for the Air Force by Dynamic Films, Inc.

The film is a careful documentation of a recognizable situation that might be encountered on any air base. Trouble arises when a new employee finds himself misunderstood and resentful at being told to do things he didn't think he was required to do. Upshot—he socks the foreman and the supervisor has to let him go.

But as he signs the pink slip, the supervisor recognizes that this man could have been a valuable employee—if someone had carefully explained to him what the job was to be and how it was to be performed.

None of the people in *Performance Evaluation* is a good guy or a bad guy per se. Each seeks to do his job better, and as the film progresses, each does find a little more understanding of his job.

Performance Evaluation was produced and directed by Nathan Zucker of Dynamic Films, Inc. For the Air Force, Bruno Engler was the writer, under Lewis F. Baer, Chief of Scenario Branch. Lt. Comer C. Baxter was Project Officer. Franklin Kelso was Technical Advisor. The film was supervised by Major Peter Boyko, Chief, Photographic Center, Orlando Air Force Base.

An unrestricted government film, *Performance Evaluation* should have wide application in industry and may become available for sale.



Above: *Susan Frank and Mueller Climatrol's personnel manager, William Malloy "thread up" to show Worthington's "report" film.*

Worthington's Good Idea

Takes Annual Meeting to Plants on Film

MOTION PICTURES of company plans, progress, new facilities and other useful background data have long proven their value at shareholder meetings. A tradition among such companies as General Mills and at Monsanto Chemical, where the company's *1959 Newreel* was shown at the recent annual meeting in St. Louis, films have been helpful in keeping the company's owners informed.

A new idea worthy of special note was the *filming of the entire annual meeting* of the Worthington Associated companies, which includes the Mueller Climatrol Division. Motion pictures, stills and sound recordings were made during the New Jersey sessions on April 21. These are now being distributed for showings to company employees at Mueller Climatrol and 42 other Worthington offices and plants in the United States and abroad.

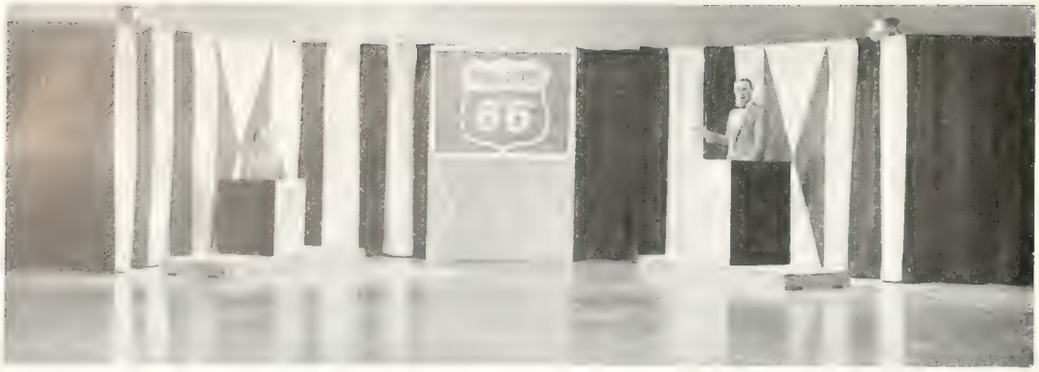
"The distinctive Worthington pattern of world-wide meetings stems from its management conviction that employees, as well as stockholders, should be completely acquainted with all significant details concerned with the company operation," said Hobart C. Ramsey, Worthington's Chairman of the Board.

Employees saw and heard Walther H. Feldmann, President of Worthington, report on Corporation modernization programs to keep pace with the '60's; Chairman Ramsey told of the increasing overseas business involving interchangeable parts carried on by several Worthington Associated plants.

The first annual world-wide meeting was "broadcast" over regular telephone wires. This, the second meeting, offered the additional advantages of sight and sound.

The Case of the Two Firestones

☆ The illustration caption on page 29 of the recent Issue Two of BUSINESS SCREEN, identifying the picture as that of Harvey S. Firestone, Jr., was in error. The illustration actually showed Raymond C. Firestone, president of Firestone Tire & Rubber Company.



Here's the scene Phillips' dealers saw as meetings were held in 18 different sales divisions.

Phillips "Localizes" 1960 Sales Meetings

Company's 20,000 Dealers, Jobbers Learn "The Secret to the Sixties"

How do You Plan a sales meeting for 20,000 dealers and jobbers that will carry the impact of a company-wide meeting, yet have the intimacy and timeliness of a "back yard" division presentation? With the challenge of a new decade ahead, the Phillips Petroleum Company wanted a revolutionary new type of program.

After last year's closed-circuit television meeting, "The Best Year of Our Lives," E. H. Lyon, Phillips' Vice-President of Sales, reasoned that there should be a way to combine live and film action, giving professional impact without losing the local touch.

Centron Finds the Company's Answer

Centron Corporation, Inc., Lawrence, Kan. business communication firm, was engaged and asked to pursue this goal. After many meetings of its research teams and writers with Phillips officials to insure accuracy of technical material, Centron found the answer to Phillips' search.

"The Secret to the Sixties," a two hour and thirty-minute combination of motion picture, film strip, and live presentation, provided the advantages of a completely localized division meeting with those of one handled exclusively on the national level.

Having the 1960 meeting produced by an outside firm that specializes in this type of presentation resulted in a production that was *professional* in appearance. The meeting featured big name TV and recording stars and was entertaining as well as informative.

Highlights of the Meeting Program

Close cooperation with the Phillips Sales Meeting committee, headed by Lyle Fought, Director of Sales Promotion and Sales Development, made it possible to include technical information about new products, new advertising and promotion, new approaches to customers, talks by company officials, information on the new look for stations and employees, and up-to-date market information.

Committee members were: George Glatfelder, Western Divisions Senior Assistant Sales Manager; Frank DeVoe, LP-Gas Sales Manager, and Paul Warner, Sales Promotion Manager.

Show Is Made Up of Eighteen Sets

The properties of "The Secret to the Sixties," including sets, films, scripts, etc., were made in sets of 18 and were presented by the division managers and their assistants in meetings throughout each of Phillips' 18 sales divisions.

Thus it was possible for the professional, entertaining information to come from the division manager, well known to the dealers and jobbers, so that it was received as something pertinent to each particular audience.

"The Secret to the Sixties," as a production, featured the local division manager and his assistants telling about the Six Keys that would unlock the mysteries of the '60's.

These "Six Keys" were: New Approaches; New Customers; New Products; New Advertising and Promotion; New Look, and, most important of all, it was revealed to the audience that the dealers and jobbers themselves are the "Sixth Key."



Left: *Anita Bryant sang "Mystery Lady" at the 1960 sales meeting to point up Super Mystery Driver Contest.*

Films and Filmstrips in the Show

Films and filmstrips illuminating the meeting program included:

1. Station driveway skits, featuring Rowan and Martin, television comedians, as station attendants who show how, and how not, to handle customers.
2. Charlotte Montgomery, Automotive Editor of Good Housekeeping, who gives some very interesting facts on women customers.
3. Anita Bryant, popular television and recording star, singing original music (written at Centron and recorded by a Hollywood orchestra) that illustrates such points as "New Look," "The Mystery Lady," "The Six Keys to the Sixties," and "The Secret to the Sixties."
4. A chorus and dancers combining entertainment and a message to focus attention on important points.
5. Talks by company officials on various educational and motivational subjects.
6. Several technical and promotional films on the new products Phillips is introducing.
7. Examples of Phillips advertising and promotion for 1960-61.

Rear Projection Was An Advantage

Several technical phases in the Phillips' production are worthy of mention. Use of rear projection motion picture and slide equipment made possible the following advantages: distracting projection noises are eliminated; meetings can be presented in a semi-lighted room; projection equipment and operators are out of sight of the audience.

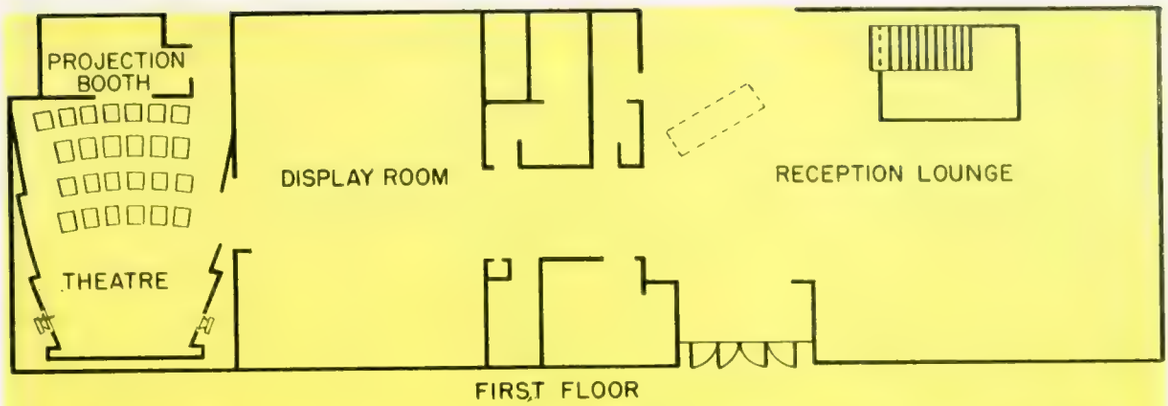
These factors add to the believability and ease of co-ordinating the action between the screen and live portions, and give the presentation a more professional air.

The unique construction of the sets, designed

(CONCLUDED ON PAGE SIXTY-NINE)

Below: *Charlotte Montgomery, automotive editor of Good Housekeeping Magazine, is featured in Phillips' picture which presented her "Seven Ways to Woo Women Customers" at sales meetings.*





THE KODAK RECEPTION CENTER

NEW BUILDING HAS MODEL FACILITIES FOR AUDIO & VISUAL PRESENTATION

VISITORS TO ROCHESTER, New York headquarters' offices of the Eastman Kodak Company are being welcomed these days in the Company's shining new two-story Reception Center building at the base of Kodak Tower. And, as you'd expect from a world leader in visual materials and equipment, the new Reception Center also provides some model facilities for audio and visual presentation and meetings.

The Center's spacious, contemporary design welcomes Kodak's guests but these new facilities are also fully functional as a display area for the Company's products and in their provision for meetings of visiting groups and committees. They are also the site of Kodak's own frequent briefing and training activities.

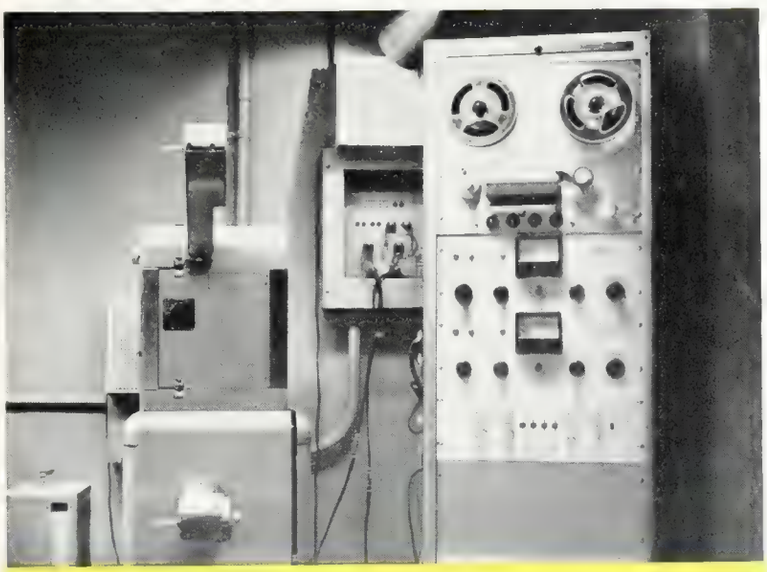
All the Tools Are at Hand

Theaters and meeting rooms provide for a wide range of both audio and visual tools and techniques. They are designed for flexibility and simplicity of use.

It is this aspect of the Reception Center which Kodak believes may serve as models for the classrooms and conference rooms of the type the Company is promoting among its customers. On this premise, the Editors of BUSINESS SCREEN take you on a "visual tour" of the Center in these pages.

Some Technical Highlights

Features of the new Center facilities include: (1) a sound center with master control of microphones, stereo tape recorders and amplifiers, (2) a special committee room equipped with a presentation center and built-in outlets for electronic flash, (3) a 25-seat theater, with many unusual facilities, (4) varied assembly rooms with movable walls and additional presentation centers, and (5) a display room with a unique combination of lighting units.



Master sound control center *in projection booth of first floor theater includes provision for feeding sound to all second floor meeting rooms and for making conference records from the facilities above.*

Model Conference Rooms

The reception center is designed to serve as a model of conference rooms, where meetings of visiting groups and committees can utilize the most modern facilities, as a display center for effective showing of company products, and as an attractive place to welcome Kodak guests.

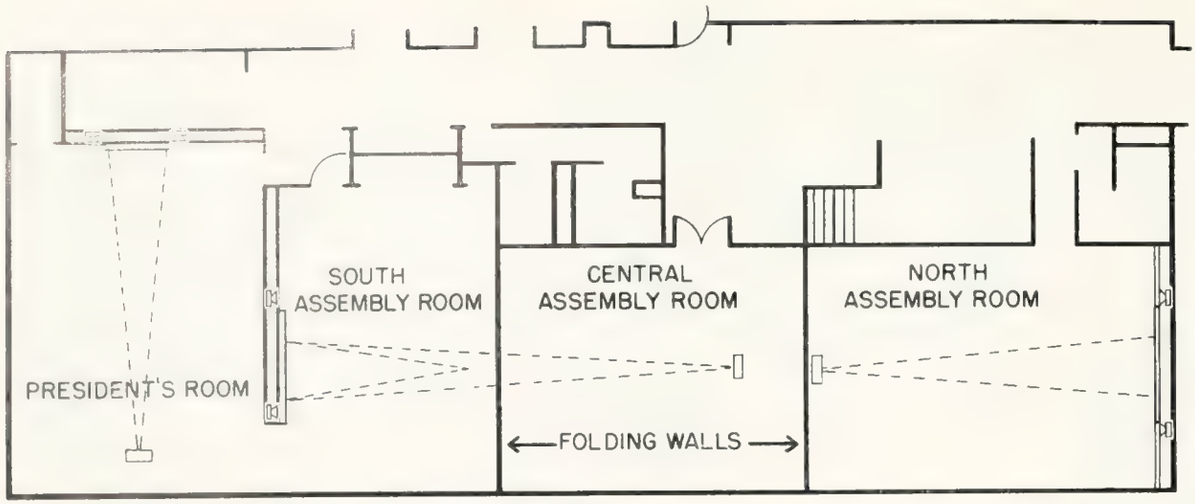
The display room on the first floor puts major emphasis on fine prints, transparencies, and outstanding achievements of photography. But it will also present (CONT'D ON FOLLOWING PAGES)



This view toward rear *of first floor theater shows projection booth and sound control center. See first floor layout at the top of this page.*



Front view of first floor theater. *Six by 13½-foot screen provides for widescreen images; side-by-side images by multiple projection.*



SECOND FLOOR

At left: *floor plan of the entire second floor area at the Reception Center. Views of the President's Room, "typical" North Assembly Room are on facing page.*

KODAK'S NEW RECEPTION CENTER:

A BUSINESS SCREEN
PICTORIAL PRESENTATION

what is new and different in Kodak's products and services. Attendants are available to discuss visitors' interests.

The first floor theater is 22 feet wide and 27 feet long; its 25 seats rise in four rows. Curved walls and ceilings and a slanting rear wall are expected to contribute to ideal acoustic conditions. The large projection screen, 6' x 13½', permits side-by-side projection of three standard images. It is of highly efficient lenticular fabric, selected to produce images of standard brightness, even from 8mm equipment.

Two speakers that will reproduce either monophonic or stereophonic sound, adjoin the screen. To provide maximum flexibility for photographic demonstrations, connections for hot and cold water are installed in the floor at the front of the theater. A large movable sink with integral lighting and work facilities are available for some demonstrations.

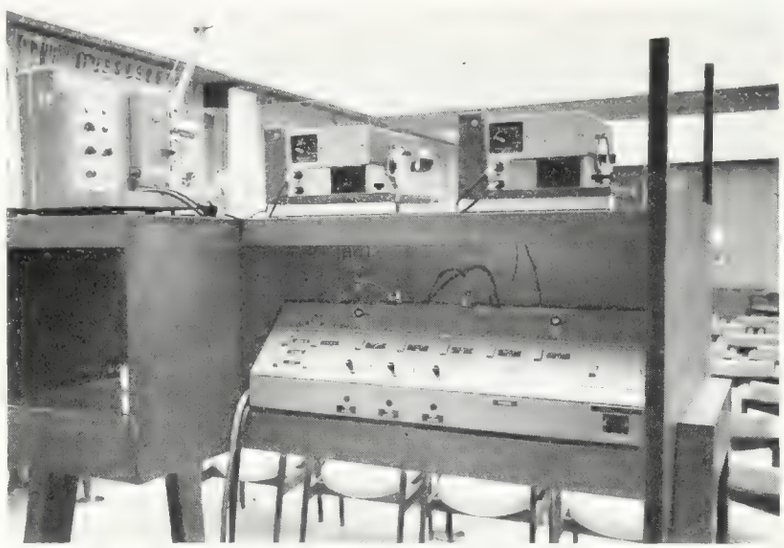
A lectern serves not only the usual purpose of supporting the speaker and his manuscript, but also as a control center from which he can adjust the lighting; turn projectors on and off; change slides, and control the volume of the sound and various special effects.

Controls in the Audience

A portable control unit, similar to the one in the lectern, can be plugged into a wall connection at the rear of the theater. With it, a person can sit in the audience area and control all the functions of the theater, as may be desired in a presentation while in conference with clients.

The master sound center contains stereo tape recorder equipment, with associated amplifiers. A master stereo-monophonic control center feeds power amplifiers that drive the speakers. Connections with the second floor make it possible to feed sound from this area to any room in the center.

When multi-lingual conferences are necessary, special sound equipment will connect each member of the audience with a translator in the projection room, similar to



This movable projector stand *accommodates motion picture projectors, slide projectors and sound equipment. Control box permits projectionist to handle room lights, other controls from vantage point.*

Folding walls make it possible to combine all three second-floor assembly rooms into single, large meeting area; note chair arrangement at rear.





Lectern close-up: *it serves as a control center for room lights; slide changes, motion picture projector operation; volume control of sound, etc. by the presenter.*

that used by the United Nations. A 27 x 36-foot committee room with a large table that accommodates 24 persons, is designated the "President's Room," a name derived from portraits of the firm's chief executives.

Full Range of Meeting Tools

The "presentation center" in the room provides built-in facilities for such materials as a chalkboard, magnetic board, flat and flip charts. Behind the chalkboard assembly is a projection screen, with a pair of recessed speakers. When not in use, the facilities are covered by two ornamental floor-to-ceiling screens; when closed, the screens provide a decorative effect.

Additional presentation sections are located on the north and south walls of the assembly room area. A 9' x 12' movable motion picture screen has been recessed in the ceiling. This can be lowered for use when two images are needed, or when a presentation calls for the simultaneous use of more than one projector.

The remainder of the reception center's second floor consists of three areas, separated by movable walls. The walls have low sound transmission, thus, the three areas (or rooms) can be used simultaneously for separate meetings without auditory interference. They can also be combined into one large room.

Facilities Are Flexible

The flexibility of the center's facilities lends itself to a wide variety of meetings, Kodak officials pointed out. They may be informal discussion groups, receptions, exhibits, formal lectures and classroom type of meetings. In addition to special furniture, power outlets in the ceilings and side walls have been installed so that the resources of the exhibits division can be used to create displays to fit the needs of the meetings.

Company officials believe the Center is a reasonable answer to most modern presentation problems—where the work of a group can be accomplished with maximum efficiency.



The President's Room, *a second floor committee room, is designated by portraits of Kodak Presidents on its walls. Ceiling light panel can be switched to provide two rows of lights directly over table.*



The North Assembly Room *on second floor with projection wall in a closed position. Light gray area of front wall consists of cork board on which temporary displays can be conveniently mounted.*



Second view of North Assembly Room *shows its combination chalk-magnetic boards in use. They are counter-weighted for ease in raising or lowering; upper edges have fixtures to hold charts, maps, etc.*

And here's the North Assembly Room in use as a theater *with a lenticular screen in action with projected images. This versatile facility contains lectern (at front) with its complete room controls.*





Above *(l to r): Bill Pratt; O. H. Coelln; speaker Dick Borden, pres.-elect Al Morrison; past presidents John Hawkinson, O. H. Peterson, R. P. Hogan*

IAVA Gathers for 14th Annual Meeting

Industrial Audio-Visual Executives Elect Morrison as President: Program Includes Latest in Techniques and Equipment for Business

SETTING THEIR PROGRAM COURSE on the basic theme of "The Challenges in Communication: the 1950's and the 1960's" members of the Industrial Audio-Visual Association covered a wide range of interesting topics at the 1960 annual meeting of this group, held at the Moraine Hotel in Highland Park, Ill. on April 25-28.

Alan W. Morrison, Socony Mobil Oil Company, N. Y., was elected president for 1960-61, succeeding John Hawkinson, Illinois Central Railroad. Vice-presidents elect are Ken Penney (Minnesota Mining & Manufacturing Co.) and William Pratt (American Telephone & Telegraph Co.).

New Officers for the Coming Year

James Craig (General Motors Corp.) was re-elected as secretary with Ralph Fairchild (LeTourneau-Westinghouse) as assistant secretary. Fred Woldt (Illinois Bell Telephone Co.), program chairman of the annual meeting, was elected treasurer for the coming year.

Guest speaker honored at the annual banquet on Wednesday evening, April 27, was Richard Carman Borden, noted sales training authority and a principal in the widely-used series of Borden & Busse sales training films. Mr. Borden presented some of the guiding principles behind his successful motion pictures. He was introduced by O. H. Coelln, publisher of BUSINESS SCREEN.

Award Plaque to Retiring President

A highlight of the evening banquet program was the presentation by O. H. Peterson, Standard Oil Company of Indiana, of the Past President's Plaque Award to retiring IAVA president John Hawkinson of the Illinois Central.

Daily meeting programs were replete with demonstrations of new audio-visual equipment, techniques and film production ideas. The application of the "teaching machine" principle in modern industrial assembly line production was described by William C. Ralke, president of the Ralke Company, Inc. and builder of the "Audio-Visual Matic" viewer and tape reproducer equipment now being used along the assembly lines at one West Coast aircraft plant.



Banquet speaker *Richard C. Borden (left) is welcomed by IAVA president Alan Morrison at association's annual dinner.*

The time-saving and other advantages o this equipment were cited by the speaker who observed first experimental uses of this equipment showed savings in moving assembly personnel from line to line with less rework reduced supervisory time, less inspection rejects and reductions in actual job instruction time. He also noted that the military is using similar equipment to train machine tool workers, for fire-control instruction and to show NATO personnel overseas the operation and maintenance of defense material.

A similar type of equipment, the "Auto-Tutor" developed by the Western Design Division of U. S. Industries was demonstrated on the program by John W. Nowak, director of public relations.

Science Appeal and History in 8mm

"Films With Science Appeal" were shown and described by Jonathan Karas, Karas & Associates of Durham, New Hampshire. Mr. Karas is a science and engineering consultant to the advertising profession who has created unique engineering and science demonstrations for films and television.

Martin Phelan, vice-president of the Eastin-Phelan Corp., Davenport, Iowa, spoke on the possibilities of 8mm motion pictures, with special emphasis on his organization's duplication

New officers of IAVA *below are (l to r): vice-president Bill Pratt; secretary James Craig; president Alan Morrison; assistant secretary Ralph Fairchild; and treasurer Fred Woldt.*



of historical films from the library of Congress Archives. The tremendous number of 8mm silent projectors among individuals in the U. S. was cited as a potential for sponsor consideration.

The afternoon program on April 27th was largely devoted to a visual presentation and demonstration by representatives of the Eastman Kodak Company. John Flory and Tom Hope, advisor and associate on Non-Theatrical Films for Kodak, reviewed "Dynamic Developments and Technical Breakthroughs in the Audio-Visual Field" and technical representatives of the company showed the new Kodak 8mm sound projector and its new automatic "Cavalcade Programmer" for visual presentation. New fast color films were discussed by a representative of Kodak's Motion Picture Film Department.

W. M. Bastable, formerly head of audio-visual activities at Swift & Company and now a regional executive for Sterling Movies U.S.A. talked on "Films as a Medium."



Fred Woldt, *chairman of the 14th annual meeting, opens the association's eventful three-day program, noting the challenges in communication through past two decades.*



John Hawkinson (*left*) *receives plaque award as Past President from O. H. Peterson, also a former president of the association and one of its founders.*

Talks on Foreign Use of Ad Films

Other outstanding meeting highlights included a talk on "Overseas Film Promotion and Distribution" by Jay Berry, National sales chief of the Alexander Film Company, and a showing of international advertising film winners.

The new General Electric Thermoplastic Recorder was described by IAVA member Ray W. Bonta of GE and vice-president elect Bill Pratt of AT&T explained the employee economic education program currently being undertaken in the Bell System.

Plans Underway for Fall Meeting

Plans for the fall meeting of IAVA, traditionally held in the East, are being made by a committee of members in that area. Princeton, N. J. is the likely site, as in recent years.

IAVA Regional Directors-elect *shown below (l to r) are: Frank Meitz, Western Region; Charles Shaw, Central Region; Harold Daffer, Northern Region; and Erik Kristen, Eastern Region.*





A Better Day's Driving

Aetna Film Helps Us "To See Ourselves"

"O wad some Pow'r the giftie gie us
To see ousels as ithers see us!" . . .

☆ Poet Roberts Burns' immortal thought is the theme of a new traffic safety film recently produced by Aetna Casualty and Surety Company and premiered at the 1960 meeting of the Greater New York Safety Council.

The 15-minute color film, *To See Ourselves*, makes dramatic use of the camera to grant Burns' wish to modern motorists, who always blame the "other fellow" for their traffic troubles.

Action revolves around Jim Morrow, a young sales executive, who cuts his home-to-office travel time too short and misses seeing an important client because "a lot of dangerous, discourteous drivers" made him late. As Morrow complains about other drivers, a magical power whisks him back to his own driveway and makes him relive his drive—but this time it was different!

During his second trip, he takes the place of the other drivers with whom he was involved and, thus, is able to see himself as the others did earlier that morning. Instead of blaming the "speeding" driver, who almost hit him as he backed out of his driveway, Morrow sees that he shot into the roadway without checking for traffic. Other incidents also make him see himself as others saw him.

The motion picture opens with a panoramic view of the hills of Scotland, dissolves to the cottage where Burns lived. The Aetna Casualty production crew searched long and hard for background for the next scene, in which an actor portraying the poet voices the words that inspired the film. The proper pastoral setting was finally found near Avon, Conn.

To See Ourselves is the latest in a series of public safety films produced by Aetna. It is being distributed on a free-loan basis for showings by safety organizations, schools, and other civic and community groups. Bookings may be obtained by writing the Information and Education Department, Aetna Casualty and Surety Company, Hartford 15, Conn.

Below: *Aetna's new traffic safety film shows "before and after" scenes as it takes a young businessman through his driving mistakes.*





CASE HISTORIES OF NEW FILMS FROM GOVERNMENT

Left: *the famed "Railsplitter" painting, shown in "The Search for Lincoln" pictures a role stressed by reporters during his first campaign for the Presidency in 1860 . . .*

Telling the World the Story of Lincoln

"In Search of Lincoln" Brings His Life and Lore to People Throughout the World in a U. S. Information Service Film

SPONSOR: United States Information Service.

TITLE: *In Search of Lincoln,* 20 min, b w, produced by Wondsel, Carlisle & Dunphy, Inc.

* * *

☆ Lincoln belongs not just to this nation but to the world. He is the one American universally revered. Beyond the familiar face on the pennies, the stamps and the courthouse statues which the world knows so well there is still the essence of the man to be found in the places he knew, places of his sadnesses and brief fulfillments. *In Search of Lincoln* sets out to find the places and to show them as they were then, in 1809 to 1865.

Path Accurately Followed

The library in Springfield is a good place to start. Here is his inkwell, gloves, books, and other things he wore or used. And his house nearby, first very plain, later prettied up as befitted a leading politician.

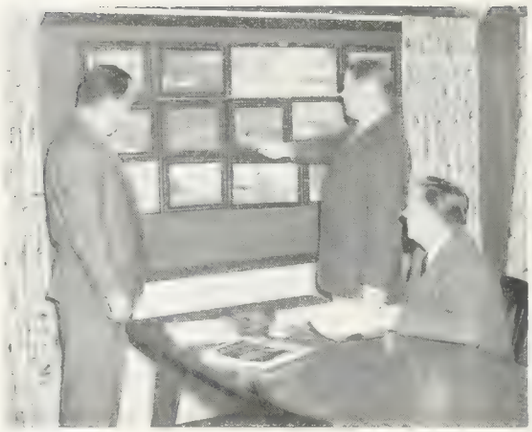
Lincoln was born in a small log cabin in Hodginville, Kentucky. The film shows the cabin, now a national shrine, and the poor, hilly land it stood on as it must have been then. The picture moves on following Lincoln's early life to Spencer County, Indiana, and to the Sangamon River in Illinois, and to New Salem where his career as a man began.

Interspersed with actual scenes of the places Lincoln lived, the film uses old prints, daguerreotypes, cartoons. It looks into actual courtrooms where Lincoln practiced law on the 8th Judicial Circuit. It shows the unfinished capitol in Washington during the war years and Ford's Theatre where it all ended.

In Search of Lincoln will be translated into 35 languages for use by the U.S.I.S. all over the world.

The site of the first Lincoln home *in Illinois was along the north bank of the Sangamon River, near Decatur, as pictured in the film.*





Checking storyboard *(l to r): Larry Moore, Project Supervisor; Martin Konigmacher, of Creative Arts; Adviser Dr. William Morgan.*

An Historic Series on the U. S. Navy

The Navy's Role in the Civil War Is Depicted as Two New Color Films Join Series Which Is Being Shown in Service

PRIDE . . . LEADERSHIP . . . tradition . . . heritage . . . *esprit-de-corps.* There is a lot to learn for the new recruit in our United States Navy. Much of it is best gleaned from a thorough knowledge of naval history. And so the U.S.N., in keeping with its record for maintaining a consistently good training film program, has sponsored a series of fascinating, colorful 16mm filmagraphs about *The History of the United States Navy.*

Two timely films in this series—depicting the role of the Navy in the Civil War—have just been completed by Creative Arts Studio, Inc. of Washington.

"We think the filmagraph approach is a superior way to make certain films economically," Navy officials say.

A filmagraph is simple animation achieved by multiple cell levels and camera animation movements. In the Civil War films, for example, rich, spectacular paintings of battle scenes between the North and the South are as real as live action when the camera is used to create pan movements, all types of trucks, cross-dissolves, wipes, etc. These effects are most emphatic, convincing—and inexpensive.

The Navy discloses, "If we don't have to have movement, we prefer good visuals which show imagination and ingenuity." The Navy history series, which covers the past from the Revolutionary War through the Spanish American War, is a fine example of this art medium.

From the producer's point of view, "The Navy gives you a free hand," says Milton Tinsley o Creative Arts.

"We worked in complete co operation with only one projec supervisor for each filmagraph."

There was a lot of work be tween the preliminary script fo part I of the History of the Civi War, for example, and the com posite print which is being viewe now in Navy classrooms and b the public.

First, Creative Arts submitte very rough black and white story boards for approval; then, a sec ond, final script and storyboards t scale. At this point there was soun recording by tape, then the plan fo animation for each frame of action with the sound read syllable by syl lable. After this, for consistency ir art style, accurate full-scale penci drawings were made of each scene

Finally, looking back to the original scale storyboards fo color, and to the comprehensive (pencil sketches) for style, the final art was prepared. Animation began when the realistic painting were finished.

There was a great deal of pains taking, time-consuming research on these 25-minute films. They have been designed for lasting value, and present a complete, authentic, colorful picture of our Navy's past.

* * *

Fisheries' Films Win Awards

☆ Active among Government agencies using the film medium is the Bureau of Fisheries. Two recent Bureau motion pictures were awarded "Chris" citations at the 8th Annual Columbus, Ohio Film Festival held on May 8th.



It's the Picture That Counts . . .

For quality production, more and more of the quality accounts are entrusted to MPO's care . . . and below is a list of companies whose motion pictures* are currently being produced by MPO:

BURLINGTON INDUSTRIES, INC.
P. F. COLLIER & SON CORPORATION
CONSOLIDATED NATURAL GAS COMPANY
E. I. DuPONT DE NEMOURS & COMPANY
FORD DIVISION, FORD MOTOR COMPANY
FORD MOTOR COMPANY
GREATER NEW YORK FUND
GULF OIL CORPORATION
JOHNSON & JOHNSON
MONSANTO CHEMICAL COMPANY
PAN AMERICAN WORLD AIRWAYS
UNITED STATES ARMY
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, MUrray Hill 8-7830

MPO

Productions, Inc.

in NEW YORK CITY
15 East 53rd Street
MUrray Hill 8-7830

•

in HOLLYWOOD
4024 Radford Avenue
POplar 9-0326

•

in DEARBORN, MICH.
921 Monroe Avenue
CRestview 8-4412



Narrator Carlton Kadell in a scene from Blue Cross film . . .

The Cost of Illness

"Decision" Tells Facts About Hospitals' Economic Problem

SPONSOR: Blue Cross Commission of the American Hospital Association.

TITLE: *Decision*, 29 minutes, b/w, produced by Fenton McHugh Productions.

☆ What about the high cost of hospitalization? Is it justified?

Decision takes a close look at the factors involved in increased hospital costs, then asks the viewer to make his own "decision" as to whether or not they are within reason.

The film is a documentary study of the complexities of a modern hospital. Because of the rapid technological advances in both skills and equipment, plus the highly trained personnel required to operate this equipment, hospital costs have advanced sharply during the past ten years.

The picture was completely filmed in an actual hospital and is believed to be the most comprehensive documentary ever produced on the general operation of a home for the sick. From the stark, dramatic shapes of the operating room to the bright, cheerful nursery, the camera pokes its eye, recording the happiness, tragedy, joy and sorrow that are part of everyday hospital life. The role of the institution's employees, especially that of the nurse, receives a lot of attention in the film. It reveals that personnel account for over 65 percent of hospital costs. Not only must the institution pay these employees, it must also train them.

As narrator Carlton Kadell puts it: "The cost is huge—yet someone must train them. The hospitals are doing it!"

Decision was premiered recently when representatives of 85 Blue Cross plans operating in this country and Canada, met in Los Angeles. Distribution plans will be announced soon.

"Powercasting" for the Utility Business

Westinghouse Film Shows New Method to Company Management

SPONSOR: Westinghouse Electric Corp.

TITLE: *Powercasting*, 34 min., color, produced by Westinghouse, with cooperative production services by Audio Productions, Inc. (overall), and Milner-Fenwick, Inc. (cartoon art and animation).

☆ This is a specific selling tool to be shown to a small but very important audience: the top management of utility companies. It shows a new method for accurately answering this question: *"When* and *where* should *what* facilities be added to a system in order to assure *adequate electric service* to the community at *minimum average annual cost."*

The answer lies in a new use of a high-speed digital computer which simulates the actual operation of a utility system. In 20 minutes it duplicates 20 years of operation of the system.

How important forecasting of power requirements can be is told on screen by A. C. Monteith, vice president of Westinghouse's Apparatus Products Group. He says that a utility company's wrong decision today compounds itself tomorrow. There are no longer any little errors and no utility company can afford to make ig ones. Yet, the utility indu must make a system investmen 150 billion dollars in the next years . . . enough new powe serve the whole world today.

Westinghouse's *Powercast* system, as the film illustra undertakes to predict the unpre table by programming the com ter with such factors as ac history of the system, alternat for various rates of growth, sonal factors, daily peak l averages, maintenance conditi and other possible operating cumstances. It produces accu probabilities that make the met a major new tool for solving complex problems of utility eco mics.

* * *

A Hand from DeLav

How Milking Was Mechani

SPONSOR: The De Laval Separa Company

TITLE: *The Greatest Milking Ho* 21 min., color, produced Gilbert Altschul Productions

☆ Milking Bossy has always b the dairy farmer's roughest j It takes up a lot of time, an av lot of elbow grease; and un the milker is a really crackerj manipulator it is inefficient.

Luckily, most modern dairym modernized their barns years with mechanical milkers, today, even folks with a few fan cows can find suitable milk equipment.

The Greatest Milking Ha shows how mechanical milk saves time and labor and cont utes to higher production, healt cows and a better profit-mak herd.

Animated drawings show ho a cow's udder is built and how m ing action works. The film expla how cows have been develo from the primitive breeds to prime milk-producers of tod The modern mechanical milke scientifically designed to oper in conjunction with the highly artifically developed milk-mak system of the modern dairy co

The film shows that before first De Laval Milker was sold 1918, 24 years were spent by company in continuous experim and research to perfect a mil which would be commerci practical and successfully so all of the problems theretof encountered. Many of these ea milker outfits are still in operati

The De Laval film is availa from Modern Talking Pictur

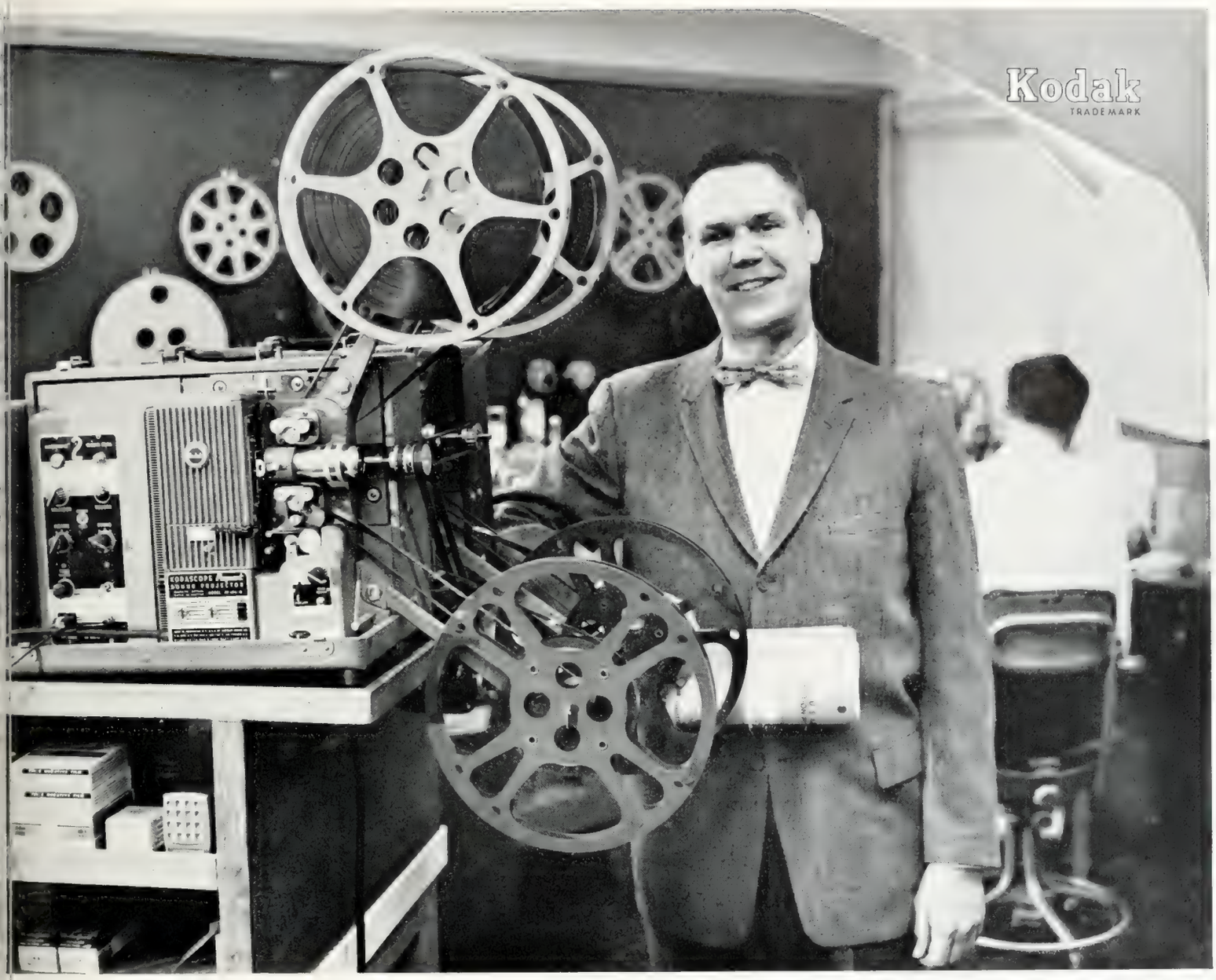
Summertime...
when your films are out of circulation

. . . is the best time for you to have us remove scratches, correct brittleness, repair sprocket holes, remake dried-out splices.

Then, thoroughly reconditioned, your prints will be ready for hard use again in the fall.

Of course, before proceeding we tell you the cost . . . SEND US YOUR PRINTS NOW.

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"These Kodak Pageant Projectors can record sound as well as play it back. We use them to transfer sound from magnetic film to duplicate prints . . . saving time and recording expense, and providing flexibility."

"Movies communicate in minutes what would otherwise take hours or days to learn"

ys producer Charles Probst, President, Cine-nics Inc., a Division of Cook Electric Company, icago, Illinois:

Our movies speed the interchange of technical formation—create an understanding vitally eded among engineering teams widely sepa-ted by place, time, or technology. These mo-on pictures also help the layman understand ientific advances, especially in nuclear and ace age projects.

"Cinefonics film reports, we've been told, can interpret and communicate—faster than personal talks or visits.

"One way we meet our 'crash' deadlines—when vital information must be filmed with sound and rushed to many places for viewing simultaneously—is with the Kodak Pageant Projector setup (above) for recording magnetic sound tracks.

"We use many Kodak Pageant Sound Projectors because they're compact and quiet, because their performance flatters the motion pictures we make, and because they don't get in the way of what we're showing."

Smooth presentations

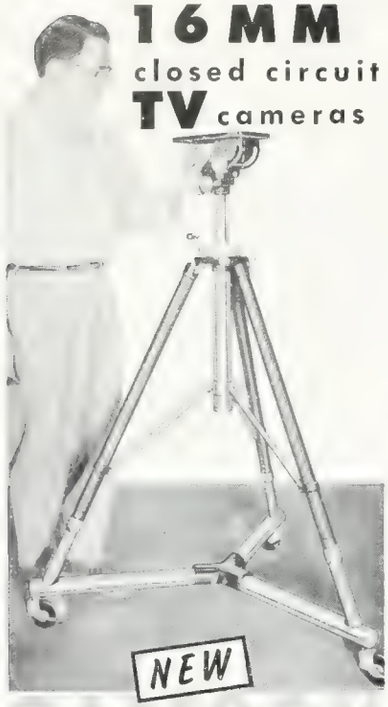
. . . that's the Kodak Pageant idea. A projector that takes distractions out of screened instructional, sales, educational, and business motion pictures.

A Kodak audio-visual dealer will demonstrate. Or, write for detailed booklet.

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Recruit Joins Battle: Left: *latest recruit in the fight against cancer is the irrepressible Mr. Magoo who's now ready to do battle in this American Cancer film available for showings.*

Two New Pictures to Aid Fight on Cancer

American Cancer Society Offers "Inside Magoo" and "Off the Shelf"

THE AMERICAN CANCER SOCIETY not long ago released two enlightening motion pictures for the eyes and ears of the nation's television audience, industrial and educational groups, clubs, schools and civic organizations.

The first, *Inside Magoo*, has three versions in technicolor: the theater angle runs six minutes; crusade, 14½ minutes, and educational, 14½ minutes. The second film is *Off the Shelf*, a 29½-minute, color production.

Inside Magoo opens with a history of motion pictures, followed by some of the earliest animation and climaxing with a statement by Jim Backus and Steve Bosustow, who introduce Mr. Magoo. The funny man enters by walking through a window instead of a door, drives his car out of the wrong side of the garage and continues on his nearsighted way.

"Magoo" Is a Medley of Fun and Fact

He has a foot-race with a sound truck which happens to be broadcasting the seven danger signals of cancer. Fleeing from the truck, Magoo lands in a fun-house at a carnival. Through several accidents, he begins to feel he has the seven danger signals. So he goes to a doctor and learns, much to his delight, that he is healthy, happy and sound. Only his sanity can be questioned!

The crusade closing of the film returns to Backus and Bosustow, who introduce the audience to various research laboratories, following which the narrator points out how much research costs, and asks that the public continue its generous support of research, so the crusade against cancer can go on uninterrupted.

The educational ending of Magoo shows the public what a cancer check-up is like. Backus is examined by a physician; this is done with a comic touch. In this way, it is hoped the viewers will feel, "Why, there's nothing to it. . . . I should have had an examination a long time ago!"

Although the sub-title for *Inside Magoo* is, "For Men Only, But Women Are Welcome," the film is equally applicable to both sexes.

"Off the Shelf" an Inspiring Picture

The stimulation of ideas is imaginatively dramatized in *Off the Shelf*. It's the story of the American Cancer Society's Institutional Research Grants, which are different from all others available to today's scientists. Purpo of the film is to prevent ideas from gatheri mental dust . . . keep them "off the shelf."

Ordinarily, grants for cancer research a made to institutions for the support of scie tific investigators whose skills and knowled have been proven over years of producti performance. But what about the beginni scientist whose seemingly "small" idea mig be nourished with a little money? Or what the by-product thoughts sprung from an e perienced prober's research project? Are th to be forever shelved in the scientist's min



EMPIRE PHOTOSOUND
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Films for industry and television
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hrough Institutional Research Grants, *prog-ss is being made in fighting cancer. An ppraisal is made in "Off the Shelf."*

he answer to these questions, related compel-ngly in *Off the Shelf*, lies in the Institutional esearch Grant.

To expand this story to its full dimensions, ie film shows in a four-minute prologue how, rough the centuries, development of the niest ideas helped to conquer man's most dev-stating scourges.

How to Obtain These Cancer Films

Distribution of both *Inside Magoo* and *Off ie Shelf* is made on a free loan basis through ivisions and units of the American Cancer ociety in major cities throughout the country. ee the Telephone Red Book for address of ie source nearest you.



Know How

Top-flight motion pictures don't happen by accident, they require a lot of know-how. After 45 years of filming everything from swinging hips to nuclear ships, film business know-how is my middle name. If you're planning a production, call or write today, and let's see if this know-how fits your production.

Sam Orleans, Inc.

New York: 550 Fifth Avenue, Plaza 7-3638
Knoxville: 211 W. Cumberland Ave., 3-8098 or 7-6742

PRIZE FILM FOR NUCLEAR PLANTS:

(CONTINUED FROM PAGE THIRTY-NINE)

craftsmanship when artisans and mechanics took pride in doing fine, precise work.

Already proving itself an effective tool in plants where the AEC and Navy are helping to get it shown, *Integrity Plus* has won a First Award among training films at the Day of Visual Presentation, sponsored by the National Visual Presentation Association and a Blue Ribbon Award at the 1960 American Film Assembly in New York.

At presstime, *Integrity Plus* had also been honored by the Belgian Ministry of Labor.

Every worker on the assembly lines of defense plants across the country and overseas should see it.

BURLINGTON'S PROGRESS REPORT:

(CONTINUED FROM PAGE FORTY)

picture the up-close workings of looms, bobbins and dye vats, the new film was used with a shutter speed of approximately 7,000 frames per second.

Cameraman Meredith also used Ektachrome ER to film exterior as well as interior scenes, especially for opening "identification" shots showing Burlington's trucks rolling through the picturesque but cloud-laden Smoky Mountains.

"The film extended our shooting day substantially since it allowed us to film outside scenes at sunrise and dusk. We obtained good results, particularly at dusk when the sky's toplight is bright enough to obtain details but when auto headlights come through strong enough to register," said Meredith.

Cameras used by MPO's location crew during the five-week shooting schedule included a Mitchell and an Arriflex with Zoomar attachment, a high-speed GE model and a Fastax.

"Lighting equipment was limited," noted Marvin, "because this new reversal color film gives good results with less gear."

An arresting original musical score by composer Sol Kaplan supports both picture and narration of *The Patterns of Progress*. Its basic content, showing the diversity of products created from 27 natural and man-made "wonder" fibers, make it fascinating film fare for the educational, business, civic and financial groups who may obtain it from any of Modern's nationwide regional film libraries.

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We are a top-rated production organization, specializing in filmstrips. We need a qualified, experienced man as Director, Industrial Sales, handling liaison, production arrangements with business and industrial clients for custom-made filmstrips, slides and sponsored filmstrips. Must know selling and production.

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On your left

will be Allegheny Ludlum Steel, Allis Chalmers, Armstrong Cork, Burroughs, Coca-Cola, du Pont, Firestone, I.B.M., Pan-American, Shell Oil, and many more . . . all building their sales with

THE ENGINEERING OF AGREEMENT

a most effective film to train salesmen, executives and supervisors in the art of getting people to agree with them by overcoming barriers to understanding and agreement.

On your right

will be Quaker Oats, Standard Oil, Chemstrand, Canada Dry, Raytheon, Western Electric, Swift & Co., Owens-Corning, Mack Trucks, Continental Can, Phillips Petroleum and lots of other familiar faces . . . all developing more efficient personnel with

PATTERN FOR INSTRUCTION

Roundtable's new film that uses football to teach the principles of sound Job Instruction Training and actually motivates your supervisors to use the four-step method of instruction.

And across the table

will be Eastman Kodak, the National Management Assn., Nationwide Insurance, Mead Johnson, Texas Instruments, Union Carbide, Aluminum Co. of America, Westinghouse, and even the American Dental Assn. . . . all getting many new and profitable ideas from

IMAGINATION AT WORK

an entertaining film that shows how anyone can increase his ability to produce more and better ideas.

The subject for discussion?

HOW GOOD IS A GOOD GUY?

Roundtable's newest management training film that helps supervisors strengthen their leadership ability and get the respect and cooperation of their men.

If you would like to join this distinguished group fill in the coupon, get your preview prints. $3.00 charge for postage and handling may be credited against purchase.

All these 16mm sound films are 21 min. long. In black and white, price is $140; in color, $240. Rentals are $25 per week. Write:

ROUNDTABLE productions

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Please send us preview prints of

- The Engineering of Agreement
- Pattern for Instruction
- Imagination at Work
- How Good Is a Good Guy?

We will pay $3.00 each and return them postpaid within 5 days.

Name

Company

Street

City Zone State

18th Century Music
from Colonial Williamsburg

MUSIC AS A PART of the everyday lives of the residents of the American colonies is depicted in a new color motion picture, *Music in Williamsburg*, being filmed on location in the reconstructed 18th-century Virginia capital.

Music in Williamsburg pictures such vignettes as the work songs and dance music of the slaves, the nursery songs of children at play, the hymns of the college boys in chapel, the efforts of a young harpsichord pupil, a mother's lullabye, the organ of Bruton Parish Church, and portions of a production of "The Beggars' Opera" in Williamsburg's theatre.

Antique Instruments

All musical instruments, furnishings, and other properties used in the film are 18th-century antiques from the collections of Colonial Williamsburg and such institutions as the Mariners' Museum in Newport News and the Smithsonian Institution in Washington, D.C.

"The Beggars' Opera" sequences, showing a section of the early colonial theatre in Williamsburg with its stalls and 18th- century scenic effects, were filmed in the large television studio of the Phi Beta Kappa Memorial Hall at the College of William and Mary. Russell Hastings, scenic designer for the William and Mary Players, has designed the settings.

The story line follows an English sailor who comes to the capital and meets the miller's young daughter. The action covers one day in Williamsburg about ten to fifteen years before the Revolution. All the scenes were taken on location in the shops, homes and taverns, and along the streets and on the greens of the restored colonial city.

Costumes Are Authentic

Authentic costumes were designed by Mrs. Thomas Hamilton, supervisor of costumes for Colonial Williamsburg, and many of the wigs were made at the reconstructed Peruke Maker's Shop by Colonial Williamsburg craftsmen.

Director Sydney Meyers is noted for his work in the field of documentary films. He has served as chief film editor of the Office of War Information, and has been a supervising editor for MGM and NBC.

Sight, Sound, Color Help Sell Beachwear:

Cole's Salesmen "Score" With a Slidefilm

COLE OF CALIFORNIA INC., manufacturer of bathing suits, is sold on sound slidefilms. Cole's current sales program is utilizing the dramatic presentation of a sound slidefilm on Salesmate automatic equipment.

An eight-minute slidefilm, *Chart Your Course*, produced in color by Harris-Tuchman Productions, Inc., highlights the 1960 line and outlines the advertising and sales promotion support the product line was being given.

Helped to Increase Sales

Salesmen are enthusiastic, and they and their Salesmate presentation generate the enthusiasm of the prospects to build more sales. And it works.

Sales for 1960 are up 37% over 1959—and generous credit is given to the sound slidefilm sales program.

What the Salesmen Said

Comments received by Cole's Advertising Director Barbara Kelly, in correspondence from the salesmen in the field, provide revealing testimony to the effectiveness of the a-v program:

A Western salesman writes: "At the last market week, when my line was not complete, nor ready to show, I used the Salesma presentation and I really feel will be instrumental in at le eight new accounts, as it spark an enthusiasm that even the li alone would not have stirred u

An Eastern salesman reporte "When my Salesmate film pr entation of the 1960 Cole li concluded, the buyer couldn't w until I got my sample bags opene She made several selections fr the line . . ."

"Salesmate Is Wonderful"

A Midwestern salesman repor "The 1960 Cole film presentati via Salesmate is wonderful. Whe ever, and wherever, I've used it made an indelible impressi Aside from its effectiveness selling, I am confident it will equally great for sales training.

A Southwestern salesman brief and to the point, "The 19 film and the Salesmate project is the best sales builder we ha ever had."

Called a "Smash Success"

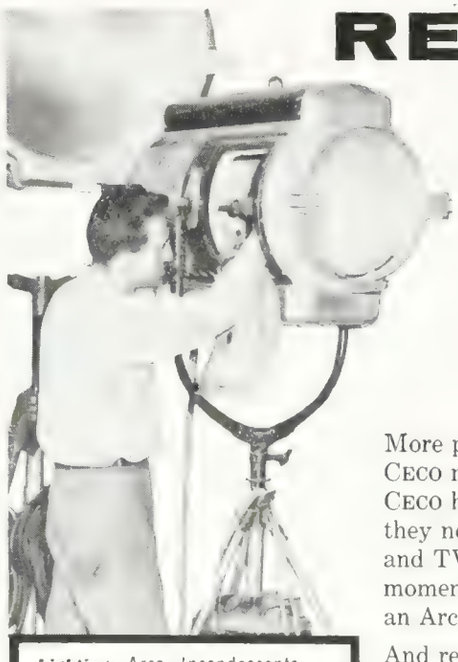
"The Salesmate film present tion is a smash success," a N England salesman concludes.

To a man the Cole sales for is grateful for what they consid "A darn good selling tool—a se ing tool that helps the salesm earn more money."



Above: *the suit is Cole's "M velous Mu Mu" and it's featur in the Salesmate slidefil*

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The Florida Venture

Filming a 2,600 Mile Pipeline

When Ponce de Leon, Navarez, and De Soto reached Florida, "the powered finger of the western continent," they discovered that the treasures of the new world could only be secured by hard work—not claimed by conquest. And man is still sometimes faced. Were those early explorers, with the battle of the Florida terrain: the swamps, the forests, the 'gaters, and the snakes—all these can turn any venture into hard work.

This is exactly what happened recently when the Harbert Construction Corporation of Birmingham, Alabama, contracted to lay the first natural gas pipeline into



A scene in Harbert's film

and across—Florida, and to film the hazardous project as they went along. 2,600 miles of it! And what a job—as has been documented in the Harbert film *The Florida Venture*, a 20-minute, 16-mm, color film, which has captured every bit of Florida's rugged beauty, but which has also explored it from the seat of a bulldozer and from the back end of a machine digging ditches in the mud.

The film is pure adventure all the way—hunking out the gnarled roots of weird, semi-tropical trees, stringing the pipe down endless rows of muck and slush, wrapping the newly welded "tube," carefully, like a clean stick of butter.

Paul C. Woodbridge, who wrote and directed the film, has done an able job of balancing pleasant narration and beautiful scenery with the engineering and construction problems which Harbert surmounted with, incidentally, their tough, professional crew of engineers drawn from all over the world.

Photography was done by Laurens Pierce of Montgomery, Alabama and George T. Gambrill III of the Harbert staff. Editing effects were by Leonard Grossman, and Pilgrim Film Services of Washington provided animation.

Harbert Construction Corporation, which is a long established company with primary works in heavy construction, airports, water systems, marine and harbor construction etc., will distribute the film.

* * *

Football Stars in Action

☆ A 26½-minute 1960 football film, containing action highlights of each All-American star, is available for sponsorship through the American Football Coaches Association, 173 W. Madison St., Chicago 2, Ill. Cost and other information may be obtained by request.

* * *

Little League's Rules Film

☆ A 35mm filmstrip, *Know the Rules*, is available to local Little League groups throughout the nation. It highlights baseball rules unique to the league, as well as technical rules of the game that often confuse program participants. The strip may be had for $5 by writing Little League Baseball, Inc., Williamsport, Pa.



If you want the IMPACT of new ideas we have the creative hands to produce resounding results . . . in the largest, most complete new facilities between Detroit and New York.

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Motion pictures for business, industry and television

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In the 11 years we have been writing for this producer,* we have delivered scripts for 394 motion pictures, slidefilms, and meeting programs.

In those 11 years we have done *all* his writing—PR films, "nuts & bolts," sales training, sales promotion—high budget, low budget.

This happy relationship must be some kind of record. It certainly suggests that we could do as effective a job for you.

(*Name on request)

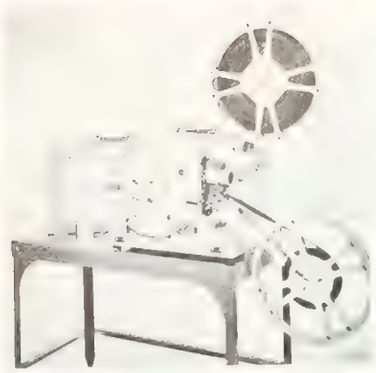
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New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection



Kodak's Model AV-105-M

Kodak Introduces New 16mm Magnetic-Optical Projector

☆ An improved model of the Kodak 16mm Magnetic-Optical sound projector, designed to offer even greater service, economy and ease of operation, has been introduced by Eastman Kodak Company, Rochester, NY.

Among the advances in Model AV-105-M are a film pull-down with tungsten-carbide teeth to provide long-wearing service, and a single switch which controls the motor, lamp, and forward and reverse film movement. The new model also has a larger (11″ x 6″) speaker than its predecessor and is equipped with a three-wire power cord with grounding-type plug and adapter.

The AV-105-M provides the traditional quality of Pageant picture and optical sound reproduction, as well as records and playsback sound from magnetic tracks at either sound or silent speeds. Volume controls permit mixing background music with commentary at the proper levels.

List price is $850. The new model is available at all Kodak audio-visual dealers, nationally.

* * *

M-H Professional Viewfinder Being Distributed by S.O.S.

☆ The M-H Professional Viewfinder designed for use with 16mm Auricon, Bell & Howell, Bolex and Cine-Special cameras is now being distributed by S.O.S. Cinema Supply Corp. The M-H provides a bright 2″ x 3″ upright image corrected from right to left.

The cameraman can shoot with both eyes open when using the M-H Professional Viewfinder. Focussing and parallax controls range from two feet to infinity. An engraved aperture outline, with crosshairs in the center, shows the field of the standard 25mm lens for 16mm cameras. A border outside the actual area allows for anticipation of incoming scenes. A secondary magnifying lens gives an enlarged view. Mattes are provided for lenses of longer focal length and an auxilliary lens is used to cover the 15mm wide angle field. Full focus control is provided.

Other features of the M-H finder are good illumination for dimly lit scenes, light weight, and instant action positive lock control for interchange between cameras.

Free literature is available from S.O.S. Cinema Supply Corp., 602 West 52nd Street, New York 19. Mention BUSINESS SCREEN.

* * *

Strip-Slide Projector by Viewlex Offers New Features

☆ Viewlex, Inc., recently introduced the V-500-P, a new combination 35mm film strip and 2″ x 2″ slide projector, that incorporates several neglected special features that were developed as a result of field studies among teachers.

One subject that came up repeatedly during the surveys — the problem of awkward lamp-changing during a lesson—inspired company designers to come up with a pop-up lamp ejector. It reduces lamp-changing to a simple matter of pressing a trigger to release the burned-out lamp, and replacing it with a new one.

The automatic takeup feature is a boon. The operator just slides film into the projector channel and the film winds neatly onto the takeup reel.

Another useful Viewlex feature that will advance audio-visual techniques is a special magnifier-pointer built into the new V-500-P. It makes projected pictures true teaching aids by permitting the teacher to emphasize or focus attention on any part of a picture by enlarging it.

The new V-500-P, complete with motor-driven cooling fan, custom-molded case and 5″ professional f3.5 lens, lists for $114.50. For additional information, write Viewlex, Inc., 35-01 Queens Blvd., Long Island City, N. Y.

* * *

New Quick-Set Orbit Tripod Has Six Special Features

☆ Pencil-slim and feather-light is the newly designed Quick-Set Orbit Tripod, with a square base and off-center column, only two inches thick.

Features of the Orbit include a concealed balancing spring to protect the camera from "nose-diving," and an Elevator Cam Lock to secure the column at any height.

Available are a carrying holster and built-in Level. The Deluxe Orbit height extended is 58½″—telescoped 14½″. It has 4-section legs, a 2-section gear-driven elevator, and weighs only 2 lbs.

* * *

Houston Fearless Shows New Film Processing Equipment

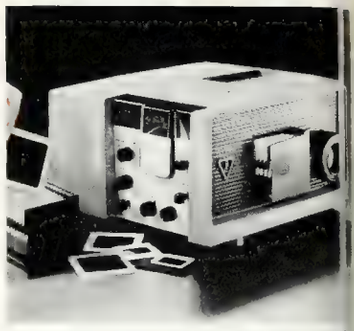
☆ Simultaneous processing of 8/16mm and 35mm films is a feature of a new series of machines by Houston Fearless Corporation. Completely automatic controls on six models make possible one-man operation for processing Kodachrome or Moviechrome motion picture film and slides.

Each compact unit is self-contained, including a recirculation and temperature control system, and replenishing tanks and flowrators for each processing solution.

Processing speeds are from 1500 to 3600 f.p.h. for 8/16mm film and from 300 to 1500 f.p.h. for 35mm film. Prices and further information on single or duplex models available from the manufacturer, Houston Fearless Corp., 11818 West Olympic Blvd., Los Angeles 64, Cal.



Left: *the new Viewlex' Model V-500-P projector for 35mm filmstrips and 2″ x 2″ slides. It has pop-up lamp ejector, automatic takeup and a magnifier-pointer built in as new features . . .*



The Balomatic #755

New Auto Slide Projectors from Bausch & Lomb in Fall

☆ Bausch & Lomb, Rochest N.Y., announces the all-new Ba matic 755, the first fully-automa 2¼ x 2¼ slide projector. The n instrument, recently preview will be marketed in the Fall.

Highlighting the many lead features of the 755 is a new co cept in design. For the first tir 2¼ x 2¼ slides can be fed au matically through a projector. W lightweight, yet durable alumin die-cast construction, the inst ment occupies a minimum table-top space and is easily po able for quick, "on the spo operation.

A fully-automatic timer chan the slides in 4 to 60-second int vals, and the new projector h fingertip or remote control ope tion. For ease and efficiency operation, all controls of the Ba matic 755 are centralized on single, illuminated panel. Spec non-spill trays hold up to 40 slid each will stay in focus with slide "pop." The new projec features brilliant 500-watt il mination, assuring "high pictu fidelity." UL and CSA approv



Camart's Electric Timer

Synchronous Timing Meters, Footage Counters by Camar

☆ New electric film timers for n ration, post-recording, dubbi timing, and operations involvi synchronous film timing are ava able from the Camera Mart.

Two synchronous timing met and two precision footage count measure total footage and equivalent time in minutes a tenths.

Single 16mm or 35mm foota counter, no timer, list $45; w

r $85. Additional informa- from Camera Mart, 1845 adway, New York, N.Y. Men- BUSINESS SCREEN.

* * *

of A-V Ideas Describes escreen Rear Projection

Polacoat Incorporated, man- fturers of Lenscreen for rear jection, has available a Kit of V Ideas illustrating and describ- n Lenscreen and its uses.

he set of literature presents plete information on the use f enscreen for education, sales, n entertainment. Specifications r given for the various models, nuding the portable series.

Write to Polacoat Incorporated, 70 Conklin Road, Blue Ash, Do. Mention BUSINESS SCREEN.

* * *

ch Device Synchronizes jector to Tape Recorder

Tape-recorded narration or kground music etc. can enhance h value of silent motion picture ils, providing they are perfectly chronized. To accomplish this, etherlands firm has developed simultaneous coupling that ms steady synchronization.

he device, for use with 8 or 6m silent projectors, consists f two boxes: one unit attached the projector and a recorder for the recorder. The two are nected to each other by a lead. ch box is provided with a cam il, which has a contact device h alternately closes the circuit f he projector-driven motor for a a cycle.

he speed of the projector- en motor should be adjusted ghtly in advance of the tape rder speed so that one cam il moves through a given angle relationship to the other. The or is therefore currentless for a moment during each cycle so that synchronization remains unaffected.

Manufacturer of the coupling equipment is Mechanischeen Technische, Apparatenfabriek Metaf, Abcoude, Holland.

* * *

Automatic Film Processing Equipment Ready at Filmline

The Filmline Corporation recently announced immediate availability of a complete line of automatic machines for processing 8, 16 and 35mm Kodachrome film.

Featured are two low-priced pieces of equipment: the Filmline model 16KC26, designed to process 8 and 16mm film at a speed of 26 feet a minute, or 62 rolls (25' DBL—8mm) per hour; and model 35KC13, designed to process 35mm kodachrome at a speed of 13 feet a minute, or 260 rolls (20 EXP) an hour.

Completely equipped and constructed of stainless steel, these revolutionary innovations in processing "will provide the industry with equipment at the lowest purchase and maintenance costs," according to the company.

Further information may be obtained by contacting the Filmline Corporation, Milford, Conn. Mention BUSINESS SCREEN.

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WHAT'S NEW IN BUSINESS FILMS

"Letter to Moscow" Shows the Strength of Free Enterprise

☆ *A Letter to Moscow*, a 28-minute film depicting the strength of American free enterprise, is available through the Armstrong Cork Company for showings by independent and network-affiliated television stations.

The motion picture, sponsored by the company as part of its centennial celebration, answers challenges voiced by Soviet Premier Nikita Khrushchev during his visit to the United States, and illustrates how the nation's economic system of competitive enterprise contributes to the high standard of living here.

Narrator is Arthur Gilmore, well-known radio, television and film actor, and the "voice" of numerous travelogues. The film may be obtained by writing the Armstrong Cork Company, Lancaster, Pa.

* * *

New Film Tells Story of Railroads in State of Illinois

☆ The story of the railroads in the development and economy of the state of Illinois is an exciting one. *The Railroad Story*, a 16mm sound motion picture in color, presents the importance of the role railroads perform in building and developing agriculture and industry.

Tracing the history of the railroads from the time a little more than a century ago when they opened up the prairie wilderness of the Midwest to development, the film dramatically relates the growth of the railroads, and the resulting growth of Illinois.

Sponsored by the Illinois Railroad Association, *The Railroad Story* reveals the economic importance of Illinois railroads. Today they support a payroll exceeding a half-billion dollars annually in the employment of more than 100,000 Illinois men and women. In addition, the railroads are major taxpayers contributing to the cost of the support of schools, government and public welfare.

Educators and others interested in economic geography, transportation, history and business will find the film enlightening as it unfolds the story of the backbone of our transportation system, in Illinois and throughout America.

Produced by Telefilm Productions and distributed free by Sterling Movies, U.S.A., the 23-minute motion picture is designed for presentation to groups of all kinds, and is also cleared for television use.



The image of Soviet Premier Nikita Khrushchev *looms in background as Arthur Gilmore narrates in a scene from "A Letter to Moscow," new 28-minute Centennial film sponsored by the Armstrong Cork Company.*

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☆ Eliminate the middleman and there's *The Devil To Pay!* In the riotously funny film of this title, sponsored by the National Association of Wholesalers, Buster (Diobolus) Keaton rockets from space to earth and bumbles in a national revolt against wholesalers.

To the tune of an old time piano, chaos unfolds across the screen as the strike against the middleman sweeps the country. Retailers grow to hate manufacturers. Customers grow to hate retailers. One by one the headaches multiply, until there is the very devil to pay.

The combined talents of several Washington, D.C. firms were drawn together for this Education and Research Film, which will be distributed by the National Association of Wholesalers, 1001 Connecticut Avenue, Washington, D.C.



Buster Keaton *contributes his deft touch in "The Devil to Pay"*

Production was under the direction of Rodel Productions, the script and editing by Cummings-Betts, art direction by Peter Masters and Joe Swanson, animation and graphics by Pilgrim Film Services, and the melodramatic music and composition by Floyd Wells. This public service film was shot in 16 mm black and white and runs 28 minutes.

* * *

Film Story of the World's First Cooperative Refinery

☆ The story of the world's first co-operatively-owned oil refinery is told in a new motion picture, *Power To Live By*, a 16mm, 28-minute color film made by Crawley Films for Federated Co-operatives, Ltd.

When western Canadian farmers switched from horses to tractors to power their farm machinery, they lost control over the cost of fuel and power. As costs mounted, they solved the problem by establishing a co-operative refinery at Regina. Today, the refinery has a capacity of 16,000 barrels of crude per day, making it one of the leaders of the oil business in Saskatchewan and Manitoba

"An American Story" of Free Enterprise

Faith In Its People Built Milwaukee's Allen-Bradley Company

IT REALLY COULD only happen in America. The story of the Allen-Bradley Company of Milwaukee, as depicted in a colorful new film, titled, *An American Story*, is a tale of free enterprise at its best. It's the sort of film that Khrushchev ought to see.

Here is a motion picture about a relatively unknown plant in Milwaukee which manufactures motor controls for hydro-electric dams and power stations, and electronic components which are found in practically every home in America. The factory has 3,000 employees; they work with the new equipment; they earn the highest wages. Among other things, they turn out 25,000 "potentiometers" a day, six million "resistors" a year.

No Assembly Line Tour

But *An American Story*, produced by Washington Video Productions, is not an assembly-line documentary. It is the story of two brothers and their faith in people.

Since the turn of the century, when the Bradley brothers started out in a $3 room over the Milwaukee Bar and Commutator building, they have plowed earnings back into their plant for the benefit of their employees. And what benefits! A cafeteria that would put the Waldorf's chef to shame, two company libraries, daily movies, sports teams, dance directors, a thirty room hospital open 24 hours a day, and frequent classes in government and citizenship.

Today, Allen-Bradley people say "... We are part of the community as the community is part of us ... In our plant you can work ... have fun ..."

And in the closing scenes of the 30-minute film, which show the big-bang-up, professional Allen-Bradley musical show, staged for employees by employees, the viewer is convinced that it is, indeed, fun to work in this plant.

Directed by George Johnston

George F. Johnston wrote and directed this "off-beat," imaginative film about this imaginative group of people in Milwaukee. Robert Johnson was editor, responsible for fine, breezy musical effects, including bongos, chimes, and some good old Rogers and and Hammerstein.

Color photography, directed by Andrew M. Costikyan, was particularly effective in plant scenes with machinery and hardware; e.g. precise potentiometer parts gleamed like real jewels. James G. Lindsay was Associate Producer and Laurence Grigg was technical director of this warm, human profile of a company.

* * *

Rapidweld Film Clean-up Saves Money: A Case History

☆ A dramatic case history in film rejuvenation comes from the files of Jack Bernard, president of Rapid Film Technique, Inc., Long Island City 1, New York.

Recently, Lee W. Robinson, insurance adjuster and surveyor representing the Providence Washington Insurance Company, handed the Rapid Film people 3,200 feet of original 16mm color film, which was deeply and extensively scratched. It belonged to a professional lecturer on travel who had insured the travel film for $100,000 as an essential part of guaranteeing his livelihood.

But now, he was hospitalized and his cooperative wife tried to substitute for him and run off the footage. Result? Faulty projection which marred the film seemingly beyond repair. And, accordingly, the insured demanded $100,000 in damages.

The insurance adjuster tracked down Rapid Film's services, took a plane from Chicago to New York, and personally delivered the film to Rapid's labs.

Within a few days, after Rapidweld clean-up and processing, the heavily insured travel film was returned to the insurance company via Air Express—completely rejuvenated and specially coated to protect against scratches.

The processing cost only a few cents per foot. Saved: $100,000.

below: *one of Allen-Bradley's 3,000 employees on the job . . .*



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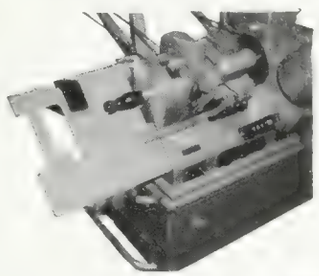
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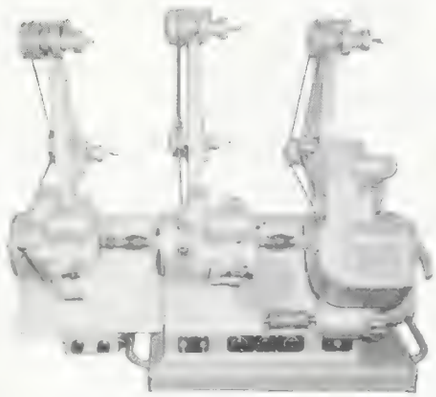
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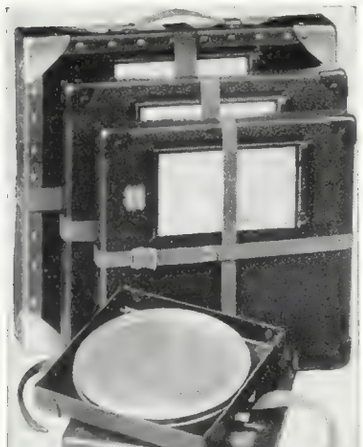
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Staff Appointments of the Manufacturers and Film Producers

Eastman Kodak Elects Vaughn President, Appoints 2 Others

☆ William S. Vaughn was recently elected president of the Eastman Kodak Company, succeeding Dr. Albert K. Chapman, who was made vice-chairman of the board.

Vaughn, a Kodak director and formerly vice-president and general manager, is now the chief executive officer and seventh president of the 80-year-old photographic and chemical firm.

Vaughn joined the company in 1928 and has served in various administrative offices, including a period of service overseas with Kodak European companies.

Chapman, Kodak's president from 1952 until Vaughn's election, has been associated with the firm since 1919.

Also elected to new office, Vice-President M. Wren Gabel was named general manager, succeeding Vaughn. Gabel joined Kodak in 1931, and has held a wide variety of administrative offices in the company.

* * *

Fred Cross to Head Sales of Roland Reed Productions

☆ Frederick R. Cross has recently joined Roland Reed Productions as vice-president in charge of sales. He will handle and coordinate sales of industrial and sales training films, along with TV commercials, at the company's offices in Hollywood, Calif.

For many years, Cross was director of advertising for Stewart-Warner Corporation in Chicago, where an important phase of his work included supervising the creation and production of motion pictures which were used to support company salesmen in the field.

* * *

Transfilm-Caravel Appoints Wolcott to Coordinate Sales

☆ James L. Wolcott has recently been appointed vice president in charge of sales coordination at Transfilm-Caravel, Inc., New York, it was announced by President William Miesegaes. He was formerly associated with Wilding, Inc., and prior to that president and a director of Pathecolor.

Wolcott's sales coordination post is newly-established at T-C and will cover administration in four basic areas of the firm's operation —business program services, industrial films, TV commercials, and special projects.

An alumnus of the Harvard Graduate School of Business Administration, the communications executive began his motion picture career in 1933 in several creative and administrative positions with 20th Century-Fox, where he headed its short subjects department. He left in 1939 to begin a seven-year association with the *March of Time* as production manager and member of its editorial board, then went to Pathe.

* * *

Kochendorfer to Fred Niles Productions as Acc't. Exec.

☆ A. A. Kochendorfer has joined Fred Niles Productions as an account executive. He had been associated with Kling Studios since 1939, and remained as vice president when Robert Snyder & Associates took over the studio.



A. A. Kochendorfer

While at Kling he established the display department, supervised art, still photography, display and film work for the programs he handled. He has received many awards for his illustrations.

Kochendorfer studied at Chicago's Art Institute, and at the University of Chicago and University of Dubuque.

* * *

Conlon Named Eastern Sales Representative for Viewlex

☆ John G. Conlon was recently named New England and Mid-Eastern states sales representative of Viewlex, Inc., Long Island City, N.Y.

With headquarters in New York, he will cover Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Maryland, Washington, D.C., West Virginia and Virginia.



Maxwell H. Sroge

Max Sroge to Direct Produ[ct] Planning at Bell & Howell

☆ Bell & Howell's photo pro[ducts] division announces two exec[utive] appointments; Maxwell H. S[roge] has been named director of p[rod]uct planning, and George A. [Eddy] is now director of sales.

Sroge will be responsible [for] Bell & Howell's photographic [re]search, including both the direction [and] planning of new products [and] the establishment of a new [plan]ning department staffed by p[rod]uct line managers.

Sroge has been with Be[ll &] Howell since 1950, serving [as] district sales manager in the [Chi]cago and sales promotion man[ager]. Before his new appointment [he] was director of sales for the p[hoto]graphic products division.

He is a graduate of City Co[llege] of New York and New [York] University.

Eddy, a Northwestern Un[iver]sity graduate, came to Bel[l &] Howell from the Eversharp [Pen] Company, where he was vice-p[resi]dent in charge of marketing.

* * *

A. M. Oaks Named Produc[tion] Manager for Alexander Fil[ms]

☆ The promotion of Arthur M. "Bus" Oaks to Manager of Alexander Productions has recently been announced by Keith Mun[n], president of Alexander Film Co[m]pany.

Oaks now has complete cha[rge] of special productions for the [air] and television, Alexander's [tele]vision Animads, slidefilms, ex[hi]bit orders, long length productio[ns], syndicated television packages [for] various industries and polit[ical] films.

Oaks, who has been with Al[ex]ander for 25 years, has had a wi[de] range of experience in all pha[ses] of the company's production [and] administration. President Mu[r]roe said the promotion was [de]

sult of a need for consolidation and streamlining of the sales-production operations.

* * *

Sope Named Twin City Sales Rp. for Reid H. Ray Films

Leonard L. Shope has assumed the newly created post of Twin City sales representative of Reid H. Ray Film Industries, St. Paul film production company.

A University of Iowa graduate, Shope was formerly with the Press Division of American Marietta and prior to that held positions with Tremco of Cleveland and Rath Packing Company.

The appointment of Shope by Reid H. Ray, President of the company, complements sales representatives in the Chicago, Kansas City, and Washington, D.C. offices of the film company.



Bill Kramer . . . to Realist

Realist, Inc. Names Kramer Advertising, Promotion Mgr.

Bill Kramer has joined Realist, Inc., Menomonee Falls, Wis., as advertising and promotion manager, according to a company announcement in May.

His duties will cover general sales promotion work and advertising for the firm's cameras, projectors and photographic equipment, as well as for the company's subsidiary, David White Instrument Division, producers of precision surveying instruments.

Meteor Appoints Purrington As Executive Vice President

☆ Meteor Photographic announces the appointment of E. S. Purrington as executive vice president.

Purrington was formerly manager of the graphic arts department of Ford Motor Company, joining the company in 1946. Prior to that he was with Life magazine, and spent four years in U. S. Navy photographic operations during World War II.

He is a member of the board of directors of Professional Photographers of America, and has been active in many film organizations.

Meteor Photographic of Detroit specializes in production of professional color prints and transparencies and custom printing.

* * *

R. Sogge To Direct Customer Services for Magnasync Corp.

☆ Ralph Sogge has been appointed director of customer services of Magnasync Corporation, North Hollywood, California.

Sogge has specialized in electronics and sound in various universities, and was recently associated with Purdue University and University of Nebraska as sound engineer and engineering supervisor.

Magnasync is internationally known as designers and manufacturers of quality magnetic film recording systems.

* * *

Harlan Croy to Filmack as Industrial Production Mgr.

☆ Harlan P. Croy has been named production manager of the industrial film division of Filmack Productions, Chicago, according to President Irving Mack.

Croy, former president and general manager of Film Arts Productions in Milwaukee, joined Filmack in August, 1959. He is a veteran of 18 years experience in producing and directing industrial films.



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SOUND BUSINESS FILMS SINCE 1937

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WORLD'S LARGEST PRODUCER OF EDUCATIONAL FILMS

Only Compco offers "a new dimension in quality" recognized and accepted by leaders in the movie making industry. Compco's superiority is attributed to a new, major advance in film reel construction—resulting in truly *professional reels* that run truer, smoother, providing lifetime protection to valuable film. Compco reels and cans are finished in a scratch-resistant baked-on enamel, and are available in all 16 mm. sizes—400 ft. thru 2300 ft. For details and prices write to:

COMPCO corporation
1800 N. Spaulding Ave., Chicago 47, Ill.

NEW YORK TALKING:

(CONTINUED FROM PAGE EIGHT)

Conn., first started work on the hand-held Stabilizer principle as a device to steady binoculars, for the Navy. A major problem was to keep the little gyroscope small, lightweight, but with a powerful, steadying action.

As it is manufactured now, the Kenyon Stabilizer weighs 24 oz., (nic-cad battery pack weighs 3½ lbs.), and the two flywheels rotate at 21,000 RPM in a hermetically sealed helium atmosphere.

Jack Squiers says the Stabilizer, while not a replacement for a good tripod, or intended to be, is awfully handy for use in tight places, in moving vehicles or aircraft.

* * *

Growth Note at HFH: Les Kanter Becomes the Studio's Commercial Sales Manager

☆ Les Kanter, former TV commercial producer for Carlo Venti Advertising, Inc., has been appointed Commercial Sales Manager for HFH Productions, Inc. HFH (Dan Hunn, Ronald Fritz and Howard Henkin) put up its shingle two years ago last month. Starting with just the three original partners and a trusting secretary, the company now numbers almost 30 full-time film makers.

* * *

Dietz, Cole to Hang New Studio Shingle?

☆ Herb Dietz and Joe Cole, recently of Institute of Visual Communications, are setting up a new film production firm to be announced shortly.

* * *

Film Expose on "Quackery in Arthritis"

☆ Paul Hance Productions has completed shooting a seven-minute documentary for the Arthritis and Rheumatism Foundation called *Quackery in Arthritis*. The picture has excerpts from the latest Kefauver Hearings which exposed a $250,000,000 swindle in fake arthritis remedies.

* * *

Sweetman Merges With Bay State Studio

☆ Merrill Sweetman, former independent film maker of Bethel, Conn. has merged his production activities into Bay State Film Productions, Inc., Boston & Springfield, a presstime note reveals.

If We Want Better Commercials—

Why All the Gimmicks?

ROBERT L. LAWRENCE, head of Ro Lawrence Productions, New York, as urged advertisers to spend more of t ir production funds on creativity and less on "jazzy substitutes."

In an open letter mailed last month to 2,00 advertising managers and agency executi s, Mr. Lawrence estimated that less than 7 er cent of television advertising expenditur is being earmarked for commercial productio — $100,000,000 of the total of $1,525,500,00 in 1959.

Acknowledging that the sum is sufficien o make effective commercials, Mr. Lawrence id that in fact it does not achieve that id "because not enough of it is being channe d in the right direction—into production cr- tivity." He cited as three substitutes r creativity the gimmick, quantity, "wher y three mediocre commercials try laboriously o do the job of one good one," and noise, "wh n has made commercials talkier than ever."

While the cost of commercials has ri n approximately 75 per cent in the past n years, Mr. Lawrence wrote, little of the - crease has gone into the employment of p creative talent in production.

"The pity of it is that the talent is n hand," he said. "That is why, we are c - vinced, commercials *are* better than ever. t the masterful commercial is still rare; it evo s ecstatic viewer response, grateful critical pl - dits, only because it stands out so shar y amidst a plethora of pap."

Mr. Lawrence attributed much of the rest - tion on production creativity to the competit e bidding system. As it is widely practiced n the commercial industry, it requires an age y to ask three or more producers to sub t budgets for each production. Since the p - duction is often assigned to the lowest bidd r, Mr. Lawrence said, it is price and not m t that predominates.

"It seems incredible," he asserted in s analysis of the bidding system, "that comm - cials, the catalysts that convert the prodi l television investment into sales, are still - propriated with the sensitivity that is norma y reserved for miscellaneous trivia."

HOUSTON FEARLESS

PANORAM

DOLLIES

Thoroughly Overhauled—Guaranteed

SPECIAL LOW PRICE

Immediate Delivery!

4-Wheel . . . $1,400.00
5-Wheel . . . 1,800.00

CAMERA EQUIPMENT CO., INC.
315 West 43rd Street, New York 36, N.Y.

For Title Needs
we "Serve You Right!"

We have just installed the latest model typecas r to serve you better. Over 90% of our type is c new for every frame assuring you of clean-cut lett —at no greater cost to you. The finest equipme the best available craftsmen, reasonable prices pl speedy service are some of the reasons why Knic Studio, Chicago, "Serves You Right" for your titl

KNIGHT STUDIO
159 East Chicago Avenue, Chicago 11, Illinc

Writer J. E. Magee Joins the Staff of Granducci, Inc.

James E. Magee, 31-year-old film writer whose screenplays won nine awards in 1959, has joined the staff of Scripts by Oeveste Granducci, Inc., of Washington, D.C.

Magee's six years of film writing have been spent in Hollywood for RKO, and in Chicago for



Dallas Jones Productions, Inc. as staff writer, for Fred A. Niles Productions, Inc., where he was TV writer and Creative Director, and free lancing.

Magee-written films have won awards at the American Film Festival and the Brussels Fair, as well as a Christopher Award and a nomination for the TV "Emmy" in the Programs category (Midwest). His screen play for Firestone, *Through A Rear View Mirror*, produced by Dallas Jones, was named one of the top ten motion pictures in Variety's National Survey of Television Directors.

* * *

Dunn to Direct Broadcasting at Wade Advertising, Chicago

Richard M. Dunn has recently joined the Chicago office of Wade Advertising, Inc., as director of broadcasting. He will work directly with the television, film and business affairs departments on all accounts.

For the past three years Dunn was assistant to Lewis H. Titterton, vice president in charge of the teevee program department of Compton Advertising, New York. Other previous agency connections include N. W. Ayer & Son, Stockton West Burkhart in Cincinnati, and the Biow Company.

Dunn conceived and was agency producer for what are said to be the first two spectaculars: "tributes" to Richard Rodgers and Irving Berlin, telecast on NBC-TV.

* * *

California Spray Chemical Co. Names Visual Aids Specialist

Geoffrey W. Fullick was recently promoted to the newly-created position of advertising specialist in visual aids at California Spray-Chemical Corporation, Richmond, according to Louis F. Czufin, manager of the company's advertising division. Fullick was formerly an ad technician in the department.

His new duties include supervision of films for trade and consumer audiences, and the preparation of slides and other visual material for training and public relations purposes. The expanded advertising program requires a full-time specialist to handle visual media, Czufin said.

Fullick graduated from the University of Missouri.

* * *

Radiant Lamp Corp. Becomes a Publicly-Owned Enterprise

☆ David A Foxman, president of the Radiant Lamp Corporation, has announced that the New Jersey manufacturing concern has been recapitalized into a publicly owned enterprise. The new capital structure will facilitate expansion.

musifex co
45 w. 45 st., n. y. c.

COMPLETE
MUSIC & SOUND EFFECTS
SERVICE

- BACKGROUND MUSIC SCORING
- SOUND EFFECTS
- MUSICAL SOUND EFFECTS
- INDUSTRIAL MUSIC LIBRARIES FOR LEASE . . .
- ORIGINAL SCORES
- SOUND EFFECTS LIBRARIES FOR SALE . . .

Musifex talent proven on over 4,000 productions.

FLY - PHONE - WIRE - WRITE NOW

Bob Velazco

ci 6-4061

Is Your Film

Scratched?
Dirty?
Brittle?
Stained?
Worn?
Rainy?
Damaged?



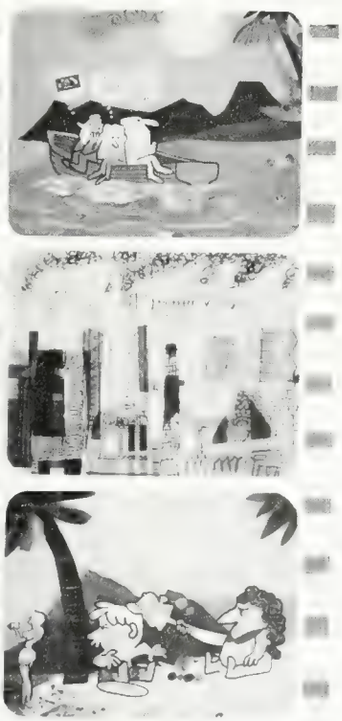
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FILM REJUVENATION
RAPIDWELD Process for:
• Scratch-Removal • Dirt
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Rapid FILM TECHNIQUE INC.
72A 27th Street, Long Island City 1, N. Y.
Founded 1940
Send for Free Brochure, "Facts on Film Care"
New Life For Old Film
Long Life For New Film

SCENES FROM FILMGRAPH PRODUCED FOR THE ILLUMINATING CO.



INTRODUCING THE
FILMGRAPH
an exciting new motion picture technique by ANIMATION, INC. of Hollywood

For those who want to use animation but who cannot afford the cost of full animation . . . we have evolved a new film technique. Somewhere between the full-animation film and the filmstrip, we call it "FILMGRAPH." It has the humor, warmth and effect of full animation. It is animation. But the cost is far less—a fraction, in fact! We predict a rosy future for it . . . and invite you to be among the first to use it and profit from it.

Write today for details

ANIMATION INC.
736 N. SEWARD ST.
HOLLYWOOD 38, CALIF.

THE INDEX OF SPONSORED FILMS

☆ This reader's reference guide covers motion picture and slidefilm programs reviewed in Volume Twenty ('59) of BUSINESS SCREEN. The issue number and page on which a case history or feature article appeared are shown for each sponsor and film title below.

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American Cyanamid Co.	*Roots and All*	3	41
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	This Is Magic	5	47
American Dental Assn.	*Pattern of a Profession*	7	40
American Express Co.	*Money—Forms and Functions*	3	48
AFL-CIO	*Americans at Work Series*	5	28
American Film Producers (Synd.)	*Rescue Breathing*	1	169
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American Foreign Insurance Co.	*A Worldwide Insurance Venture*	4	10
American Inst. of Certified Public Accountants	*CPA*	8	46
American Medical Assn.	*Rehabilitation Adds Life to Years*	8	52
American Motors Corp.	*America—The Automobile Age*	8	35
American Red Cross	*Teaching Johnny To Swim*	3	49
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American Society of Travel Agents	*Innocents Abroad*	7	59
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	Your Voice and the Telephone	4	37
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Autonetics Div.	*Nautilus Arctic Passage*	2	37
Avco Div.	*Down to Earth*	8	38
	—B—		
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Behlen Mfg. Co.	*Why Dry?*	7	60
Behr-Manning Co.	*Cast Off for Family Fun*	4	41
Bell Telephone Laboratories	*Scientific Film Series*	5	50
Bestwall Gypsum Co.	*Design for Fire Protection*	4	46
Bethlehem Steel Co.	*Film Series*	4	29
Better Business Bureaus	*To Serve the Living*	1	75
Better Selling Bureau (Synd.)	*Insurance Selling Kits*	7	52
Boston's United Fund	*Anatomy of a Murder*	7	49
Bristol-Myers Co.	*The Day That Susie Lost Her Smile*	6	64
British American Oil Co.	*Craftsmen of Canada*	4	50
	—C—		
California Oil Co.	*Good Kid Cornelius*	3	41
Canadian National Railways	*Railroad Builders of the North*	8	55
Champion Paper & Fibre Co.	*A Message to No One*	6	12
Chesebrough-Pond's, Inc.	*Cry in the Night*	8	27
Chicago Printed String Co.	*Tie-Tie Go Round*	1	88
The Christian Science Monitor	*Assignment: Mankind*	2	40
Ciba Pharmaceutical Products	*Open Heart Surgery*	3	39
Cities Service Oil Co.	*Growing with Cities Service*	1	90
Clairol, Inc.	*New Dimensions*	6	64
Coca Cola Co.	*Wonderful World*	5	6
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Colonial Williamsburg	*Music of Williamsburg*	7	30
Columbia Gas System	*These Are My People*	5	30
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Douglas Fir Plywood Assn.	*Olympic Village 1960*	7	57
Dow Chemical Co.	*To Please A Woman*	2	39
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DuPont Co.	*Your Silent Guardian*	3	51
	Never Start Anything You Can't Refinish	8	48
	—E—		
Eastman Kodak Co.	*Pictures Teach at Penfield*	1	82
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Educational Testing Service	*Horizons of Science*	1	82
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General Finance Co.	*The Chicago Sports Story*	3	4
Girl Scouts of the U.S.A.	*A Mile High—A Mile Wide*	8	4
B. F. Goodrich Co.	*Tommy Gets the Keys*	6	4
Gravure Technical Assn.	*Key to Merchandising*	6	4
Greater New York Fund	*The Onlooker*	7	4
Grumman Aircraft Engineering Corp.	*The Blue Angels*	7	5
Gulf Oil Corp.	*Unseen Journey*	8	4
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Hamilton Watch Co.	*The Ages of Time*	8	4
Hammond Organ Co.	*Voice In A New Market*	8	4
Harrah's Club	*Winter Olympic Playground—1960*	7	5
Hartford Fire Insurance Co.	*The Fable of Freddy Fire*	7	5
H. J. Heinz Co.	*Little Skier's Big Day*	1	1
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The Wool Bureau	*Wool, The Wonder Fiber*	6	64
Zonolite Co.	*Water Repellent Masonry*	7	60





NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

• MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW JERSEY •

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

International Film Center, Audio-Visual Equipment Rental Service, 1906 Market St., Philadelphia 3, LOcust 3-7949.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: JA 5-9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 329 Salem Ave., Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massilon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. A-V Center, 849 N. Highland Ave., Los Angeles 38, HO. 4-1148.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

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Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

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Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

Davis Audio Visual Company, 2023 E. Colfax Ave., Denver 6.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

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Association Films, Inc., 1108 Jackson Street, Dallas 2.

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Hayakawa's Film Series on "Language in Action"

DR. S. I. HAYAKAWA, internationally-known semantist, and his puppet friends, Fuzzy and Crashaw, analyze the fundamental processes of human communications in a new series of films on *Language in Action*. The programs were filmed for television casting by the nation's 33 educational TV stations and subsequent 16mm distribution. The series was produced by Station KQED, San Francisco, for the National Educational Television Center.

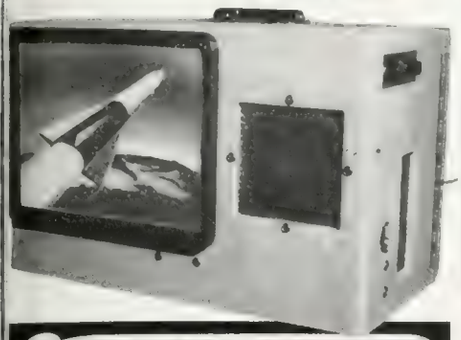
Using examples from popular songs, poetry, advertising and everyday conversation, the doctor discusses means of "expanding the limits of one's language" in accordance with our basic human responsibility: to communicate. He provides illustrations of the fact that the communication process involves finding common areas of experience, pointing out that toward this end listening is as important as speaking. The two puppets help put over basic language problems.

The *Language in Action* series consists of 13 films: *Talking Ourselves Into Trouble, Maps and Territories, What Is Language?, Hiding Behind the Dictionary, Where is the Meaning?, Experience as Give and Take, The Task of the Listener, How We Know What We Know, The Language of Advertising, The Semantics of Popular Song, Words That Do Not Inform, What Holds People Together?* and *How to Say What You Mean.*

Dr. Hayakawa is a professor of language arts at San Francisco State College. His book, "Language in Action," was a Book-of-the-Month Club selection, and the revised edition, "Language and Thought in Action," was also a best seller. He is editor of the magazine, "ETC: A Review of General Semantics," and has edited two books based upon articles in the publication, "Language, Meaning and Maturity" and "Our Language and Our World." The doctor attended the University of Manitoba (Canada) and McGill and has taught at the University of Wisconsin and Illinois Institute of Technology.

The films are being made available for group rentals through college and university film libraries in various states. For information on sources contact the National Educational Television Center, 10 Columbus Circle, New York City, 19.

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(CONTINUED FROM PAGE FIFTY-FOUR)

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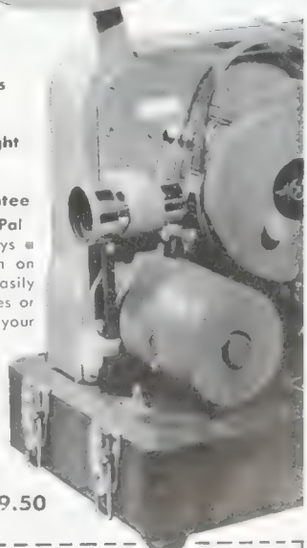
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Dealers Nominate: Studio Notes and Preview:

These Events Made News of the Month

Members Vote on Officers of National A-V Association

☆ Nominations for new officers and directors of the National Audio-Visual Association were recently announced by Nominations Committee Chairman William W. Birchfield, Alabama Photo Supply, Montgomery. Voting will be held among the Association membership by secret, mail ballot, and winning candidates will be announced during the 20th annual NAVA convention in Chicago, August 6-9.

The following officers were nominated for the coming year:

President—Harvey W. Marks, Visual Aid Center, Denver, Colo.; First Vice President—Mahlon Martin, M. H. Martin Co., Massillon, O.; J. Howard Orth, Midwest Visual Education Service, Des Moines, Ia.; Second Vice President — Harold A. Fischer, Photosound, Orlando, Fla.; M. G. Gregory, Sound Photo Sales Co., Lubbock, Tex.; Secretary—Robert P. Abrams, Williams, Brown & Earle, Philadelphia, Pa.; Peter Allinger, Viewsound Supplies, Vancouver, B.C.; Treasurer—Earl Harpster, Harpster Audio-Visual Equipment, Inc., Cleveland, O.; and Mrs. Ruth B. Walsh, Hartley's Motion Picture Division, Bethlehem, Pa.

* * *

TV Cartoon Productions and Kerr Animation in Merger

☆ TV Cartoon Productions and Milt Kerr Animation, both of San Francisco, recently announced they have merged "to offer northern California business the talent and service long associated with Hollywood only." Partners in the new firm, Imagination Inc., are Bob Hovorka, general manager, Milt Kerr, creative director, and Bob Mills, production manager.

Actually, the two animation film studios have operated at the same address for over three months, as a trial period. It worked so well that the merger was consummated.

The New Ektachrome Reversal Print Films

☆ Commercial quality color projection prints from new, faster motion picture camera films have become practical with the introduction of a new material—Ektachrome Reversal Print Film, Types 7386 (16mm) and 5386 (35mm).

The new film was announced in May by Kodak's motion picture film department. It was developed especially for producing high quality projection prints from Eastman Ektachrome ER Films (Daylight type, E.I. 160, Tungsten type, E.I. 125) which were released a few months ago.

The new material "closes the gap" for producers of industrial, educational, commercial and instrumentation motion pictures, making it possible to view quality color prints of footage shot on new, faster color reversal films, within a few hours of shooting. In addition, the original is protected from possible damage in projection.

The key to the speed with which the print film can be prepared for projection is a compatible developing process. The Ektachrome print material is easily and quickly processed, through the same equipment and chemicals used to develop the Ektachrome ER camera films. Compatible processing, in turn, has provided the producer with several distinct advantages:

1. Time. The possibility of the print and processing at point-of-use eliminates the delays encountered in sending originals to other locations for printing. At the same time, the new material provides an indirect economy in preserving the original camera footage — often damaged as a result of repeated projection.

2. Speed. Standard techniques and equipment used for the ER camera films will process the new print material at a rate of approximately 30-50 feet-per-minute—or more than 1800 feet-per-hour, dry-to-dry time. This is especially important in the area of instrumentation footage produced in the fields of aircraft and missile research and development. In most cases footage of this type is shot at isolated locations far from quality commercial processing laboratories. In addition, applications of this class often require immediate review of films by scientific and engineering personnel. Also, prints required for government review and or prime contractors can be made quickly at point-of-use.

The new reversal print film is available in 16, 35 and 70mm widths, the latter on special order.

Wagner Joins San Francisco Motion Picture Service Co.

☆ William Wagner, formerly with KRON-TV, has joined the staff at Motion Picture Service Co. in San Francisco. He will serve as director/producer, and television and art consultant for the company which is celebrating its 25th year in film production.

Wagner, a national authority on color as it pertains to graphic photography and electronics, has been working in visual communication for 15 years. He developed a system for determining the compatibility of colors in live and filmed television that is recognized by the three top engineering societies related to broadcasting and motion pictures.

His first assignment with MPS is to produce a series of films for creativity for national distribution and to initiate an advertising campaign.

* * *

Magna Films Announces Move To Larger Boston Studios

☆ Magna Film Productions, Watertown, Mass., will move its motion picture production facilities and staff to downtown Boston late this summer. Magna President Robert Berman said the move was instigated by recent developments in the city's campaign to bring industry back to Boston.

The main studio in the four-story building at 51 Berkeley Street, measuring 60 by 70 feet, is said to be one of the largest film production studio areas in the Boston area.

* * *

United Airlines Previews

☆ The new United Airlines' motion picture *Office in the Sky* is being previewed for Federal aviation authorities in Washington, D. C. on Wednesday, June 8th.

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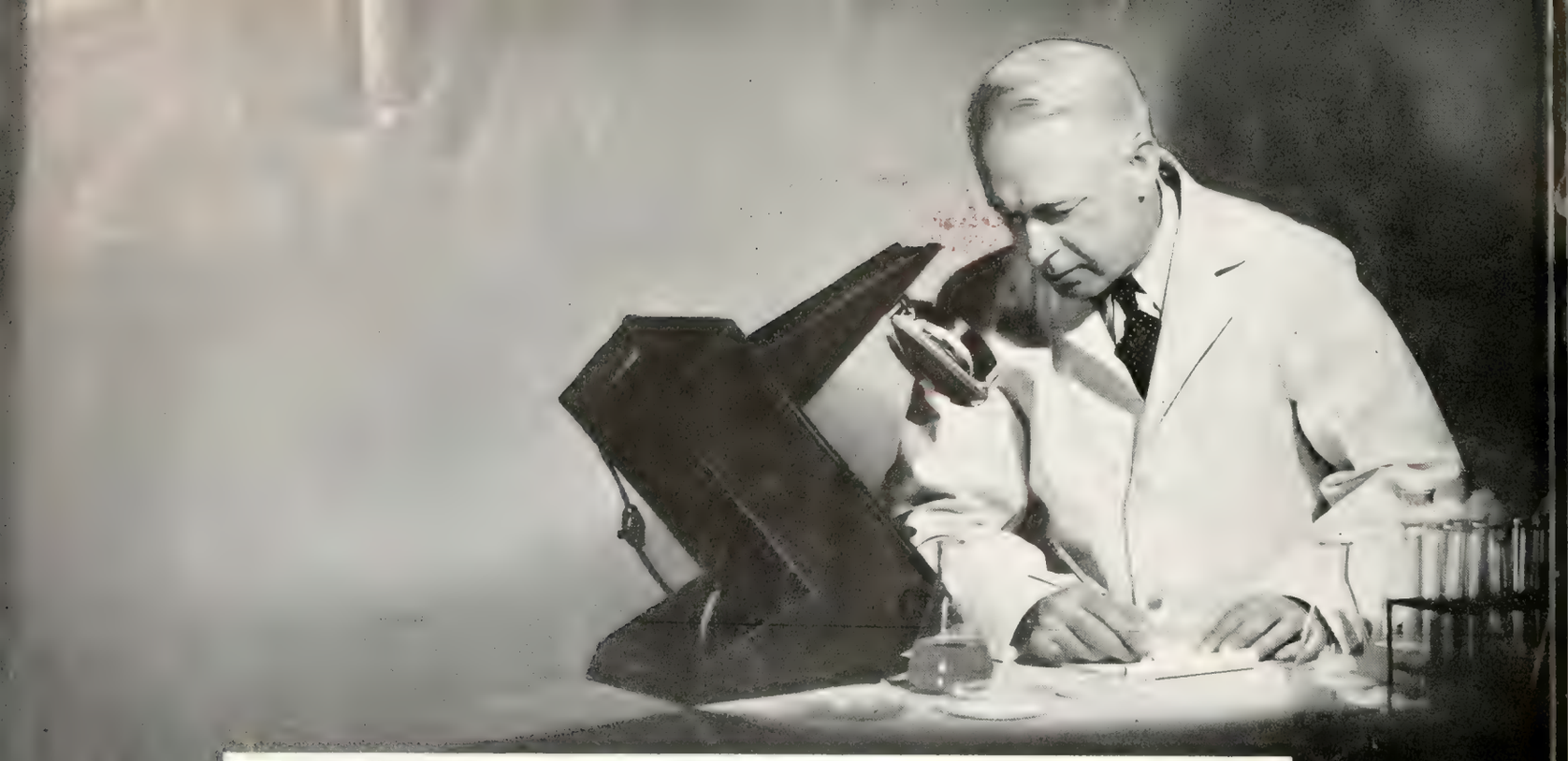
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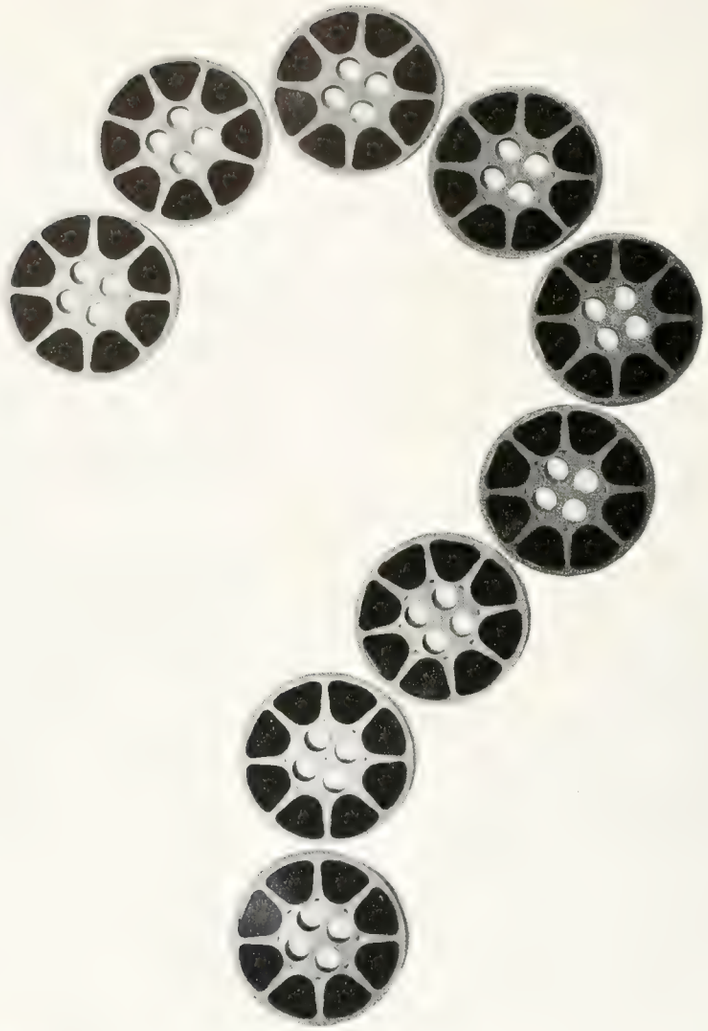
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But watchfulness is something he shares with the rest of our employees. Our account men, for example, watch our clients and feel a keen responsibility for the quality of the product we turn out. Our writers watch their typewriters and our artists watch their drawing boards—all with the same intent, to see that what comes out on paper is what the client wants and needs. Our production people watch the sets, cameras, work prints, music, sound and the sound effects for the same reasons.



But there's a difference. Clawdius may miss an occasional mouse, overlook a bread crumb, or doze while a beautiful girl walks past, and nobody criticizes.

Our human personnel, on the other hand, must keep their eyes open at all times. Why? Because our clients have the stimulating habit of watching *us*. We don't like to be caught napping. How would you like to watch us watching a production for *you* take shape? We'd love to watch you watching us.

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Number 4 • Volume 21 • 1960

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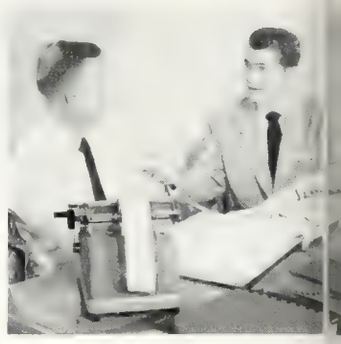
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U. S. Producers Win T.V. Awards at Ad Film Festival

AMERICAN FILM PRODUCTION for television won top honors at the Seventh Annual International Advertising Film Festival, held in Venice, Italy, June 13-17. Having focused attention in the past on theater-screen ads, in which European entrants have scored heavily, the Film Festival this year (for the second time) included America's forte, television commercials, as a separate category, and a U. S. production walked off with the Grand Prix.

This top award, plus the Venice Cup and twenty other awards for television commercials were presented to American entries.

Grand Prix to Alexander

Aspen Chevrolet, produced for Corvair by Alexander Film Company of Colorado Springs, Colorado, was awarded the Grand Prix. This was Alexander's first year of entry in the Festival. Alexander also won a Best of Category award for its two-minute Dodge auto commercial.

The Venice Cup, presented to a producer for excellence in television advertising films, went to an American firm—Playhouse Pictures Limited, Hollywood, California. Other awards to U. S. entries included four prizes for first-in-category, two second place prizes, and fourteen Diplomas of special commendation.

Other U. S. Video Awards

First and second prizes for live action films from 15 to 45 seconds went to Farkas Films for their Utica Club Beer's *Hamlet* and *Speeding Ticket* commercials, produced for Doyle Dane Bernbach agency. Another first prize, for live action over 45 seconds, went to Alexander Film Co. for *Men and The Car*, produced for Dodge Division, Chrysler Corp. Warner Brothers' *Buick Prestige* for the McCann-Erickson agency took second place in this category.

Robert Lawrence was also a winner for a cartoon of over 45 seconds with Decaf Instant Coffee's *Calypso*, also for McCann-Erickson.

U. S. entrants were awarded fourteen Diplomas of special commendation for television films. Two Diplomas went to Robert Lawrence Productions for *Chevrolet Cowboy* and *Coca-Cola Box*. Playhouse Pictures also earned two Diplomas for *Show Biz* and *eanuts and Piano*.

Van Praag Productions and Transfilm-Caravel Inc. each wa a commendation for a television entry. Advertising agencies wi ing commendations were Ogilvy, son and Mather for Ma elli House's *Eastern Percolator*. lso one apiece for Colman, Prenti nd Varley; McCann-Erickson, a J. Walter Thompson Co.

Europe's Screen Ads Best

Awards in the ten categori of theater screen advertising ere dominated by entrants from erseas, where this advertising n dium is widely used. Winner o he Grand Prix du Cinema was *Lht*, a Philips A/S commercial ent ed by Gutenberghus Reklame Fm. The Venice Cup Award for Cinema, presented to a produce for excellence in theater advert ng films, went to N. V. Joop Gees 's Film Productions "Dollywo l," Holland.

France claimed eight out of twenty awards in the Cinema ca egories, including four first pr es. Great Britain ranked next th four out of twenty, including wo "firsts." Runners-up for first p ce awards were Holland, Sp n, Israel, and Italy with one ap e; two second place awards were on by West Germany, and one ap ce went to Holland and Finland.

Accepting the Grand Prix a rd in behalf of Alexander Film C npany were James Proud of he Advertising Federation of Am ca and Martha David of the Thea e-screen Advertising Bureau. he prize-winning Corvair film, di-rected by Robert Woodburn, e-viously won the gold meda in competition at the Art Direc rs Club of Detroit.

* * *

SMPTE Awarded Contract t Review A V Equipment Nds

☆ The Society of Motion Pic re and Television Engineers has en awarded a two-year, $24,000 ntract by the United States O ce of Education to plan and con ct an audio visual-education con r-ence.

In accordance with the Nati al Defense Education Act of 19 8, the conference will be devoted to the evaluation of the adequacy nd suitability of presently avail le

(CONTINUED ON PAGE 1)



BETTER FILMS FOR BUSINESS

John Sutherland Productions, Incorporated

LOS ANGELES
201 North Occidental Boulevard
Los Angeles 26, California DUnkirk 8 5121

NEW YORK
136 East 55th Street
New York 22, New York PLaza 5-1875



the only
auditorium-size
pushbutton
projector

Powerful enough for any size audience yet compact and portable. Accommodates 35mm single frame filmstrip and 2 x 2 slides. Cooling—turbine and fan for 1200 watt lamp capacity. "Redi-Wind" eliminates film rewinding. Completely automatic when combined with DuKane's auditorium sound unit. Coated optics. *Accessories:* lenses 1" to 11"; microphone. **Only $259.50**

For a demonstration write

DuKane CORPORATION
Dept. BS60 St. Charles, Ill.

Senator Jacob K. Javits (Rep. N. Y.) says:

Films Can Help Expand America's Trade

A U. S. Business Film Advisory Board on Overseas Markets Proposed by Senator Javits to Encourage World Trade Films

TODAY, one of the swiftest channels of communication the U. S. has with the more than one billion people of the free world living in less developed areas is the motion picture.

The average family in the less developed areas often cannot afford the price of admission to the entertainment motion picture theater as we know it, even if one were accessible, which is very rarely the case. Each USIA documentary, originally produced for the government or for a United States business or group, distributed in 40 different languages and dialects, has a potential audience of 150 million who never see a Hollywood film.

Audience of 350 Million for Films

On President Eisenhower's recent visit to the Far East, he was a familiar guest to million of Asians who "saw" the President close-up in films made during his peace mission to Asia last year. They were part of the enormous audience (expected to reach 350 million) who had seen the special film report of that historic trip released by the United States Information Agency.

To this audience, who see such films free of charge, the screen takes the place of newspapers, radio and television in areas where the people are struggling to educate themselves to the responsibilities of a free society and national independence.

This is a fast-growing audience; is is hungry to learn how to raise its living standards, often unsophisticated about the implications that an intensified "cold war" holds for them, curious about the wealth and power possessed by the United States, and about the speed-up industrialization of the U.S.S.R., and the political systems of both.

These Are the Senator's Proposals

This film audience is one with which we must maintain firm contacts and to do so, I urge that:

1) full public support be given to prevent the USIA budget from being seriously cut back in Congress to the point where its vital film program will be impaired; and

2) that a U. S. Business-Film Industry Advisory Board on Overseas Markets be established to encourage the production of films for distribution to foreign audiences, particularly in the less developed areas.

Today the USIA has a catalog of about 1,100 films, and plans to spend $6.7 million, if its budget is not slashed this month, hiring independent firms to produce another 20 films in 1961 and to distribute them. It would like to double its output and could with another $2 million to $3 million. Part of its present catalog is composed of films originally made for U. S. companies. About 200 of the 8,000 films made for our private (business) concerns annually are screened by the USIA, and about 15 are selected to be shown in several languages. Many others are chosen for screening abroad in their original English version.

The USIA believes that films produced by U. S. companies with their enormous technical competence, imagination, entertainment value, and pure "know how" maintain a very large lead over the Communist documentary films from Russia. This is believed to be true despite



"Training films will be needed to develop skills"—Senator Javits.

the fact that the USIA estimates that Russia has a much bigger film budget than the USA does. So far, the Communists simply have not been able to compete with us in quality or in channels of distribution for the finished product. The USIA reaches the enormous audience outside the major cities in Africa, Asia and Latin America with its 300 mobile units and its 7,000 projectors.

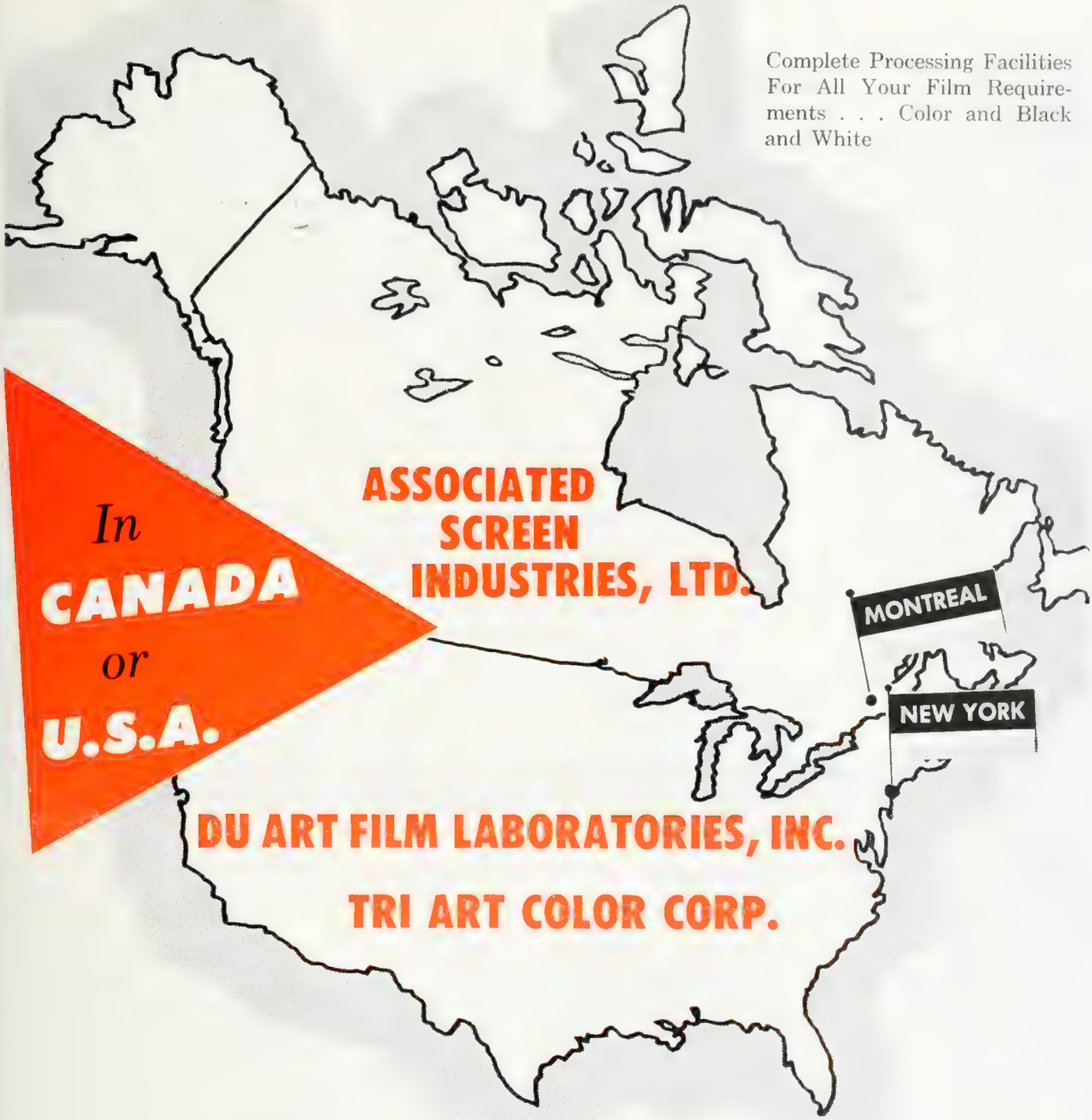
Can Help Maintain Lead Over Reds

This lead over the Communists can be maintained and even increased if a U. S. Business-Film Industry Advisory Board for Overseas Markets is founded. There is presently legislation in the Congress with a good chance for enactment at this session which would encourage U. S. concerns through favorable tax treatment to establish Foreign Business Corporations in underdeveloped areas.

This means that training films will be needed to help develop the potential of unskilled manpower, informational movies to help explain the goals of new companies and how they will fit into a country's economy, and other cultural, sociological and historical documentaries to help educate the locality as well as the plant employees in the workings of the private enterprise system, its advantages and its responsibilities, and common objectives shared by such companies and the countries in which they operate.

Through the USIA and ICA sponsored film, the government has pioneered the role that

(CONCLUDED ON FOLLOWING PAGE EIGHT)



Complete Processing Facilities For All Your Film Requirements . . . Color and Black and White

TRI ART COLOR CORPORATION

(a subsidiary of Du Art Film Labs., Inc.)

245 West 55th St., New York 19, N. Y. • PLaza 7-4580

IN CANADA: ASSOCIATED SCREEN INDUSTRIES, Ltd. • 2000 Northcliff Avenue, Montreal, Canada



Jet Power for '60

During 1960, Lake Central Airlines will begin serving many cities with GM Powered Prop-Jet Convairs.

- **350 mph cruising speed**
- **fully pressurized**
- **completely air-conditioned**
- **radar equipped**
- **52 passenger capacity**

Watch for Lake Central Prop-Jet service in the Great Lakes and Ohio River Valley areas.

LAKE CENTRAL AIRLINES

FILM ADVISORY BOARD PROPOSED:

(CONTINUED FROM PRECEDING PAGE SIX)

the motion picture can play in helping to inform and train the societies of newly developing areas.

The USIA's current series of film documentaries called *Africa Today* stressing the common ties and problems shared by both Africa and the United States has had enormously beneficial impact if only for this reason —the USIA arranges that its films be shown before integrated audiences everywhere on the continent including the Union of South Africa.

A small investment by U. S. business and industry in building up a special catalog of 1,000 new films to be shown in the same less developed countries, where today each film has a potential audience of 150 million, would be a major contribution to developing and maintaining the goodwill and the mutual respect which exist between us and the nearly one billion people living in these nations.

* * *

Technical Revolution in Photo Processing a Key Theme at Photo Scientists' Symposium

☆ A technical revolution in photographic rapid processing of great value in space technology and other scientific and military applications will be reported in a series of papers at a symposium of the Society of Photographic Scientists & Engineers in Washington, D. C., October 14-15, 1960, according to Dwin R. Craig, Chairman.

The meeting will have as a major goal the exchange of information on "short access t compact, simplified photographic proce equipment." Primary interest will be in sp techniques associated with development design, specialized photographic chemistry, specific uses of processing in industry and military.

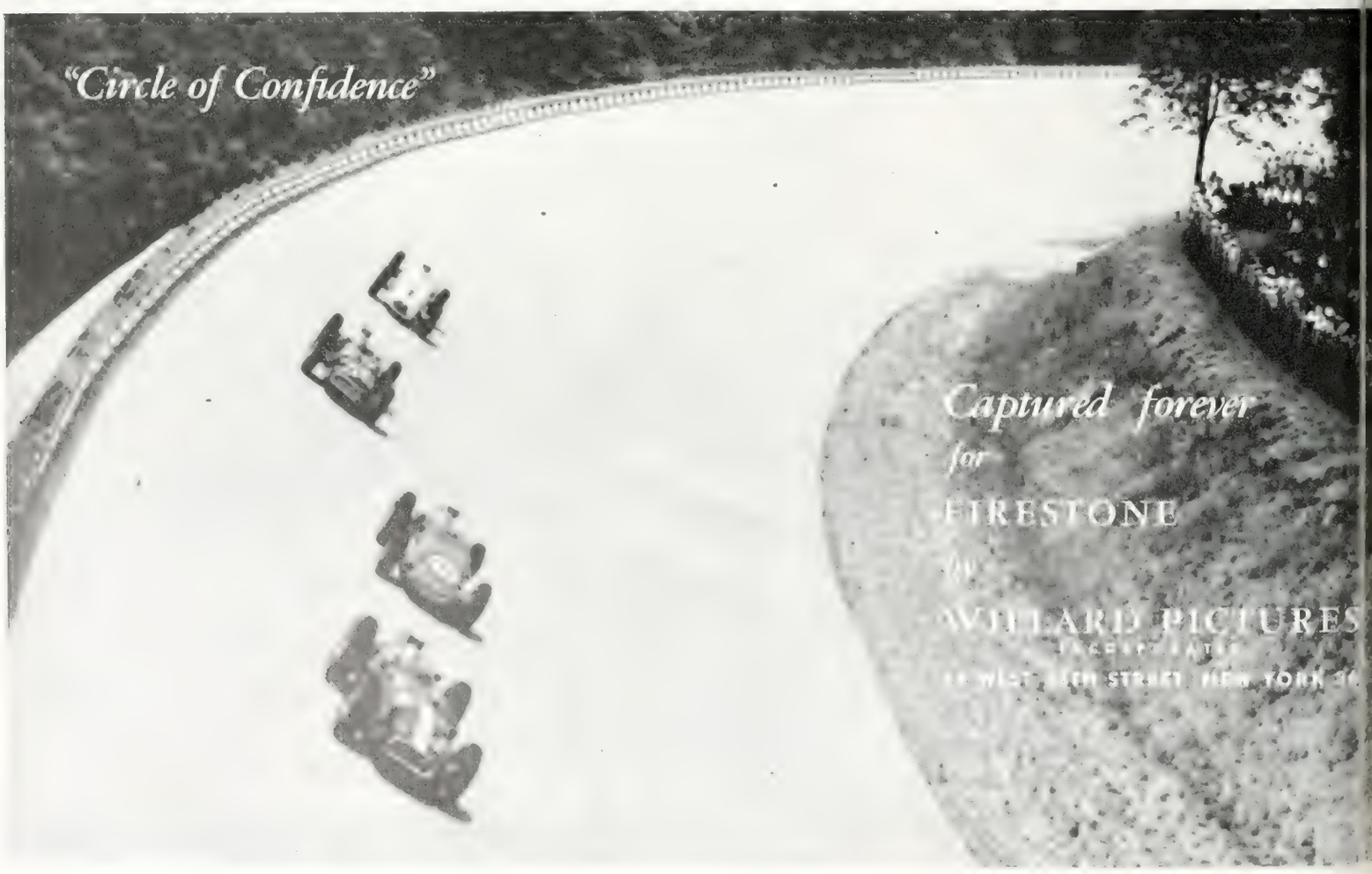
* * *

Visual Media, Industry Leaders Take Activ Roles at Democratic, Republican Conventio

☆ Personalities active in the film industry the medium itself are playing key roles in Democratic and Republican campaigns. At Angeles last month, platform architect Ch Bowles used motion picture flashbacks of toric moments in past Democratic admini tions. A key figure in nominations was Films' advisory chairman, Adlai Stevenson.

At the Republican convention in Chic a $25,000 visual production illustrated p goals, utilizing motion pictures, charts, toons and other visual aids on two 24 x 32- screens which flanked the rostrum at the I national Amphitheatre. Platform Chair Charles H. Percy, president of Bell & Ho narrated the presentation with Rep. Me Laird of Wisconsin sharing the honors.

Governors Orville Freeman of Minne and Robert Meyner of New Jersey, both whom have expressed their enthusiasm for informational film in talks to the Indus Audio-Visual Association, were also pro nent in Democratic convention affairs at Angeles.



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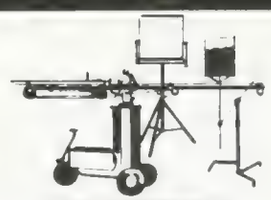
There's a lot that goes on behind the scenes that never shows on the screen . . . important things, that require the very best in equipment. That's why producers who "get things done" call Charles Ross . . . They choose from one of the largest inventories of lighting and grip equipment in the east — anything from a sleek, powerful DC Generator Truck to a Baby Spot. There's service too! The kind of service that, within minutes after your order is received, has the equipment on its way to your location. You'll find it's great doing business with Charles Ross.

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TODAY'S PICTURE IN PROJECTION

by Eyre Branch*

This "reporter-at-large" has one major assignment of importance to all of us concerned with the technical aspects of showing business, television and general informational films. To wit: the preparation of an authoritative, accurate BUSINESS SCREEN manual for the guidance of users of magnetic sound-on-film projection.

Magnetic sound is "at hand" in your office or home tape recorder; it's been around for several years in the now-perfected 16mm sound "optical-magnetic" motion picture projectors. It's also supplying top-quality sound for the production of films. Professional magnetic sound recording equipment is now "standard" in studios around the world, supplementing optical sound systems.

But today's news has been made with the advent of 8mm magnetic *sound* motion picture projectors. For some time now, we've had Tandberg's "Elite" and years before there was the "Continental" made out in Kansas City. The Italians have offered the 8mm "Cirse" and there will be more.

In fact, there are *more:* Eastman Kodak has entered the field with its excellent "Kodak 8" magnetic sound projector; Fairchild Camera is promoting an 8mm sound camera and 8mm magnetic sound projector. The "Kodak 8" weighs approximately 30 lbs. and costs $345.00; Fairchild's projector weighs 24 lbs. and sells for $259.00. The Fairchild Cinephonic camera costs $249.00.

Obviously, 8mm sound projection *won't* do what 16mm sound equipment can do in terms of audience capacity, brilliance of color film projection. 8mm can't compete with average room lighting conditions that even 16mm has difficulty coping with. It wasn't intended to. It will find its own level, its own kind of specialized uses. And *that* is an imaginative field to explore with *potentialities* worth thinking about.

When the manufacturer's production lines of brand-new models in a new field are thoroughly field-tested, for example, they can *then* be safely considered by industrial prospects. When the nation's highly capable film laboratories find out how to handle industry's kind of quantity print runs on a safe, sure-quality bas industry may consider them. Magnetic sour on-film duplicates require that pictures be pr essed through customary lab methods: seve demonstration prints for these new 8mm sou projectors are being made on 16mm wi stocks, pre-striped, and slit into two 8n pieces after processing.

That's standard on the "double-8" color or inal material sold for the Fairchild pair and t $7.50 Fairchild package consists of a 50-fo roll of film that provides 100 feet of 8m sound and picture (five minutes of scre time). Prints for the Kodak "Sound 8" we made the same way, but on Kodak color sto Quantity runs of the sound track were made synchronizing four sound heads of this sar "Kodak 8" equipment and duplicating t sound track four-up.

There's lab talk about utilizing 35mm wid stock for four-up print runs of 8mm and reason why six or eight sound heads can't linked up to duplicate the magnetic tracks wi greater speed. But we're ahead of the gam There were only two print processing statio mentioned by the Fairchild people for the material; but a good many sizable, expe enced laboratories are going to be thinkin building and experimenting. Now only a ve few are set up at present to move this ne dimension into the field in terms of quanti prints.

And there's *time*, of course. For 8mm ma netic sound prints won't be a problem to an

(CONTINUED ON PAGE TWELVE

*Mr. Branch recently retired after 40 years of service with the Standard Oil Company (New Jersey). Though much of this time was spent in Latin America, for the past 13 years he was actively engaged in audio-visual activities of the Company in the Advertising Section of Marketing Coordination. As a member of the Audio-Visual Information Committee, Association of National Advertisers, he began preparation of a manual on magnetic sound-on-film which is now being matured for fall publication by BUSINESS SCREEN. He is also the author of the ANA report on "Import and Export of Business Films" and was one of the original members of the Committee on International Non-Theatrical Events (CINE). He is now on roving assignment for this publication, largely in the field of technical data and projection equipment.

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HOLLYWOOD
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A REALLY NEW APPROACH
FOR THE PRODUCTION OF
LIVE INDUSTRIAL SHOWS

NOW IN PRODUCTION
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THE 1961 CADILLAC NEW CAR
DEALER PRESENTATION

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A live, three-act musical comedy, which will "build" in Hollywood and tour ten cities across the nation beginning August 14th.

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SEND FREE BROCHURE on SAMSON TRIPOD and accessories with descriptions, prices and illustrations.

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Street No. _____

City _____ Zone ___ State _____

PICTURE IN PROJECTION:

(CONTINUED FROM PAGE TEN)

one until enough people own this new equipment.

The Tandberg people, for instance, noted 80 individual sales in a single recent week and are supplying their dealers on steady demand for this well-established 8mm sound import.

The key word in 8mm sound is not exactly portability of the *equipment* itself. Today's 16mm Movie-Mite weighs only 28½ lbs.; the Graflex Super-Stylist is 29¾ lbs.; the Technical Service Teclite totals 32 lbs. Both 16 and 8mm sound equipment is well over the long hoped-for 20 lb. maximum we're looking toward.

But the *mailability* of an 8mm sound print is something else again and the print cost of even small runs of 25 to 50 prints per subject will bring present-day laboratory estimates to some 25 to 30% under optical 16mm sound print costs, despite the early phase of maximum four-up track duplication.

Colburn Lab Set Up for 8mm Sound

We recently had the privilege of visiting one highly-respected Midwest laboratory that has had long-run printing experience in 8mm sound. That's the 25-year old (last month) Geo. W. Colburn Laboratory, Inc. in Chicago where we enjoyed a thorough demonstration by Colburn's Allen Hilliard in the company of our publisher, Ott Coelln.

Colburn has the four synchronized "Kodak 8" sound heads turning out track duplicates; they had the experience of duplicating prints for the extensive 8mm *silent* point-of-sale program for American Motors' Kelvinator Division. And they've bravely issued a reasonable price list for their producer clients on 8mm sound work.

They've also duplicated in 8mm sound some basic classroom teaching prints.

Problems of Early Magnetic Films

All of which reminded me of that first 16mm magnetic sound film I made to serve a regional advertising conference in Europe. My assignment at the Standard Oil Company of New Jersey was a presentation to show how our Company's motion pictures helped to sell gasoline, by inducing motorists to travel.

Not too many years ago we were working with our first 16mm magnetic projector, an unwieldy, heavy piece of equipment with a separate "mixer" and a 14" speaker; to all intents and purposes a portable recording studio. But it took two husky people to move it anywhere.

We suffered all the pangs of childbirth with that first, frankly amateurish, production. Iron oxide striping of those days peeled in spots; oil on the film caused more trouble. Sequences of our "travelogs" we spliced together were taken from several original sources resulting in striping difficulties.

Projector Had to Go With the Picture

But we finally won through and our film, titled *The Magic Carpet*, was shipped to the meeting along with the projector—via shipboard and rail. Not much portability here, I reflected again, as we viewed today's streamlined 8mm beginnings.

And it is well to recall the report of the Association of National Advertisers' Film Committee of that period: "The 16mm magnetic projector was hailed as the ultimate cure-all for technical and cost problems of film production, *but this attitude was premature*. The glamorous appeal of this new electro-mechanical marvel caused some film sponsors to overlook the vital creative functions performed by the professional producer."

8mm Sound Standards Are *Real* Need

The film industry had better wait while 8mm gets itself completely organized. Standards must be fixed. 8mm prints produced for mass distribution have to be projected and "played back" on many different makes of 8mm projectors (there are two domestic models and seven foreign models now on the market!) Even now, there are indications that all the manufacturers do not see eye to eye on the number of frames which should separate the sound impulse and the projected image. One domestic manufacturer claims that 56-frame separation is the accepted "international standard" while another has it set at 52. At least two of the several important European models have 52 and 56-frame separation, respectively. And two others have recording heads at opposite distinct positions—one of them even *ahead* of the picture gate!

It is encouraging to note that an ad hoc committee, recently appointed by the 16mm and 8mm Motion Picture Engineering Committee of the SMPTE met in Detroit on May 2 to recommend acceptable standards for placement and width of 8mm magnetic strip, advance and recording characteristics.

We're Gathering *Ideas* for Your Use

That's our job for the present. We're "feeler-checking" among the manufacturers and users, among hardy enthusiasts who are "experimenting" with this new medium and we're studying potential applications. One far-sighted producer, for example, believes that this phase of the film medium may be likened to sponsor's use of service manuals, brochures. A good deal of money goes into this technical literature

Could it be that 8mm sound will replace some forms of dealer, consumer printed matter? Perhaps, when cost of prints (even in black and white) gets down to a few dollars a copy in terms of long "press" runs. Perhaps, when equipment now available gets its costs down, based on quantity assembly.

Certainly the whole field of audio-visuals

(CONCLUDED ON PAGE FIFTY-THREE)

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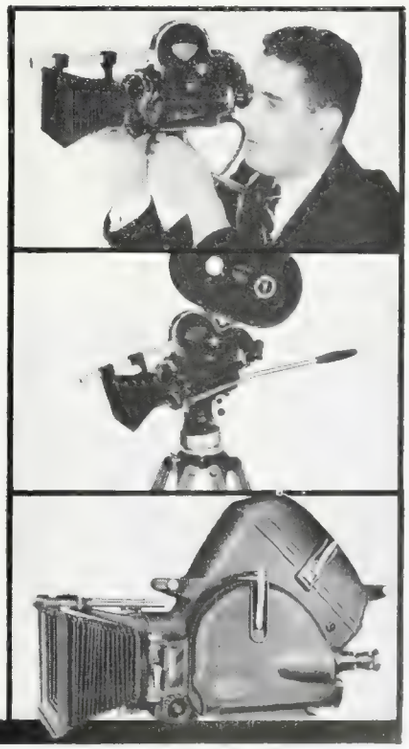
There's no secret about the Arriflex 16 "system" for success nor the names of the thousands who are making profitable use of it. Write for literature that details it all.

ARRIFLEX
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* **IT'S A HAND CAMERA!**
Weighing only 6½ lbs., the compact Arriflex 16 is a pleasure to carry, set-up and operate. And no other hand camera has all its professional features!

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The simple addition of component Arri accessories (400 ft. magazine, synchronous motor and tripod) quickly transforms the versatile Arriflex 16 into an ideal studio camera. Its easy set-up and take-down features makes it a perfect "one man" camera.

* **IT'S A SOUND CAMERA!**
By placing the camera and magazine in the Arri 16 Blimp it is a full-fledged sound camera with all important camera features, like thru-the-lens-focusing, operated from the outside.



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Color Reproduction Company has been *specializing exclusively* in 16mm Color Printing for over 21 years. Color Reproduction Company's entire facilities are devoted *exclusively* to 16mm color film. This *specialization* is the reason Color Reproduction Company has earned a reputation for *guaranteed quality* which is the Standard of the 16mm Motion Picture Industry. Specialists always do the finest work. See what the technical know-how and production skills of 16mm color specialists can do for your 16mm color prints! Send your next 16mm color print order to Color Reproduction Company!

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REPRODUCTION COMPANY

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RIGHT OFF THE NEWSREEL

(CONTINUED FROM PAGE)

types of audio visual equipment and devices in terms of current and future educational needs, and on the formulation of engineering principles that will serve as guideposts in the development of audio-visual devices for use in education.

According to a Society spokesman, "A fresh engineering approach to the whole field of educational communications media and equipment is called for in the light of this national emergency. Educators and engineers alike have recognized a lack heretofore of coordination. This study is essential in order that the latest advances in engineering know-how are made available without delay to both the designers and the users of educational communications media and equipment."

The Society will bring together in the conference a "task force" of educators familiar with the problems in education, and competent engineers with the background to evaluate and make significant recommendations in media and equipment areas.

SMPTE President Norwood Simmons, commenting on the contract, said, "The Society of Motion Picture and Television Engineers has long included in its aims and purposes the guidance of students and the attainment of high standards of education. We believe that the undertaking of this study for the office of Education is one of the most important ways in which the Society may implement this purpose at this time."

Directing the study will be John Flory, of Eastman Kodak Co., Rochester, N. Y., who is a long-time member of the SMPTE.

* * *

Realist, Inc. Moves Office Headquarters to New Address

☆ Realist, Inc., manufacturers of Realist photographic products, has moved its general offices to its new administration building in a Milwaukee, Wis., suburb.

A spokesman said this is the second part of the company's expansion, having recently moved its manufacturing facilities to a new plant at Berlin, Wis.

The new structure houses general administrative, engineering, marketing, purchasing, accounting and customer service operations. The new mailing address of Realist, Inc., is N93 W16281 Megal Drive, Menomonee Falls, Wisconsin.

Educational pictures (that is, teaching films) need not be preaching films. When they seem to be, they seem to miss the mark. On the other hand, a good many, good educational films turn over the soil, plant the seeds, cultivate the crop and enable educators to reap a harvest. You can bring a lot out of the good earth. You can bring a lot out of eager minds. The methods are identical. There is excitement in learning when it's learning, and not *being taught*.

educational pictures by Audio...



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—and many, many others



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New Kalart/Victor Makes Sound Come to Life in 16mm Programs

Everyone who has used the new Kalart/Victor agrees that its sound quality is unsurpassed. Music and voices actually seem "live". The reason? New amplifiers featured in Kalart/Victor projectors are audio-engineered for greater power and low distortion to meet specifications of the finest in high fidelity equipment.

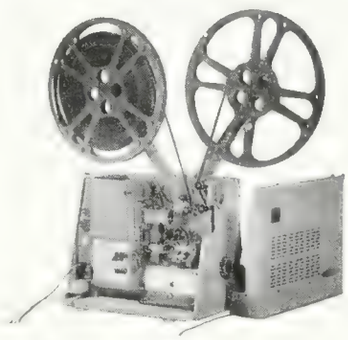
The new Kalart/Victor is equally impressive on many other counts. It is the *quietest running* 16mm sound projector ever built. Light output is increased by at least 12%. The exclusive *door-mounted speaker* can be left closed on the projector while in operation—or detached and placed next to the screen. Still picture projection is flickerless and *five times brighter*, thanks to special glass heat filters provided as standard equipment. And lubrication is required *only once a year.*

See—and hear—the new Kalart/Victor soon. Your authorized Victor dealer will be pleased to give you a demonstration.

world's most experienced manufacturer of 16mm projectors

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Kalart/Victor Model 70-15 with 15-watt amplifier and 8" door-mounted speaker. Also available, Model 70-25 with 25-watt amplifier and choice of door-mounted speaker or separately cased 12" speaker.

Free booklet, How Industry Profits From Sound Film. For your copy, mail coupon to Victor Animatograph Corp., Div. of Kalart, Plainville, Conn. Dept. 128.

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Position .....
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City ..... Zone .. State .....

U.S. House Gives Endorsement To 5th High-Speed Congress

☆ The Fifth International Congress on High Speed Photography has won the unanimous endorsement of the United States House of Representatives, concurring in a Senate Resolution. The Resolution declares that "the democratic environment of the free world is the best environment for achievement in science," and urges that "all interested agencies of the Federal Government participate actively to the greatest practicable extent."

The scientific meeting, under the sponsorship of the Society of Motion Picture and Television Engineers, will be held October 16-22, 1960, at the Sheraton Park Hotel in Washington, D.C.

According to Chairman Mal D. Beard, the scope of the Fifth Congress will include a survey of various fields of the sciences now using high speed photography as a basic tool in research and development and an exploration of new applications and techniques.

* * *

Schering Appoints Valerio Audio-Visual Co-ordinator

☆ Daniel J. Valerio has been appointed audio-visual co-ordinator for Schering Corporation, pharmaceutical manufacturer, according to a recent announcement by Herman W. Leitzow, vice president for marketing. Valerio will work with the audio-visual manager at the company's Union, N.J., plant.



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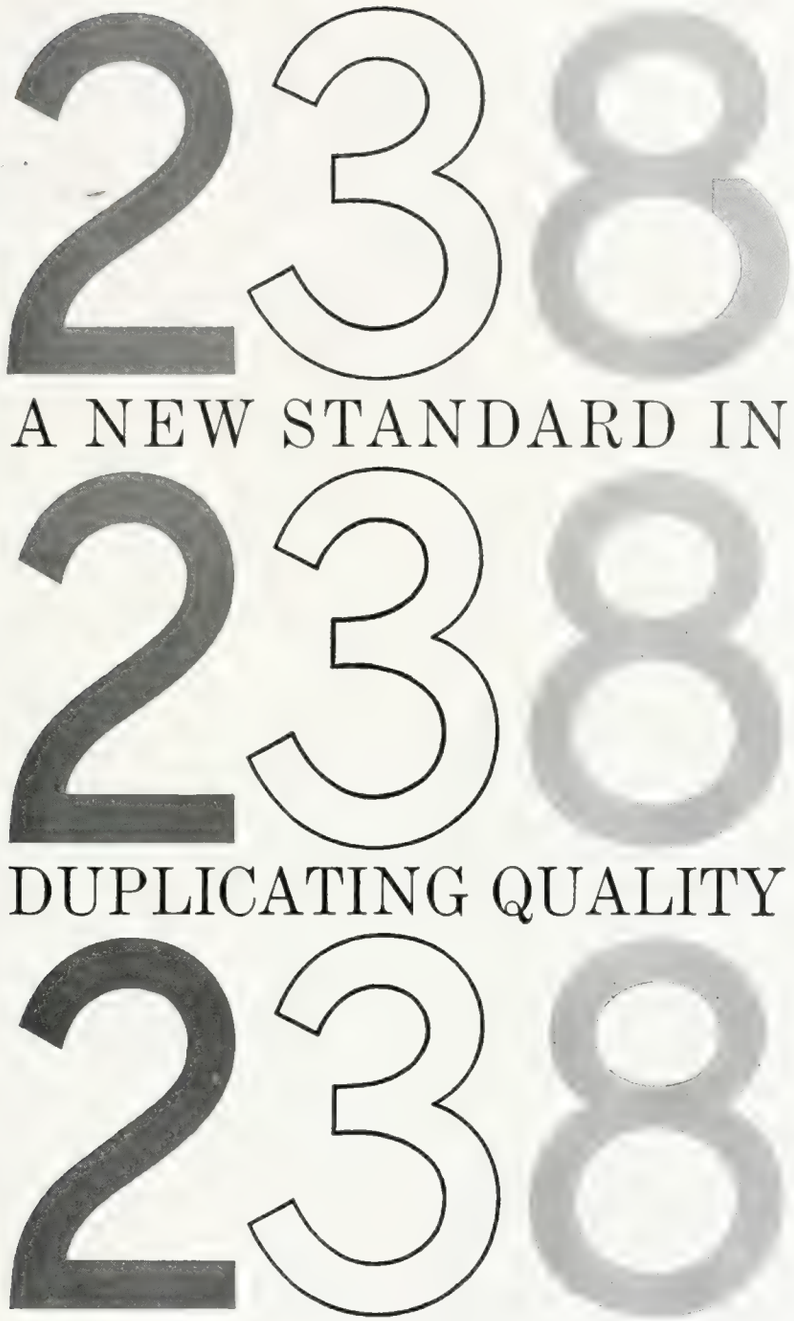
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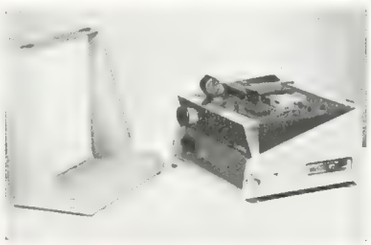
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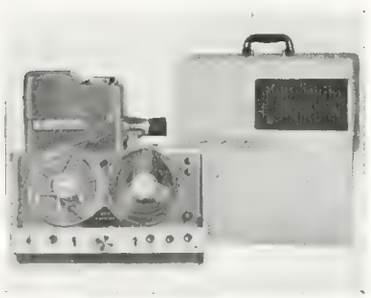
A new approach to sound-slide film projectors—no records—no tape threading—simply slide in the cartridge and go. Continuously and automatically, the story you so proudly produced is presented as your customers want it—brilliant pictures—high fidelity sound.

Now unleash bold new ideas for punch and drama, supported by sound effects for fresh, wide-awake interest. Silent signal commands a new picture to appear . . . in perfect synchronization to the sound.



La Belle "Tutor"
with tape cartridge
(also available in reel type tape)

See and hear a La Belle "Tutor" . . . a convincing salesman of itself that can be an enthusiastic salesman for your work . . . and your client's best salesman!



La Belle Maestro makes more and more friends because nowhere can you see and hear a finer slide-sound projector with so many exclusive features—capacities up to 150 slides—silent signal changes slides automatically and instantaneously for "actionized" effects without streaking, glare, or blanks. Be the master of your story—not the servant to limited capacity automatics.

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VISIT THE LARGEST AUDIO-VISUAL EXHIBIT ON EARTH

National A-V Convention Opens August 6th

"Challenge of the Sixties" Keynotes 20th Annual Meeting

"BIGGER THAN EVER, full of surprises, and crammed with the products which will bring you tomorrow's profits" is the promise for the 20th Annual National Audio-Visual Convention at the Morrison Hotel, in Chicago, August 6-9, 1960. The convention, sponsored by the National Audio-Visual Association, Inc., is expected to draw an attendance of 3,000 audio-visual specialists from the fields of business, industry, education, and religion.

Featured will be the "largest A-V Exhibit on Earth," larger in 1960 than in any previous year with a three-floor spread of more than 200 booth spaces for the display of audio-visual equipment and materials. Displays will feature a record number of new products, including projectors, recorders, language laboratory equipment, projection screens, light control equipment, educational TV equipment, and a great variety of materials.

Visualizes A-V Past, Future

Keynoting the first General Session will be a visual presentation entitled "The Challenge of the Sixties," prepared and presented by James W. Hulfish, Jr., NAVA Director of Information. The presentation will cover the development of the audio-visual industry to its present stature as well as review current trends and future prospects.

"Meet the Challenge!" is the title of an address to be given by Dr. Herbert True, nationally famous writer, psychologist and lecturer. The address will cover ways A-V people may today gird themselves to meet the dramatic changes which will take place during this new decade.

A team of experts from the Audio-Visual Center of San Jose State College, including Dr. Richard B. Lewis, Tom Clemens, and Jerry Kemp, will demonstrate practical uses of A-V products in a presentation, "Selling to Industry." This team serves regularly as an audio-visual consultant to big business in addition to its duties at the A-V Center. These three men know A-V theory and they also know the feel of projector oil—their approach is academic *and* practical.

"This dynamic trio on a stage *loaded* with A-V equipment will present a three-ring demonstration of how you can increase A-V sales to industries and businesses in your market area. This presentation alone would be worth your Convention trip to Chicago," said Hulfish.

For the first time, the 1960 Convention will feature a special screening of outstanding films on sales, salesmanship, business management and similar subjects of interest to representatives of industry and business.

Sales Meetings for Dealers

Once again, manufacturers and producers of audio-visual products have scheduled sales meetings in conjunction with the NAVA Convention, according to Harvey W. Marks, General Convention Chairman.

"The Convention affords a manufacturer an excellent opportunity to meet with its dealers from around the country. The Convention is timed to the beginning of the Fall budgeting and buying season, a good time to launch promotional programs and introduce new lines," said Marks.

In addition to the regular meetings of the NAVA Board of Directors and Executive Committee, there will be meetings of the NAVA Industry and Business Council, NAVA Religious Council, NAVA Canadian Members, Board of Governors of the National Institute for Audio-Visual Selling.

A-V Organizations to Meet

Groups from the fields of education, medicine, and industrial training are among organizations which have announced meetings in connection with the 1960 NAVA Convention. They are: A-V Workshop for Industrial Training Directors, Aug. 8; Illinois Audio-Visual Ass'n., Aug. 6; Industrial Audio-Visual Ass'n. (Midwestern Region), Aug. 8; A-V Conference of Medical and Allied Sciences, Aug. 8; Board of Directors of the Department of Audio-Visual Instruction, National Education Ass'n., Aug. 6-7.

The Audio-Visual Church Service, to be held Sunday morning during the Convention, will be conducted by the Rev. Paul Kiehl of Church-Craft Pictures, Inc., St. Louis, Mo. This annual inter-faith service will again serve the dual role of an inspiring religious p- gram and an example of au- visual techniques integrated int a religious activity.

"We have feature-packed 1960 Program to offer someth for everyone in the field, an great deal for most," said Ma Convention Chairman. "We proud to assure that at the NA Convention, A-V people will products they have never seen fore, and will learn things t would never have learned oth- wise."

Or at Morrison Headquarter

Full information concerning Convention and the Exhibit available from the National Au- Visual Association, Fairfax, Va.

* * *

Nat'l Photo Manufacturers Elect Simmons as President

☆ The results of the annual el- tion of officers of the Natio Association of Photographic M- ufacturers, Inc., were announ by William C. Babbitt, Manag Director of the Association. following were named to offi President — Fredrick G. Simm president of Simmon Brothers, I Vice Presidents — Thomas Dabovich, vice president of Mor Chemical Company and Willi E. Davidson, general manager Photo Lamp Department, Gen Electric Company; Treasurer E. S. Lindfors, vice president Bell & Howell Company.

Clinton H. Harris, president Argus Cameras Division of S- vania Electric Products, Inc. also elected to the Board of rectors.

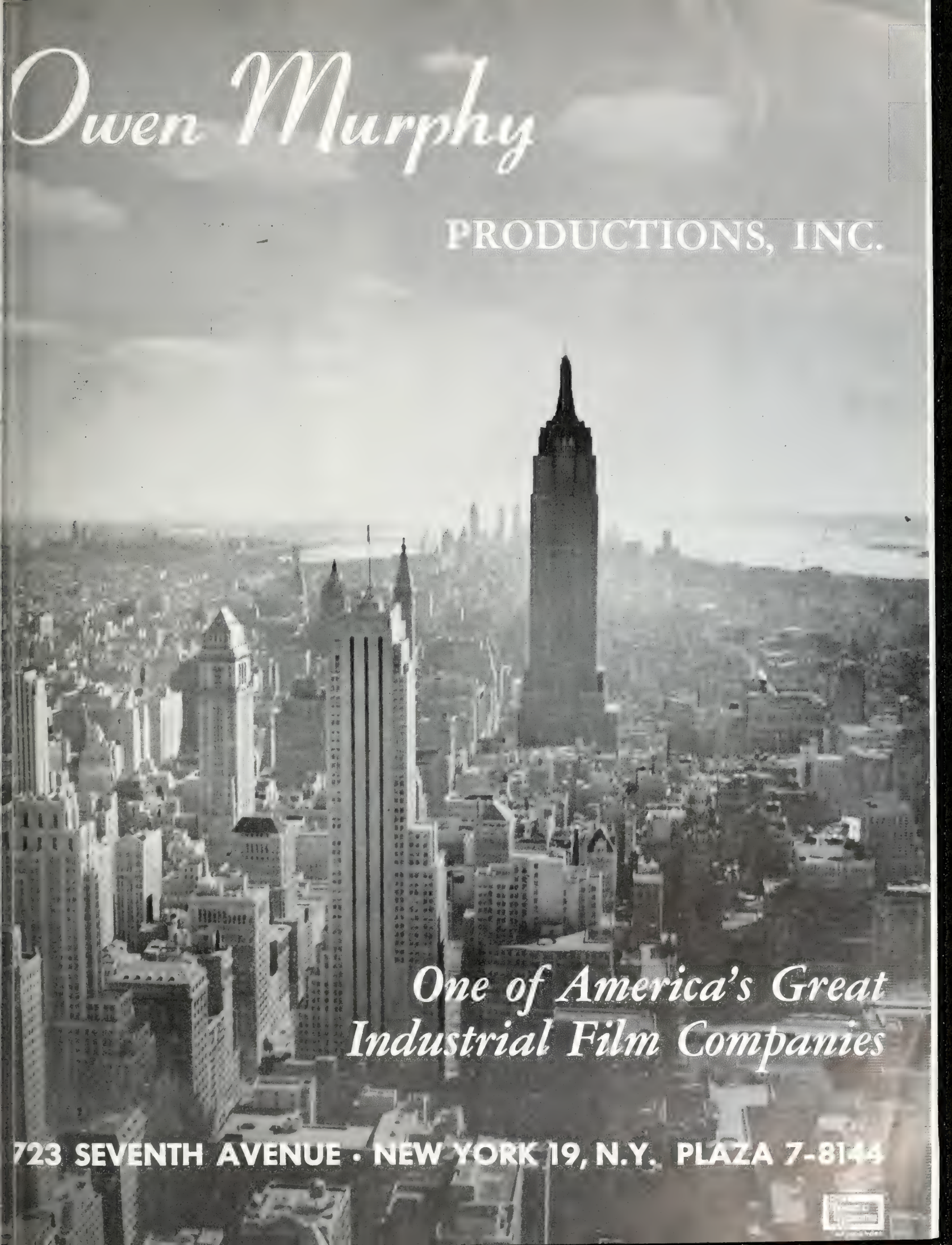
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Paris to Be Scene of Third Biennale Internationale, 19

☆ Organization plans are shap up for the third Biennale Inter- tionale Photo-Cinema-Optique be held April 15-24, 1961, in new Exposition Center at Rond-Point de la Defense, Par

Enlarged and improved pr- pecting methods already promis great number of manufactu- from around the world to exh in the third Biennale. The lay of the Exposition Center will p- vide for convenient grouping manufacturers and selective pla- ment by exhibitors.

Buyers will be able to m their choice from an excepti amount of world production in fields of photography, cinema, o- tics, and all related industr Transport and hotel accommo- tions will be handled by Ameri Express Company.

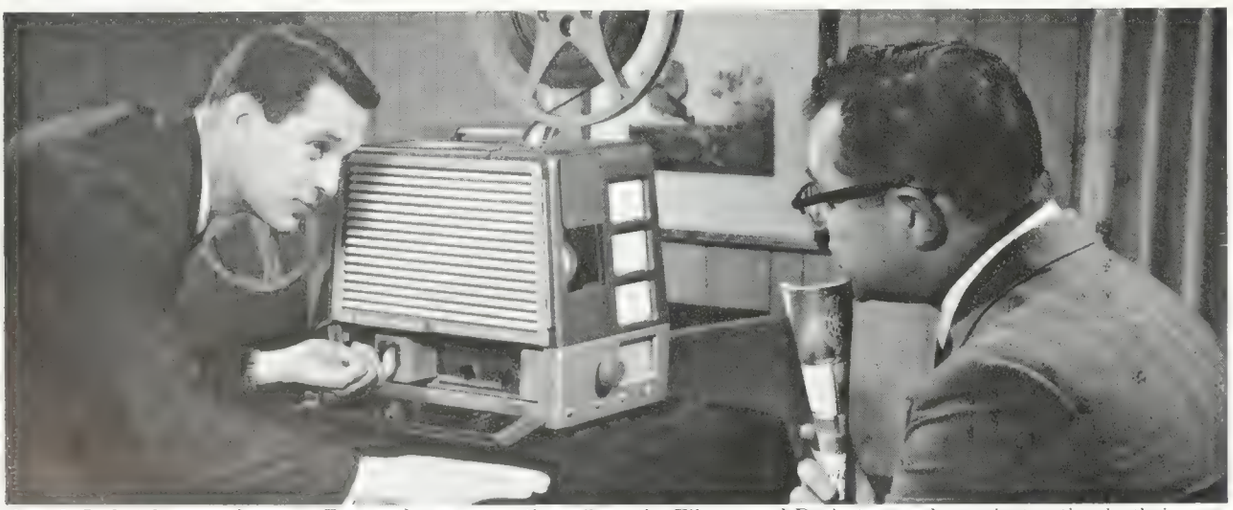

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Only Bell & Howell could solve this *on-the-go* training program for one of world's largest direct sales forces!

Problem: To train new Field Enterprises representatives in *the best way* to sell the World Book Encyclopedia.



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Step 2: In hotel rooms, homes, offices – wherever "on-the-go" Field Sales Managers could be contacted—local Bell & Howell Audio-Visual Representatives followed up after the delivery of the Filmosound Projectors and gave instruction in their use. Only Bell & Howell, with the largest nationwide Audio-Visual network, has the manpower and coverage for such a job.

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SMPTE Continues Test-Film Program for Engineers

☆ The valuable motion picture t film program formerly handled the Motion Picture Research Co cil is being transferred to Society of Motion Picture a Television Engineers, it was cently announced by Dr. Norwo L. Simmons, president.

The SMPTE will continue program of service to engine concerned with the production a exhibition of motion pictures, a scientific equipment and data us in this program by the MPRC being made available to SMPTE.

The additional responsibility an extension of the Society's o test film program which has be in existence for many years. T work in the establishment of star ards aids engineers and technicia in assuring the optimum perfor ance of motion picture and te vision equipment and their asso ated sound systems.

There are many types of t films and each is designed to one or more specific engineeri needs. They provide means isolating and locating trouble wh a projector or sound system is r operating correctly and will in cate when performance is ag within specifications. They m be used to set performance obj tives in the design of new equi ment and can serve as standa tools of inspection during equi ment production. For televisio these films provide a uniform source of monochrome and col film signals for lining up the fi pick-up system and aid in maki the proper projection and sou adjustments.

Mr. William F. Kelley, asso ated with the MPRC for ma years, will assist as consultant the Society in connection with t technical aspects involved in th test film program.

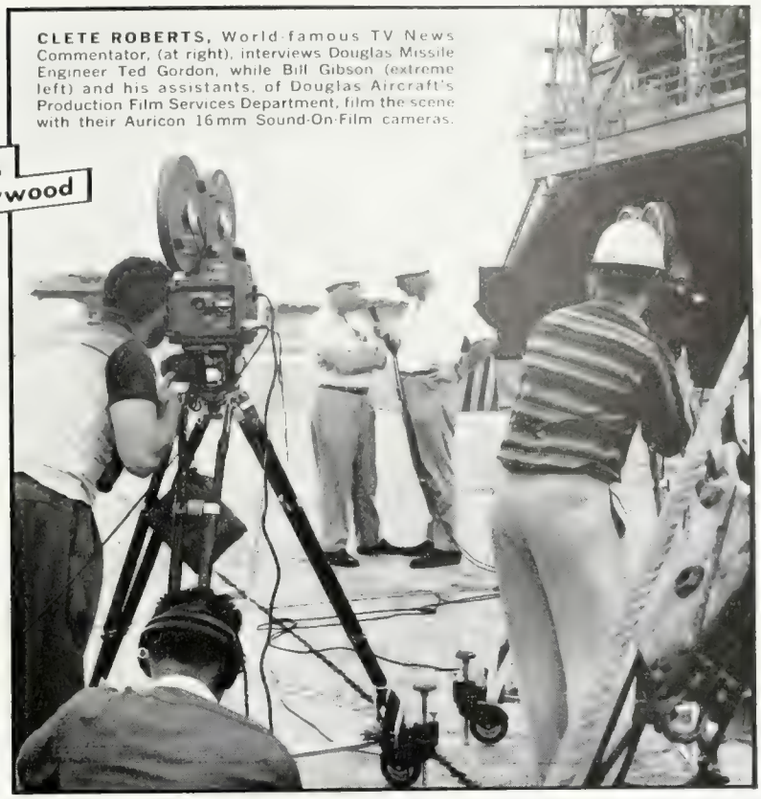
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Allied Artists Forms New Commercial Films' Division

☆ Allied Artists Pictures Corpor tion of Hollywood and New Yo has just announced the formati of a new Informational and Co mercial Films division. At a r cent party held at the Motio Picture Association of Americ Washingtonians were show several motion pictures of th type, including Executive Produc Jack L. Copeland's safety awar winning film with John Agar, *T Invisible Man*. Allied's Washin ton representative for the Div sion is Milton A. Lipsner.

DOUGLAS

Auricon Hollywood



CLETE ROBERTS, World-famous TV News Commentator, (at right), interviews Douglas Missile Engineer Ted Gordon, while Bill Gibson (extreme left) and his assistants, of Douglas Aircraft's Production Film Services Department, film the scene with their Auricon 16mm Sound-On-Film cameras.



DOUGLAS

films "Quick-Look" Progress Reports

...with AURICON 16mm Sound-On-Film RELIABILITY!

AURICON SUPER-1200 SOUND-CAMERA FEATURES:

- ★ Full-Frame Ground Glass Focusing Optical System. No camera weight shift when moving from focus to film shooting position.
- ★ Jewel-hard Sapphire Film Gate for frictionless operation and scratch-free pictures.
- ★ Auricon is the Quiet One — no "blimping" is required.
- ★ 1200 ft. film capacity for 33 minutes of continuous recording.
- ★ Optional Optical or Filmagnetic Sound-On-Film.
- ★ ... and many other features!

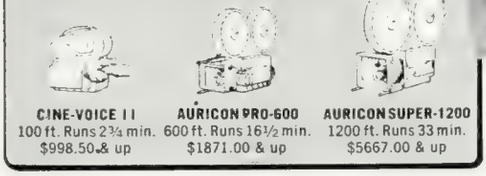
During the critical count-down and through the thunderous and fiery launchings of the Air Force Thor Missile at Cape Canaveral, every detail of these space technology achievements is faithfully recorded with sound and color film. Auricon 16mm Cameras, operate by remote control within 200 feet of the searing blast of the rocket engines!

The reliability of Auricon Sound Cameras is a vital factor in providing Air Force officials and Douglas Top Management with "Quick-Look" Progress Reports of the very successful missile firings of the Thor IRBM. In less than 72 hours from "zero-time" at Cape Canaveral, Florida, the Filmed Progress Report is flown to California, processed, edited, titled, and made available for viewing and technical evaluation. Auricon missile-launching sound films are produced for as little as $200 per film ... a tiny price for fast, comprehensive, and truly graphic reporting!

Auricon 16mm "Talking Pictures" may be ideal in your business, for technical reporting and sales promotion. Write us about your motion picture sound recording requirements.

THE Auricon Hollywood LINE OF

16MM SOUND-ON-FILM CAMERAS



CINE-VOICE II	AURICON PRO-600	AURICON SUPER-1200
100 ft. Runs 2¾ min.	600 ft. Runs 16½ min.	1200 ft. Runs 33 min.
$998.50 & up	$1871.00 & up	$5667.00 & up



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Now You Can Add Animation to Your Lowest Budget Films!

Use the TRIPLEX in vertical position for all standard animation techniques. In horizontal position for zoom titles, copy and product and puppet stages . . . in diagonal position, (columns can be locked at any angle between horizontal and vertical) for angular zooms-in on inserts, products, etc. For filmstrips, stand can be used in all positions. Table can be swung away for large artwork copying. The TRIPLEX stand complete with camera, is also available for rental.

Also available — Cartoon Colours, Punched Acetate Cells and Animation Supplies.



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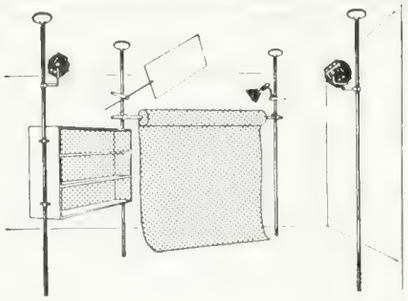
The F & B TRIPLEX is only one of thousands of items which make up F & B's complete stock of professional movie equipment.

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An Easy Way to Hold Things Up . . . Anywhere

• Lights • Props • Backgrounds • Mikes

Without Nails or Screws



$34.95 per set consisting of: 2—3-piece poles 7—fittings • 1—110" cross bar

Adjustable from 8½′ to 12½′

F & B POLE SET is a featherweight, telescoping aluminum column with an expansion spring in the top. Adjust it once to your ceiling height with locking collar. Then just spring it in and out of place as you please. Rubber pads top and bottom protect ceilings and floors . . . can't be knocked over and takes less floor space than a silver dollar. A perfect, mobile, lightweight support for lights. Two POLE SETS with cross piece and fitting can be used to hold a roll of background paper, props, flats, etc. Perfect for location filming.

POLE SET 10½′ to 15′ . . . $38.95

Individual Parts:

3 piece Pole with Clamp 8½′ to 12½′ $8.50 ea

3 piece Pole with Clamp 10½′ to 15′ $9.50 ea

Cross Bar (110″) with 5 fittings $8.50 ea

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Model D (medium duty)	$150.00
Swivel leveling joint	59.50
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Farm Film Foundation's '60 Award Winner Annou ed

☆ The Farm Film Foundati 's 1960 Professional Improvem nt Award was recently awarde to Richard G. Turner, Visual ds Technologist at the New York S te College of Agriculture, Co ell University, Ithaca, N.Y. Prese a-tion of the Certificate of A rd and cash prize was made by s. Edith Bennett of Washing n, D.C., Executive Vice Presider of the Foundation, at the an al meeting of the American Asso a-tion of Agricultural College li-tors held at Oregon State Uni r-sity, Corvallis, Oregon.

A graduate in photography of the Rochester (N.Y.) Institut of Technology, Turner won a F m Film Foundation Honorable M n-tion in 1959. His principal b-ductions include: *Arranging Fl w-ers in Your Home, Changing M le Country*, and *Landscaping for ne Future*.

Judges for the awards selec n were: Mr. James Gibson, Direc r, Motion Picture Service, U.S.D ., Chairman; Dr. Landis Ben t, North Carolina State Univer y, and Mr. Ralph Hoy, Alumi m Company of America.

* * *

ABPW Elects Officers, Hear Advantages of Music in TV . is

☆ The May meeting of Age y Broadcast Producers Workshop f Chicago featured election of 19 -61 officers, and speaker M h Leigh, president and creative sp k-plug of Music Makers, Inc. le told ABPW of the advanta es of adding music to TV comm r-cials to achieve "emotional im ct and sales-getting climate," d illustrated his discussion with sa s-winning TV commercials that h e been improved by music.

Newly elected officers are n Levy (North Advertising In . president; Lincoln Scheurle J. Walter Thompson Co.), ce president; Bill Fisher (He i, Hurst & McDonald, Inc.), se e-tary, and Jack Leonard (Geo e H. Hartman Co.), treasurer. r-ganization founder and outg ng president Lee Randon (He i, Hurst & McDonald, Inc.) is appointed to complete the e member board.

"We will try to continue br g-ing to agency broadcast produc s of Chicago only program con t tailored specifically for them, is professionals in this field," e new ABPW president declared

Jiversity Film Producers cConfer at Williamsburg

MODERN-DAY PRODUCTION of educational and documentary ilms will be discussed in the backgound of the historic past when h 14th Annual University Film Producers Association conference kes place August 7-13 in the reconstructed pre-revolutionary town of Colonial Williamsburg, Virginia.

"Films and the American Heri-ae" will be the theme of the conference for the producers of edu-ational and documentary films rom nationwide colleges and universities who will meet at the Col-ge of William and Mary, Wil-iamsburg. Host for the affair will be the Film Production Service of th Virginia State Department of Education.

Topics on the Agenda

Formal sessions of the confer-ere will feature films and discus-sions centered around topics such as the American Heritage from the Historian's Viewpoint, its Reflec-tion in Educational Television, and Theatrical Films.

Discussion of production prob-lems is also on the agenda, with topics such as "Research Respon-sibilities of Motion Picture Special-ist," "Simultaneous Multi-Image Presentations," and "Multi-Cam Shooting of Lecture Films."

Conference sessions will be al-ternated with historical tours, film screenings, and a visit to the Na-tional Space Agency at Langley Field, where pioneer work is being done on man's first venture into space, and where the nation's first astronauts, or space men are being trained.

To Speak on Film Problems

Some of the notable figures who will speak on contemporary film problems amidst a setting of his-toric buildings, colonial costumes, and horse-drawn carriages will be H Kopel, Program Director, Cor-nell Instructional Films; Robert Hilson, of the National Educa-tional Television and Radio Cen-ter; James Card, Curator of Mo-tion Pictures, Eastman Kodak; O. E. Patterson, Head of the Depart-ment of Visual Communication, University of California, L. A., and Herbert Kerkow, President of Herbert Kerkow, Inc.

Representatives of the major motion picture equipment compa-nies will be on hand to demon-strate the latest in movie making equipment.



These 52 executives have an average of more than 25 years' experience in the film industry and have been with CFI Hollywood an average of over 16 years:

1) Ray Armstrong, 35mm Color Negative Developing Foreman; **2) Ray Biederman,** Negative Assembly Foreman; **3) Leo Bloomberg,** 16mm Developing Foreman; **4) Nate Bloomberg,** 16mm Printing Foreman; **5) Harry Buckler,** 35mm Color Positive Developing Foreman; **6) F. H. Carlin,** 35mm Positive Developing Foreman; **7) Reginald Carroll,** 35mm Densitometric Control Foreman; **8) Bob Casey,** 35mm Printing Foreman; **9) John Cooper,** Vault Department Foreman, 10) **Frank Cootz,** Timer; **11) George Crane,** 35mm Customer Service Representative; **12) Jack Doyle,** Timer; **13) Kenneth Dunn,** 16mm Negative Assembly Foreman; **14) Ted Fogelman,** Laboratory Superintendent; **15) Bill Funck,** Title & Optical Production Supervisor; **16) Jack Goetz,** Sales Administrator; **17) Jack M. Goetz,** Public Relations Director; **18) Phil Gorth,** Timer; **19) Bob Grubel,** Chemical Lab Foreman; 20) **Bob Gustofsen,** 16mm Service Coordinator; **21) Dane Hansen,** Chief Projectionist; **22) Dick Harrison,** 16mm Densitometric Control Foreman; 23) **Carl Hauge,** Quality Control Engineer; **24) Ted Hirsch,** Vice President, Operations; **25) Ira Johnson,** Comptroller; **26) Tom Jones,** Maintenance Foreman; **27) Jim Lawler,** Office Manager; **28) Art Ludington,** 35mm Customer Service Supervisor; **29) Lew Mansfield;** 35mm Customer Service Representative; **30) Julius Mond,** 16mm Positive Assembly Foreman; **31) Frank Montfort,** Security Director & Military Liaison Officer; **32) Paul Morrill,** Timer; **33) Val Osborne,** Timer; **34) Russ Plappert,** Machine Shop Foreman; **35) Pat Powers,** 35mm Positive Assembly Foreman; 36) **Lad Powolny,** 35mm Negative Developing Foreman; **37) Ed Reichard,** Chief Engineer, **38) Roger Richardson,** Color Control Supervisor; **39) Dick Rodgers,** Resident Counsel; **40) Bob Ross,** Kodachrome Negative Assembly Foreman; 41) **Herschell Sanders,** Art Department Director; **42) Job Sanderson,** Equipment Maintenance Supervisor; **43) Ralph Shadduck,** Title & Optical Assembly Foreman; **44) Pete Silverman,** 35mm Customer Service Representative; **45) Mike Simon,** Credit Manager; **46) Henry Solow,** 16mm Production Control Supervisor; **47) Sid Solow,** Vice President and General Manager; **48) Morris Sparks,** Timer; **49) Tom Sproul,** 35mm Customer Service Representative; **50) Dale Tate,** Title & Optical Division Manager; **51) Jack Thomson,** Title & Insert Cameraman; **52) Meyer Weinstock,** Kodachrome Department Foreman.

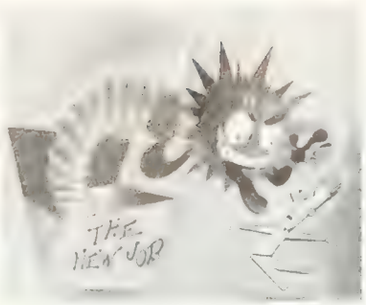
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has been serving the film industry for over 40 years as the complete film laboratory. Among the many services offered by CFI are 16mm, 35mm (and 70mm) color and black and white processing, titles, opticals, library, leader, and video tape to film transfer.

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- **"HANDLING GRIEVANCES"**
- **"MAINTAINING DISCIPLINE"**
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WASHINGTON FILM COMMENTARY

by Mary Finch Tanham
Washington Correspondent for Business Screen

This GE Color Picture Shows Job Challenges to Engineers

☆ *Optimum Match*, or, choosing the right job in the right company, is the subject of a new film produced by the Heavy Military Electronics Department of General Electric.

Designed to tie in with GE's overall recruitment program, the 24-minute color film describes the wide variety of challenges for the engineer in HMED's five departments: submarine underwater detection, aero-space retaliation, air missile defense, surface and land warfare, and global surveillance.

In order to achieve "optimum match," GE has indicated that the film will be shown to an audience as small as one man, and that it will be screened on continuous projectors in nationwide hotels.

The film was produced by HMED's motion picture department in Syracuse, New York, and was partly animated by Technical Animation Studios, Inc. of Washington D.C.

* * *

Space Agency Names Thompson Chief of Technical Information

☆ The National Aeronautics and Space Administration has named Mr. Shelby Thompson as chief of the Office of Technical Information and Educational Programs. Byron Morgan's motion picture division has been switched to this department in the space agency.

* * *

Filming Triton's World Trip

☆ The US Navy and industry are cooperating on a film about one of the most famous naval voyages in history. It has just been announced that the Electric Boat Division of General Dynamics will produce a documentary about the underwater, world-girdling trip of the atomic submarine, TRITON.

* * *

Senator Javits Credits Films' Help in His Military Career

☆ Senator Jacob K. Javits (R.-N.Y.) says he virtually owes his meteoric advancement in the wartime US Army Chemical Corps to training films. Pointing with great pride to his diploma from the Command and General Staff School at Ft. Leavenworth, he tells this story:

Prior to his admission in this advanced military school for outstanding officers, he was required to quickly bone up for entrance exams on all phases of chemical warfare. For two weeks thereafter, from 7 a.m. until 7 p.m: he locked himself in a projection room, running straight through every motion picture available which touched on this area of warfare.

"It was the only possible way I could have absorbed this knowledge so quickly and so very thoroughly," says the Senator, who reached the rank of Lt. Col. during World War II and is one of the country's staunchest enthusiasts for training film programs.

* * *

Washington Film Council Ends Year With Buffet and Screenings

☆ The Washington Film Council wound up another successful year, under the guidance of Ken Goddard of the Chamber of Commerce, with a bang-out cocktail buffet at the National Housing Center. 250 people turned out for the party where new officers were introduced and *Fifty Years Before your Eyes* and *The Apartment* were screened.

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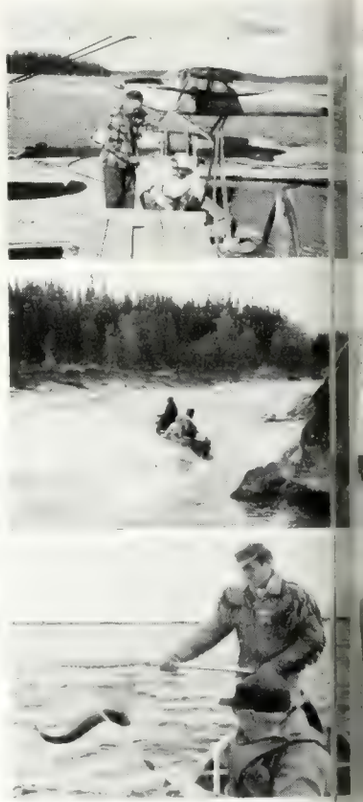
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United Airlines' Film Premieres in Capital: *Right: at screening, (l to r): producers Ted Cate; Ed McGlone Jones Pyle, Deputy Administrator, Federal Aviation Agency; Carl Christenson, Asst. V.P. Flight Operations, United Airlines, Denver.*

Jet Transport Pilot Training Theme of "Office in the Sky"

☆ United Airline's new film, *Office in the Sky*, was recently premiered for government and military officials in the South American Room of Washington's Statler Hotel. Ted Cate and Ed McGlone, of Cate & McGlone, Hollywood, producers of the colorful film which shows how jet pilots are trained, attended the preview and cocktail party.

Enthusiastic guests included James T. Pyle, Deputy Administrator of the Federal Aviation Agency, the Honorable Whitney Gilland, Chairman of the Civil Aeronautics Board, Major General Rush B. Lincoln, Jr., Deputy Chief of Transportation, United States Army and Carl M. Christenson, Assistant Vice President of Flight Operations, United Air Lines, Denver, Colorado.



L to r: Hon. Whitney Gillilland, C.A.B., Civil Aeronautics Board; Mr. Christenson; Robert Ruddick, V.P. United Airlines, Washington.

* * *

Lt. Commander Ritchie Heads Up Motion Pictures at NPC

☆ Lt. Commander Chesley Ritchie, formerly head of the Naval Photographic Center's Productions Division, has been named Head of Motion Picture Department at NPC . . .

* * *

Science Foundation Reports Big Audience for "Horizons" Films

☆ The National Science Foundation estimates that, during the coming year, between two and three million high school students and adults will see the ten films which make up the first volume of the *Horizons of Science* series.

These 20 minute color films, produced by the Educational Testing Service in Princeton, New Jersey, with the assistance of initial grants from NSF, have been designed to "Stir imaginations, broaden understanding and stimulate thinking."

Three late films in the series indicate the scope of subject matter: *"Thinking" Machines*, with Claude Shannon of MIT, Alex

(CONTINUED ON PAGE 56)



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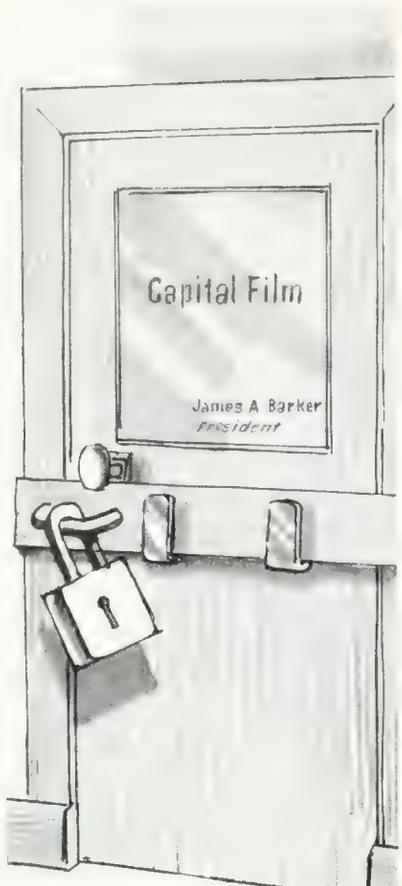
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Chevy Takes the Theatre to the Audience

Viewers Take Realistic "Ride" Via Film in a Cinesphere

A NEW, DRAMATIC method for taking a motion picture theatre to the audience instead of having viewers get to the show has been introduced by Chevrolet. It's being done with a circular "Cinesphere" theatre that "rides on air."

Inflated on the spot at shopping centers across the country the new Cinesphere combines revolutionary techniques in installation with a new projection system devised by The Jam Handy Organization. With this system, the audience is "surrounded" by a curved, hemispheric screen that fills spectators' normal range of vision, horizontally and vertically. The result is a three-dimensional, ultra-realistic effect on viewers.

To house the projection system and a grandstand for audiences of 185 persons for each performance, Chevrolet developed its new theatre. 60 feet in diameter by 28 feet high when inflated, the Cinesphere is packed for easy transport in a package no larger than a life raft.

The five-minute color motion picture currently in use was produced by Jam Handy to take audiences on a Chevrolet demonstration ride that isn't easily forgotten. Handrails are provided in the grandstand because viewers can't help swaying to the side as the car they "ride" on the screen swings around sharp curves. This feature also gives them a good grip, as on the steering wheel, when they step on the "brake" for sudden stops.

The picture was filmed in 3 mm with "widest" of wide-angle, 42-degree, lens. Lens has focal length of four-tenths of an inch at a speed of 2.2. It is also used on the projection system. Only one projector is needed in the Cinesphere to project the 180-degree picture.

Audiences at major shopping plazas are getting the "most thrilling ride of their lives," thanks to Chevrolet and The Jam Handy Organization.

* * *

IAVA Announces Appointments To 1960 Advisory Council

☆ In a follow up to the election of officers at its 1960 annual meeting, the Industrial Audio-Visual Association has announced the appointment of IAVA advisory council members.

Recently named to the council are Membership Chairman Lawrence B. Warnock (Link-Belt Co.); Fall Program Chairman Gordon Butler (Dixie Cup); 61 Program Chairman Frank B. Greenleaf (U.S. Steel Corp.); Publicity Chairman Donald G. Person (Caterpiller); Project Chairman Donald S. Steinke (Missiles Division of Chrysler Corp.).

Also appointed were Technical Chairman Roy R. Mumma (U.S. Steel Corp.); Historian and IAVA Secretary James Craig (General Motors Corp.), and Past Presidents Chairman John T. Hawkinson (Illinois Central Railroad.).

This vinyl-coated nylon Cinesphere *houses the Chevy show in which shopping center customers are taking visual "ride" in car.*



This Film "Where Were You?" Encourages the Citizen to Participate in Politics

GETTING AMERICAN VOTERS to their polling places come November is a matter on which members of both parties are heartily agreed. Getting adults, both young and old, to take an active interest in the operation of our political parties goes a step farther.

That extra step has been taken by a new 28-minute motion picture, sponsored by the Ford Motor Company, and produced by MPO Productions, Inc. for nationwide showings in the months ahead. *Where Were You?* asks the title theme as this picture dramatically portrays the story of a typical election and demonstrates how the apathy of many enables the few to win and dominate politically.

Premiered in 50 Cities

This stimulating new black and white film began premiere showings in approximately 50 cities throughout the country in mid-July. First of the premieres, sponsored by Ford community relations committees, was held in Canton, Ohio on July 12. Subsequent showings were held in Boston, Chicago, Cleveland, Cincinnati, Dallas, Des Moines, Houston, Indianapolis and other centers that month.

Produced in conjunction with the Ford Effective Citizenship Program conducted by the company's civic and governmental affairs office, *Where Were You?* prints may be obtained on free loan by television stations, civic, fraternal, church, school and other organizations from Ford Motor Company film libraries in New York City, Oakland, Calif., and Dearborn, Mich.

The President's Viewpoint

Henry Ford II, Company president, says of the picture:

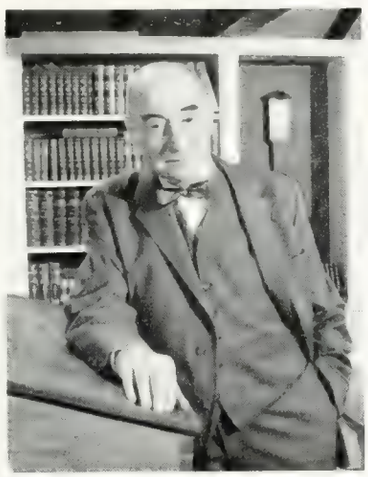
"Although we at Ford profess no expert knowledge of politics, we do have one conviction on the subject and that is that everyone should take a more active interest in political affairs.

"We know that democracy functions best when all segments of our population, representing all social, economic and political persuasions, are actively attempting to advance their convictions. Therefore, we would like, through this film, to give some assistance to those civic and political groups which are endeavoring to awaken the political conscience of the public at large."

Famed Judge Is Narrator

Narrated by Joseph Welch, the film describes in detail the "behind the scenes" operations of political parties, including how they choose candidates, nominate through primaries and campaign for elections.

The film also reviews the rights and advantages accruing to the average citizen who participates in political activities and points up the urgency of an enlightened and participating electorate in the proper functioning of political parties.



Joseph Welch narrates *this new Ford picture, now available on free loan to all groups.*

This Month's Cover

☆ Scenes on this month's front cover feature current and outstanding new productions. Top pictures present The Rich Plan Story (page 38); *Horizon North* (page 31) and Illinois Bell's *Ready Wrestle*.

The bottom row features Chevy's remarkable new Cinesphere presentation (see opposite page); Pan American's *Anatomy of a Salesman* (page 33); and F & B's recent Animation Seminar in New York (page 40).



Above: *"Where Were You" reminds Americans of all political persuasions to participate actively in government affairs.*

"The Wisconsin Story" Shows Phone Campaigning

INCREASINGLY POPULAR as the 1960 elections approach is another 16mm motion picture, titled *The Wisconsin Story*. Exemplifying labor's active interest in politics, this 20-minute film was produced by the Wisconsin State AFL-CIO organization in '59 and prints are available at $35 each from the National COPE, 815 16th St., NW, Washington, D.C.

The Story of a Victory

Telephone mobilization of voters on Election Day is its theme and the tremendous job done in the last Wisconsin major election campaign through hundreds of volunteers using telephones is thoroughly documented. The project has been widely emulated by other labor groups following its success in the Badger state.

Frank Wallick of the Wisconsin labor organization wrote and lensed the black and white picture. It was professionally narrated and editing was done by Film Arts Productions in Milwaukee. Although the AFL-CIO program was frankly partisan and Democratic victories resulted, the Wisconsin Young Republicans recently used the picture at their state convention and business groups have been among its interested audiences.

An Idea Others Can Use

Telephones are a *public* utility and they'll get plenty of service come November, 1960 if viewers take the message of *The Wisconsin Story* to heart as they certainly should.

* * *

EDITOR'S NOTE: for news of visuals at Democratic and Republican conventions, see page 8 of this issue.

Below: *in the new Ford-sponsored film, "Where Were You," viewers are shown "behind the scenes" operations in politics.*



Europe's New Look in Films for Business

One of Continent's Leading Public Relations Executives Cites Greater Recognition of Screen Medium. 1,200 Pictures Produced in Past Year

DR. FRIEDRICH MOERTZSCH, Director of Advertising and Public Relations of the German firm AEG,* and a leading exponent of industrial and documentary films on the European scene, visited Washington and New York last month to speak to American audiences on the growing importance of film as an advertising and public relations medium in Europe. At the same time, Dr. Moertzsch showed three of his company's impressive new productions, one of which—*Form and Function*—has been awarded so many prizes in the past year that it might be considered as Europe's best today.

Dr. Moertzsch spoke to American business groups in three addresses made at the German Embassy in Washington, the German-American Chamber of Commerce in New York, and the International Advertising Association Congress, also in New York.

New Attitude Toward Public Relations

At an interview with a Business Screen representative in New York, Dr. Moertzsch explained some of the revolutionary changes which the post-war years have had on German attitudes towards public relations. "We used to think of public relations as propaganda put on by quack operators. Most conservative German companies shunned any kind of public relations work. In fact, Dr. Moertzsch said, "in the typical firm public relations people were more busily engaged in suppressing public interest than encouraging it."

In 1954, Dr. Moertzsch, as Publicity Manager of AEG, was invited by the American Government to study PR work in the United States. The impressions and suggestions which he drew from this tour were compiled in his book, *It Pays to Be Sincere*, which appeared in 1956. The reaction to this publication soon became noticeable. Many German companies extended their public relations departments or started new ones. Dr. Moertzsch outlined in his study that publicity work is not limited to press cooperation.

Concentrated Effort in Film Medium

Dr. Moertzsch concentrated his efforts in a field which appeared most important to him: the hitherto little-known (in continental Europe) industrial film, to which he devoted a major part of his time. He started the production of industrial AEG films which attracted wide interest and were honored and acknowledged by many European prizes for outstanding qualities. He inaugurated the first German Film Festival for industrial films, in Berlin, and wrote another book, *Industry on Celluloid*, as a manual for producers and originators of industrial films.

In one of his speeches made in New York Dr. Moertzsch described the new rise of public interest in sponsored films on the European scene:

"In Europe, perhaps even more than here, short advertising films and filmlets praising in insistent words the qualities of a product or pointing to a new brand have developed everywhere to be an important instrument in sales promotion. But informative and documentary films which do not so much concentrate on advertising a definite product, but which may be compared with the public relations sphere are relatively new and taking on considerable importance.

AEG's Program Dates Back to 20's

"Of course, before the war some films of this kind were occasionally produced. The AEG was the first concern which became film-minded at the end of the twenties and attracted a world-wide interest with its film on the electric nature of the northern lights. But only in 1945 and thereafter, European industry started on a larger scale and willingly accepted the possibilities the industrial film could offer.

"Last year about 1,200 industrial films were produced in Europe. Great Britain headed the list with about 350 productions, followed by France with 250 and the Federal Republic of Germany with another 200 films. Italy contributed more than 100 films and Sweden was fifth with approximately 80 productions. General engineering, shipbuilding, the crude oil industry, the electrical industry and agriculture took the greatest interest in this new medium.

Subject Matter in West German Films

"In Germany, a great part of these films (about 30 percent) is devoted to the manufacturing and use of specific products and is mainly intended for the information of specialists. Another 20 percent tell the inside story of factories, institutes and laboratories. They take the viewer through the halls and workshops and give him an idea and an impression of the extent and accuracy of the work.

"The third class of films, approximately 17 percent, deals with the most diversified themes in science, economy or culture. They show, for instance, the story of industrial designs, problems of research in the chemical industries or similar themes. Ten percent of our industrial themes deal with questions of agricultural procedures. The remaining percentage has as theme the problems of human relations.

Educate Public on Economic Problems

"A very large part of the production of films in Europe deals with the education of the public in order to familiarize it with economical or technical problems.

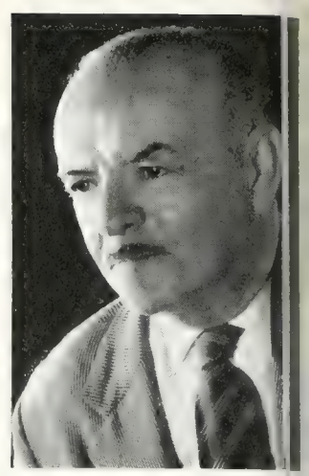
"These films, for instance, discuss methods of credit business or the history of power generation and distribution. Films on sociology and cinematographic reports on management and works policy or apprenticeship or accident prevention belong to this class of film.

"As in the United States the showing of such films to a company's personnel is a well-proven successful way to bring the management's aims and troubles to the awareness of the individual employee, provided that the theme is not too intricate and complex to be understood.

Film Helps Unite AEG's Employees

"For instance AEG in Germany has 107,000 employees, with works, subsidiary companies and research laboratories scattered all over the country, and the industrial film enables us to more easily unite all these people. Of course, we don't neglect our wholesalers and dealers and ultimate customers as an audience.

"In addition, we have successfully shown our films before our foreign guests who, on account of their concentrated time schedule, often do not have the opportunity to find out how



Dr. Moertzch is Chief of the Public Relations Division at the Allgemeine Elektricitaets-Gesellschaft, West Germany and President, Film Committee Federation of German Industry

The Film: "Form & Function"

SPONSOR: Allgemeine Elektricitaets-Gesellschaft

TITLE: *Form and Function*, 11 min., color, produced by DidoFilm, Dusseldorf.

☆ This film, which has been awarded prizes as the best German industrial film and best German educational film in its native land, went on to win a grand prize as the best public relations film entered in a world-wide competition recently held in Rouen, France.

It's story is of the past fifty years of progress in industrial design, showing how yesteryear's knick-knack nooks and other gimcrackery have given way to functional and beautiful objects in the home and in industry.

The film has been made with considerable skill and imagination. The photography and color are excellent, the musical score unusually refreshing, and the cutting is timely and gay—no stodgy editing by formula here.

Unfortunately *Form and Function* is not available for general showings in this country.

A Picture on Automation

SPONSOR: Allgemeine Elektricitaets-Gesellschaft

TITLE: *Machines with a Memory*, 10 min., color, produced by Kulturfilm-Institut, Berlin.

☆ Automation is still a very topical theme in Europe and Germany these days, more so than here where the term has long since passed into the general vocabulary. People in Europe are still not quite sure what automation really means.

As the film shows, automation means more than just setting up automatic machines—it depends on production machines and machine tools given their working orders. Its mechanical memory enables the machine to repeat its often complex, but completely mechanical program.

Machines with a memory are not, of course, a novel invention. Automatic devices were already being built in medieval times. Some 200 years ago engineers began to build machines and design processes following a steady routine of memory. The tinkling music box, which is still popular, is charmingly displayed as an example of the memory-gifted automation.

The film shows scenes from the working days of the AEG Institute for automation, where specialists strive to implant the bare bones of knowledge into machines, just enough to create servants to take over the drudgery of routine tasks, which are the bane of our lives.

onstruct our machines and have not the time or lengthy discussions in the workshops.

"Showing of films outside the enterprise is onstantly gaining ground. It might be of interest to you that in Germany industrial films o be shown in theatres must be of first-class uality to obtain a public acknowledgment om the respective government authorities beause only then the German movie-houses can btain an entertainment tax reduction for the hole show, the feature film included, and are illing to incorporate an industrial film in their rograms. It is obvious that this method has avorably reflected on the film quality and aved the way to good industrial films.

Six Million Saw Picture in Theatres

"An example of this is the film *Form and unction*, which was awarded a seal of 'Most uperior' by the Film Institute of the German ederal Republic. Thus, film-houses were idely encouraged to play it. One hundred and fty prints were provided by AEG, and an udience of six million people has viewed the ubject in theatres thus far.

"The situation is quite different when films re given away on a non-commercial basis. he number of central film distributors, schools, nstitutes, universities, technical and scientific ocieties, religious institutions is so great that

(CONCLUDED ON PAGE FIFTY-THREE)



The important work of construction crews is . . .



. . . directly related to office service employees.

The Bell System As Its People See It

"The Town & the Telephone" Shows Employees Interdependence of Jobs

SPONSOR: American Telephone & Telegraph Company

TITLE: *The Town and the Telephone*, 28 min, color, produced by Owen Murphy Productions, Inc.

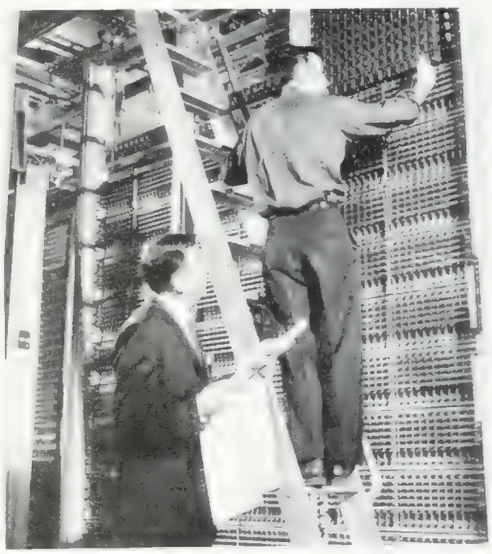
☆ Bell Telephone employee attitude pollsters have found that the more a man knows about how his particular job fits into the whole, the more important the job seems and the better he will do it. This film, designed for showing to all new employees, and probably to a good many old timers as well, is a comprehensive overview of the Bell System showing how important and interdependent each telephone job is.

The Town and the Telephone also plays upon the theme that each telephone job is not only important to the company but to the community as well by helping to weld it together with good communications service.

Job categories in the film include service representatives, station installers, frame men, commercial people, accounting department staff, traffic handlers, engineers and construction crews. These jobs — on the line — are backed up by staff departments in personnel, legal, public relations, and by the affiliated companies: Western Electric, Bell Laboratories, Long Lines Division, and American Telephone & Telegraph Company.

Strangely, for a company that has such an extensive film program, *The Town and the Telephone* is the only picture produced in many years which gives a broad look at the whole Bell System. Although planned for employee use, only, the film has aroused so much interest in test screenings before public audiences that plans are being made to make it generally available.

And inside *the typical Bell System exchange, expert hands hold the key to good telephone service as shown in this scene from film.*



Johnson & Johnson Film Shows Life-Saving Technique

"50,000 Lives" Demonstrates Resuscitation Methods for First Aid Groups

SPONSOR: Johnson & Johnson

TITLES *50,000 Lives*, 13½ min, color, produced by MPO Productions, Inc.

☆ Mouth-to-mouth and the sometimes controversial "mouth-to-airway" techniques of resuscitation are demonstrated in this new film now being offered to general audiences through Association Films, Inc.

The mouth-to-mouth life-saving technique has been known and used since the earliest history of man, yet, unaccountably, it had been in disfavor until recent years. It is now the official method of the Red Cross, the Armed Forces, and is standard procedure amongst all medical and first-aid groups.

Every man and woman should learn the method, which can save 50,000 lives needlessly lost each year through asphyxiation. The film demonstrates the simple procedures of rescue breathing both by mouth and by airway.





HORIZON NORTH

THE CHALLENGE WAS BIG and vitally important: to develop a new source of high grade iron ore to meet the higher quality standards and also the expanded raw material tonnage requirements of the American steel industry.

The job spanned nearly three decades, beginning in the early 1930's with long-term exploration and research of low-grade ores, including a rock-hard material called taconite.

The results: one of the greatest mining projects undertaken in modern times by private enterprise. Brought to the screen in the broad sweep and "living" color of a 35-minute motion picture, *Horizon North* tells this story of the Erie Mining Company and of the conquest by its people of a vast new mining frontier in Northern Minnesota.

Nearly Six Years in the Making

The production assignment was as big as the story it had to tell: it took almost six years to record the conception, laboratory and pilot plant work, construction and operation of Erie's mining and processing of taconite on Minnesota's Mesabi Range country at Hoyt Lakes and at Taconite Harbor on the north shore of Lake Superior.

Camera crews logged 33,000 miles over the 75 mile-long development area between the two locations. Temperatures ranging down to 30 degrees below zero, furnace heats up to 2,350 degrees . . . these were part of the challenges met by Reid H. Ray Film Industries in the filming of *Horizon North*.

You get a sense of this picture's scope in the geography of the Erie project itself: at its heart, the taconite mines which now cover almost a thousand acres, capable of producing 22½ million tons of crude material yearly over a generation at least. The raw product is crushed and processed in a complex of huge buildings near the mines. A 75 mile railroad carries the processed ore in pellet form to the newly-developed man-made harbor on Lake Superior.

A new town, Hoyt Lakes, as liveable and modern as any in the U. S., was carved from the wooded, rocky wilderness and has taken

Below: *scenes from "Horizon North" show (l to r) man-made Taconite Harbor where ore boats tie up parallel to loading dock to receive (center) Taconite pellets bound for Eastern steel mills; and, at far right, this five-unit diesel locomotive hauls over 100 cars, averaging 8,000 tons per trip, from the Hoyt Lakes' plant 75 miles away. The railroad was built through wilderness country, much of it over swampland.*







The Taconite Story: a New Frontier in the Steel Industry

s place as one of the state's thriving communities.

Development Work Began in the 30's

All this is the essence of *Horizon North* . . but the film is something more: it begins s it had to begin, in the years of research at went into the development of the Erie rocess. That phase goes back to the early 930's when Pickands Mather & Co. interested ethlehem Steel Company and The Youngsown Sheet and Tube Company in the studies d exploration of low-grade ores that, by 940, were sufficient to indicate that commerial utilization of taconite was an economic ossibility.

Erie Mining Company, owned by Bethlehem, oungstown Sheet and Tube, Interlake Iron orporation and The Steel Company of Canada imited, was formed to carry this program rward.

A $300 Million Construction Project

The major construction project (costing over 300 million) which comprises today's Hoyt akes-Taconite Harbor development is picured from early construction dating back to 953 until its completion four years later. The lant started to operate on an equipment "run in" basis late in 1957 and produced substantial tonnage in 1958. Because of operating sequences, the film continued in production during 1958.

Finished last year, *Horizon North* uses both "live" cameras and excellent technical animation to bring to the screen the step-by-step details of mining, processing and transporting operations. From drilling and pelletizing of the ore through its transportation via the Erie-built railroad to Taconite Harbor, the story is visualized in its entirety.

A Continuing Production Assignment

Actually, three motion pictures were produced during these formative years from 1953 on and there were frequent interim screenings of footage taken during the construction phases. Writer-director for Reid H. Ray Film Industries throughout the project was Gordon Ray, who began his exploratory trips into the area as early as 1953. He'll long remember (and so will the Ray camera crews) the several aerial and other difficult sequences which were necessary to cover the magnitude of the operation.

Coffer dams that were built to hold back Lake Superior during the construction of Taconite Harbor made possible below lake level photography; lifting cranes with 100-foot booms and 20-foot jibs lowered cameramen to positions almost 100 feet below ground level, lifted them to the top of 83-foot high buildings. Construction went right along through the bitter winter of Minnesota, thanks to modern heating methods, but the crews know about those 30-degree below zero temperatures!

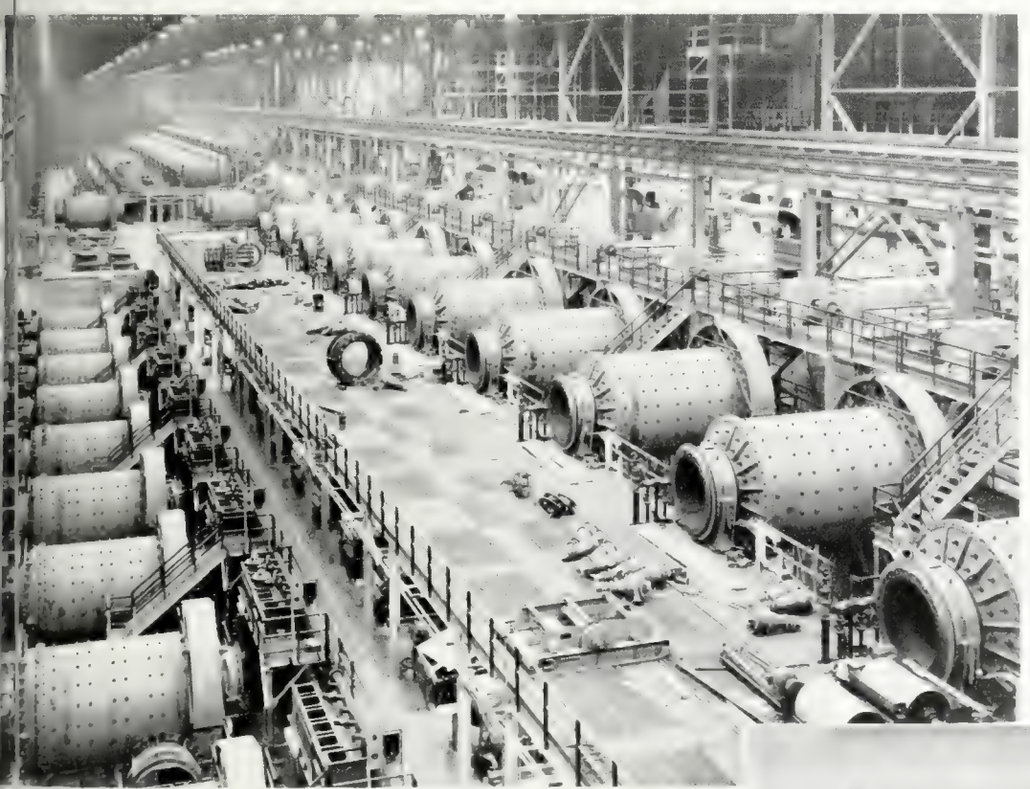


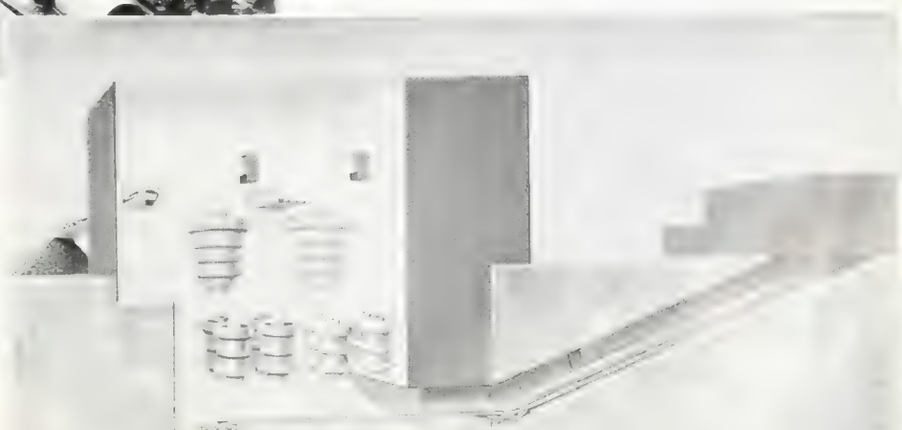
Above: *focus on a jet piercing drill, of vital importance in mining area development work.*

High point of *Horizon North* has to be the interior shots in the huge 1,100 foot concentrator building. This was the most challenging assignment faced by the color camera and it comes through on the screen in vivid brilliance of detail. An overhead crane carried the camera crew along the complex milling lines, affording unique "angle" shots that add significantly to the film's design and interest.

In order to show the processing of the ores in detail, technical animation pinpoints the progress of crude taconite as it is crushed, ground, concentrated and then "pelletized" into the myriads of small round balls that contain well over 60% iron.

Words are insufficient to convey the sweep of a project of this magnitude. Only a motion picture, utilized with imagination, produced over the many months of arduous construction and compressed into an all too-brief 35 minutes of running time can bring that story to the viewer. That is what *Horizon North* does for Erie Mining, its sponsor, and will do for millions of viewers in the U. S. and abroad. The picture has been selected by the United States Information Agency as an example of American enterprise and ingenuity. That selection is a fitting tribute to its lasting value—and as an example of the industrial film at its finest





IOTION PICTURES MAKE A COMPLEX STORY CLEAR

bove: *using only existent light, high speed Ansco color film elped Ray crews capture this scene of huge concentrator building t Hoyt Lakes. At right: animation helps depict details of process. ilm is available on loan by business groups from Pickands, Mather & Co., managing agents, Erie Mining Co., 2000 Union ommerce Bldg., Cleveland 14, Ohio. 16mm sound, color.*



Securities' salesmen view "See & Hear" slidefilms on DuKane equipment at Philadelphia.

A Sound Slidefilm Program Helps Sell Investors on Benefits of Mutual Funds

A New Audio-Visual Approach to Mai Friends, Clients for Security Dealers

by Ferd Nauheim

A BY-LINER WITH AUTHORITY

☆ Ferd Nauheim is a partner of the New York Stock Exchange firm of Kalb, Voorhis & Company. He directs that firm's extensive service to investment dealers and mutual funds throughout the United States and Canada. His interest in mutual funds dates back to 1950 and today he is known as the foremost expert on clear and sensible ways of showing the public the many features and advantages mutual fund investing has to offer. This he has done through various publications he edits, motion pictures he has written and produced and advertising materials he has created.

Mr. Nauheim is also a Professor in Salesmanship at The American University in Washington, D. C., where he lives; author of Prentice-Hall's book, "Business Letters That Turn Inquiries Into Sales"; Past President of the Sales Executives Club of Washington and a member of the Board of Governors of the Direct Mail Advertising Association.

HOW DO YOU INJECT fresh sales ideas into an industry selling an intangible product that is tightly-regulated, lacks general public understanding yet has grown 3600% in the past 20 years?

This is the problem our firm faced as we reviewed the various sales services Kalb, Voorhis offered the mutual fund industry—the most aggressive medium of investment in the U. S. financial world.

Already available were monthly mailings on such important items as sales training and management, financial planning as well as recorded training albums and films, flip book presentations, group selling films in color, etc.

Taking a Cue from Insurance Success

Yet the funds, the local broker-dealers and their salesmen—all were without a tool which could, in one package, offer the salesmen a hard-hitting, brief, factually correct and portable item in which he had confidence to offer a variety of prospects.

We had seen other industries—notably the life insurance business—profitably use the sound slidefilm technique. Despite the likelihood of much greater technical problems in clearing scripts and art through the Securities and Exchange Commission and the National Association of Securities Dealers, the color slidefilm approach with sound seemed a logical answer.

Here was our reasoning:

For a salesman selling the mutual fund method of investing, an explanation to a prospect normally requires 45 minutes to an hour and a half. During this time, many important, but sometimes technical subjects are needlessly covered that may confuse the listener and take up his or her valuable time.

Add to this, the fact that the salesman himself may lack confidence in his ability to sell soundly, quickly and legally.

A First "Library" of Six Subjects

These and other problems could be overcome, we decided, through creation of a series of "See and Hear" presentations aimed at various categories of American citizens who might be interested in Mutual Funds.

The first six subjects to be covered were college education *(The Case of the Costly Tassle)*, retirement *(This Gold Watch)*, income now *(Mr. Tingle's Immovable Income)*, career women's needs *(The Lady from Overlook Hill)*, high cost objectives *(Something Extra)* and deferred profit sharing plans *(People and Profits)*.

This "library" of subjects would then be constantly available to a salesman at his office so that he could program his appointments. If, for instance, he had an appointment with a couple who were looking ahead to the time their children would be going to college, he'd pick out *The Case of the Costly Tassle* and have the majority of his presentation "ready-to-go."

How Slidefilms Help the Salesman

☆ From the salesman's point of view, each 12-minute presentation would:

1. Save from a half to full hour needed normally to motivate a prospect—meaning he can see two to three times as many people each day.

2. Eliminate outside distractions, wandering thought in the prospect's mind, cutting short lengthy presentations and varying quality of a salesman's "pitch."

3. Have the prestige of being professionally-prepared and completely believable.

4. Help garner more appointments through the promise of a brief "show" in the office or at home.

5. Make him a more effective, confident and successful representative of the industry.

Subject of savings *for retirement is presented in the slidefilm: "This Gold Watch."*



☆ As for the prospect, the "See and Hea slidefilms would:

1. Be a complete, clear message on the su ject that is factually correct.

2. Appeal to both the eye and the mi simultaneously (in such an appeal, 98% o message is retained).

3. Save time by restricting the basic explan tion of mutual fund investing.

4. Motivate quickly to recognize his or h future financial plans and to take meaning action.

The benefits to both the prospect and t salesman can be considerable, but as an aud visual "breakthrough" for the industry, it h been a special challenge to produce a series top-notch films for use by investment deal selling many different funds with their vari objectives and investing approaches.

A symbol called *Mr. Grow* is featured

(CONCLUDED ON PAGE FIFTY-FIVE)

Meet "Mr. Grow." *This animation charac is featured in the "See and Hear" series.*



"It doesn't matter in what section we wear out our shoe leather . . . we're just lonely, wandering soles."

S SPEAKS THE HERO of Pan American's *Anatomy of a Salesman*, a 23-minute motion picture and five specially filmed training sequences, produced for the airline by enry Strauss & Co., of New York.

This isn't a travelling salesman at loose ends a remote and unfamiliar territory. The loneliess he speaks of is more significant than nple homesickness. It's a feeling many a lesman will immediately recognize . . . the neliness" that comes when briefcase in nd, and heart in mouth, he sets out, on his n as he thinks, to make or break.

Fruitful, Stimulating Partnership

No one in selling would deny that such isolaon from the rest of the sales team . . . and rticularly from sales management . . . often sts. The theme of *Anatomy*, as developed Strauss in cooperation with Frank Howe, n Am's System Director of Sales and Service aining, is that it is *unnecessary*. To the ntrary, the salesman and his sales manager n develop a fruitful partnership which stimules rather than deadens initiative and selfriance.

Anatomy drives home this point in a number unusual and provocative ways . . . some *matic* and some *visual*. Ideas are presented *directly* by illustration . . . rather than *directly* commentary.

To begin with, it is carefully designed for ual but differing impact on both salesmen d sales managers. For the *salesman*, its messe is that the manager is as much a part of "anatomy" as his territory, his own selling lls, his knowledge of customer needs. The nager, in fact, can be the salesman's most portant "sales Aid," *not* as a "crutch" but a source of strength that can help the salesn stand on his own feet.

For *sales managers*, it says, in effect: "Here the role you can play through your experice . . . judgment . . . detachment from the mediate firing line . . . outside contacts . . and influence on the salesman. Here are me of the ways you can do it . . . and here e the personal and professional rewards for u."

No Conflict of Purpose, Personality

To permit concentration on its *positive* messe . . . and to avoid setting up emotional ridblocks which might detour audiences away m the main point . . . *Anatomy's* plot omits nflict of purposes and personalities. (Such nflicts are often deliberately built into Strauss tures to stimulate healthy and growth-proting controversy.) As "Tom Harris," the lesman-protagonist says: *"For a change . . .* at made me wonder about myself . . . was mething I did *right*." *Anatomy*, then, develos necessary emotional impact through a calm, listic but *visually* imaginative dissection of a od sales manager/salesman relationship. Valty in audience terms is enhanced by careful e-to-life casting and the experienced hanng by Director Robert Wilmot.

Whenever possible, the film employs starkly simple impressionistic or "limbo" backgrounds. This was done to increase the film's audience acceptability *all over the world* . . . since a "realistic" background setting in New York would be highly unrealistic . . . and hence distracting . . . in Hong Kong or Calcutta. Use of abstract backgrounds also tends to focus audience attention on the all-important *human* elements. Finally, because of the possibilities it offers for contrast lighting, it greatly enhances the effect of black and white photography.



In the customer's office, *as well as in the home office, the sales manager can make effective contributions to the salesman's growth . . .*

Manager & Salesman: Partners in Selling

Improved Relations Is Goal of This New Pan American Airways Film



Salesman Tom Harris *has opened up a big account and now he wonders how he did it . . .*

The Sale That Needed a Dissection

The film begins with Tom Harris in a disturbing predicament for a salesman. He has just opened up big account potentials with a customer Pan American has, until now, been unable to service fully. But, as he says, "I *did* it, all right. . . . I only wish I knew *how*."

In his attempt to find out what went *right*, he probes deeply into his own "anatomy as a salesman" . . . and it is in these scenes that the film employs some of its most effective visual techniques.

We see Tom in his early days on the job . . . getting to know the territory . . . not through the usual montage of moving feet superimposed over live backgrounds . . . but pacing off a diagram on a vast floor in limbo. This enables the film to break down individual components of the average saleman's territory for later discussion in detail. Speeded-up motion technique gives the impression of a man running very hard to cover a lot of ground without actually getting as far as he should.

We watch him cut off by an irate prospect . . . and a quick "blackout" creates the shock effect on the audience this abrupt dismissal would have on a salesman.

Effective Visuals *Show* the Audience

The whirl of activity in which Tom becomes trapped through trying too hard to go it alone is symbolized by a whirling screen . . . ending with the salesman "frozen" upside-down by the voice of his manager.

Continuing to use similar devices . . . plus mood lighting and music of carefully varying tempos . . . the film develops the ways Tom and his manager, working closely together, created the necessary climate of partnership to crack open the big account. Here again, the emphasis is on illustration rather than preaching. The audience is *shown* what happened

(CONTINUED ON PAGE FIFTY-FIVE)

Yes, salesmanship is a team operation *and the salesman who walks alone isn't likely to get very far—as the film shows.*



Series Programming of PR Films by Distributors Wins Regular TV Audience

BETTER OPPORTUNITIES for gaining larger and more consistent television audiences are opening for sponsors of public relations films. By the development and heavy exploitation of series of film programs for TV on a regular weekly, or even daily, basis the major film distributors have provided new techniques for reaching and holding the big TV audience.

At first rather informally, but now with much attention to promotion, publicity and more careful selection of films for suitability, the series programming feature has been now developed into a major method of supplying films for broadcasters to use on public service time.

Series programming has proved more and more valuable to stations needing regular programs to schedule either on a daily or weekly basis. The day's schedule on most stations has less and less time for random booking of quarter- or half-hour films, so the conveniently packaged free film series, with a title for program announcement purposes and a thematic subject content capable of building and holding an audience is now filling many a time slot on TV schedules. The outlook for the future would indicate that this trend is growing.

Modern Offers *Quest, Scope, Home Digest* and Color Series

☆ Modern Talking Picture Service has been offering series programming for TV for several years. One of the most popular of the series is *Quest for Adventure*, which, in the two and a half years of its existence, has been used by over 200 stations. There are 45 travel, sports and adventure films in the series currently available, including such as *Where the Mountains Meet the Sea* (Santa Monica Chamber of Commerce), *Showman Shooter* (Winchester-Western), *Men, Steel and Earthquakes* (Bethlehem Steel Company), *Hunting with a Camera* (Harley Davidson Motor Company).

Quest for Adventure is constantly being refreshed by new product, and as in all Modern series, carries a standard introduction and closing title to build continuing audience interest.

Three Quarter-Hour Shows

Quarter-hour series now offered by Modern TV are *Scope*, presenting 80 films on "the world around us"; *Encore*, 60 pictures with a special appeal to women; and *The Modern Home Digest*, which was created especially for television and offers three different featurettes in





each episode with matching lead, bridge and end titles. Because new material is constantly being added, *The Modern Home Digest* is useful as a year-around program, allowing for periodic re-runs. WPIX, New York, has featured the program for over a year, with very good response.

Half-hour programs in the Modern line-up, in addition to *Quest for Adventure*, are *Highway Holidays*, 14 state travel films, all produced for Esso and available in its marketing area only; *Modern Rainbow Theatre*, which is composed of 50 of the finest in color film programs and chosen particularly with color telecasting in mind; *Modern Almanac*, 35 timely reports on new ideas, methods and equipment in modern agriculture; *Ladies Day*, 80 packages of feature material aimed at the gals; *Young World*, slanted to the teen-age audience with 115 programs available; *Forecast*, 130 programs of a more general nature on "the promise of the surging sixties"; *Pageant*, a series of 130 documentary films about America and its people in the Atomic Age.

Other current half-hour shows are *Modern Science Theatre*, some of the best film material available about today's men of science and the applications of modern technology to industry, homes and national defense; *Holiday*, which as 40 travel and recreational f s featured; and *PS*, a potpourri o 6 outstanding films on a broad l el of interest.

Association Films in 100 Markets With *American Odysse*

☆ Association Films' big series program is *American Odyssey* which has now been booked into almost 100 markets. 69% of these stations have scheduled it for 26 consecutive weeks and most of them are renewing for a further 13 weeks. Indicative of the success of the program is that in market after market it is running in Class "A" time.



Association Films attributes demand for the series to the increasing public interest in, and awareness of, informational programs of a public affairs nature. Films in the series deal with such timely and topical subjects as inflation, traffic congestion, federal government at work, and developments in the fields of agriculture, industry and science.

These Sponsors Participate

Some participating sponsors in the series are: Gulf Oil, Hamilton Watch, General Electric, United States Steel, Chas. Pfizer, Newsweek, Institute of Life Insurance, American Medical Association, Firestone, United Fruit, De Beers Diamonds, Thos. J. Lipton, Smith, Kline & French, etc.

Other Association Films series are *Hints 'N' Helps for Homemakers—The Woman's Club of the Air*, which is specifically aimed at daytime TV programming and offered in segments of quarter-hour, half-hour, or "*the Hints 'N' Helps Five-Minute Shelf.*"

Based on Association Fi s rule-of-thumb estimate of 50,0 0 audience per telecast, particip ts in the *American Odyssey* and *H ts 'N' Helps* programs are told to x-pect about 100 telecasts or 5,0 ,-000 viewers. At a booking cha e of $15, this comes to 30c er thousand viewers. In addition, s cial rates of $12.50 per book g are available to sponsors with th e titles participating.

Coming up soon on the Asso -tion Films roster is a new serie — *Your Neighbor- the World*, wh h has been heavily subscribed y sponsors and booked by stati s for the summer and fall seasons



Sterling's *Ilka Chase Show* on Both Film and Videotape

☆ Sterling-Movies U.S.A. has several series now playing successfully on the air waves. One—*the Ilka Chase Show*—differs considerably from other series in that each of the 26 half-hour programs features Miss Chase and either "live" interviews and demonstrations or segments from various sponsors' films. Another novel feature is that the *Ilka Chase Show* is offered—free, of course—on either film or videotape. 51 stations have booked the series to date and 16 shows have been completed with more in regular production.

Another videotape offering from Sterling-Movies U.S.A. is a series of four hour-long medical events spectaculars adapted from original programs on tape sponsored by the Upjohn Company. Upjohn has a o contributed to public service T a series of 26 half-hour films cal d *Frontiers of Science*.

Some of California Texas il Corporation's best travel films h e been packaged by Sterling int a 13-week series called *Comp* . Other series include *Armchair A venture*, 13 quarter-hours on tr el; *Topic*, which covers the ba - ground of important news subje s of the day, and is offered in 3 quarter-hour programs; *Advent e in Living*, a 26-week half-h r series which shows how Ameri n industry, through research, exp - sion, new systems and equipme , exerts great influence on our d y living; and *The Art of Investi* , 13 five-minute featurettes.

Cooperation to promote trade—

New York Film Producers Hear Senator Javits at Third Annual Industry Dinner

MEMBERS and guests of the New York Film Producers Association heard Senator Jacob K. Javits (R.N.Y.) call for the establishment of a U. S. Business Film Advisory Board for Overseas Markets. The senator was the guest speaker at the FPA's third annual Industry Dinner, held at the Plaza Hotel on Monday evening, June 13th.

Introduced by FPA President Lee Blair who spoke about the accomplishments of the association



FPA President Lee Blair

and its growth in recent years, New York's senior senator pointed out that a U.S. Business Film Advisory Board could greatly help in coordinating the joint film activities of the U.S. Information Agency with American business to maintain the large lead U. S. documentary films presently hold over their Russian counterparts.

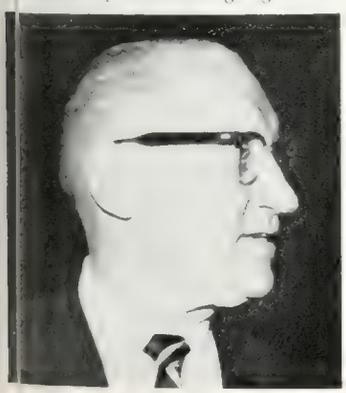
Favorable Tax Legislation?

"There is presently legislation in the Congress with a good chance of enactment at this session which would encourage U. S. concerns through favorable tax treatment to establish Foreign Business Corporations in undeveloped areas," Senator Javits said. "This means that training films will be needed to help develop the potential of unskilled manpower, informational movies . . . to help educate the locality as well as the plant employees in the workings of the private enterprise system, its advantages and its responsibilities, and common objectives shared by such companies and the countries in which they operate."

240 Attend the Affair

The FPA dinner, organized by Executive Director Irving W. Cheskin, and now a firmly fixed annual event in the New York film industry calendar, was attended by a record crowd of 240 producers, sponsors, service organization heads and labor officials. Distinguished guests on the dias included: Master of Ceremonies Mike Wallace; John Ford, A-V Committee Chairman of the Association of National Advertisers; John Francavilla, East Coast Council Chairman, I.A.T.S.E.; Frederic Gamble, President of the A.A.A.A.; Jacob Mandelbaum, Federal Mediation and Conciliation Service Commissioner; Alan Morrison, President of the Industrial Audio-Visual Association; and Richard Walsh, President of the International Alliance of Theatrical and Stage Employees.

Frederic Gamble, *President, American Assn. of Advertising Agencies.*





BUSINESS SCREEN CAMERA

Top row, left: *Gene Levy, Camera Equipment Co.* At right: *John J. Francavilla, Chr. East Coast Council, IATSE, and Mrs. Francavilla.*

Second row, left: *Louis "Doc" Feldman, Du-Art Film Labs, Inc.* Right: *TV star Mike Wallace chats with Senator Javits, honored guest.*

Third row, left: *John Ford, Chairman, A-V Committee, Assn. of Nat'l. Advertisers.* At right: *Jack Bernard, President, Rapid Film Technique, Inc.*

Fourth row, left: *Joseph Tanney, President, S.O.S. Cinema Supply Corp.* At right: *Robert Gross, President, American Film Producers, and Mrs. Gross.*

Bottom row, left: *Jacob Mandelbaum, Commissioner, Federal Mediation and Conciliation Service.* At right: *Herbert Gunter, V.P., Radio & Television, Ted Bates & Co., and Mrs. Gunter.*



ICF photographer Frank Chow *lenses ruins at Persepotis, near Shiraz, Iran. This is view of main entrance hall to palace.*



Turkish soldier stands guard *before Ataturk's tomb in Ankara, Tur as photographers Chow and Herman Wall check the camera.*

New Light on Lands and Peoples of the World

Int'l Communications Foundation Crews Build Useful New Audio-Visual Tools

GETTING THE PICTURE of peoples, economies, and the cultures of lands abroad for both educational and business use in America is taking some of the best creative and technical minds in the U.S. film industry into faraway places.

Joining forces with their counterparts in countries overseas, they are bringing back visualizations for schools, export and import group study, and a myriad of other uses in this smaller, jet-age world in which we live.

Active in Middle East

A case in point is the work of the International Communications Foundation, currently active in the Middle East, and with special attention given recently to Turkey. That nation epitomizes the tremendous importance of visual interpretation for real understanding, highlighted by the recent uprising of youth groups which led to the overthrow of the Mendares' regime.

Because of the necessity of understanding world-wide current events and the influence of the past on them, in other countries as well as our own, ICF is probing into the heart of nations abroad and creating pictorial and sound representations of the way of life and spirit of the people of those cultures most removed from the normal frame of reference of the average American.

These representations are made within the perspective of the historic and cultural heritage which formed and currently influences contemporary society in the nation being studied.

Sound Slidefilms of Turkey

ICF staffers have brought the picture of Turkey into focus in several ways. A series of sound slidefilms in color covers different aspects of Turkey today and yesterday. *The History of Asia Minor* depicts in beautiful color a panorama of historical sights that summarizes Turkey's history. *Art of Asia Minor* is a pictorial mosaic of the finest examples of Turkish arts and crafts. This presentation is designed primarily to create a respect for the cultural heritage of the people of this country which dates back to ancient times.

Balancing these productions are two present-day documentary films examining *Turkish City* and *Turkish Country Life*. *Life* introduces four typical u families in various economic br ets, and follows members of t families through an average at home, work, school and in community. *Village Life* reco experiences of country familie a similar, intimate manner. of 33⅓ LP records accompany slidefilms to add sounds of Tur life to the narration.

Motion Picture Stock Film

Motion picture footage has been produced on certain port of the pictorial coverage, covers in detail some of the jects included in the expansive photo collection. The motion ture stock footage is available inserts and other program use business and television produc

ICF has collected and cre what amounts to a color pic encyclopedia on the nation. comprehensive catalog illustr the basic collection of some still photos on Turkey. Repro tions are available in the ori color or black-and-white print up to 16" x 20" in size, as well a 35mm color transparency f Some have been produced in th dimension.

Thus far, the Foundation sent technical crews to Tur Iran, Pakistan, Afghanistan Yugoslavia. These crews, in on thoroughness and accura supplemented their own ph graphic and research work



Left: *standing beside palace columns of ancient treasure city of Pe polis, Chow and Wall check historical facts with Iranian guide. Bilt in 510 BC, city was destroyed by Alexander the Great in 330 B.*

cmbing existing files at all United Nations agencies, several U.S. Government Agency files, and the government and commercial files available in the country itself. All available documentary motion pictures on each country were reviewed, and arrangements were made for the Foundation to distribute the best of these which were not otherwise available in the United States.

A sample collection of the various types of music of each nation was also made, as well as a basic ethnographic museum collection. The materials collected by the crew are supported by an excellent reference library of books and periodicals.

Build Audio-Visual Kit

ICF, a private, non-profit educational and cultural organization headed by Lawrence Van Mourick, Jr. and interested in the promotion of international understanding, has assembled the sound slidefilms, still prints, and Turkish music recordings into an Audio-Visual Kit, a complete instructional unit being used in schools throughout the United States.

Also included in the kit are short textbooks and four significant artifacts representative of daily life of the Turkish people. They are a *zurna*, an oboe-type instrument used to accompany Turkish folk dancers and singers; a *bowl and spoon*, traditional eating utensils; *prayer beads*, used by Turkish followers of the Moslem religion; and a typical *school boy's hat*.

ICF has made the Turkey Kit available at a minimum cost slightly more than the basic reproduction cost. The Foundation is also interested in a program of sponsored distribution to make productions more widely available.

Now Working on India

Currently working on a project preparing kits similar to the Turkey Kit on Iran, Pakistan, Yugoslavia, and Afghanistan, President Van Mourick has recently been in India preparing audio-visual materials on the Hindi-Urdu language of India and significant aspects of the culture of northern India, for the U.S. Department of Health, Education and Welfare. These materials, to be used by the Office of Education for college-level courses, include a motion picture and 40 sound slidefilms.

Van Mourick heads a complete production staff in India which includes writers, still and motion picture photographers, and technical consultants. The purpose of the color motion picture is to introduce the culture of the area in which the Hindi language predominates. It will be 30 minutes long, and will have both Hindi and English sound tracks. Scheduled completion date for the photographic phase of the India project is December 1960.

Explore Other Media

The Foundation is also exploring many other educational and mass communication media approaches to fully utilize the wealth of material on hand. Among the projects under way is one that will employ this type of audio-visual representation as the cultural sub-

(CONTINUED ON PAGE 56)

A village of Chul, Turkey, ICF President Lawrence Van Mourick, Jr. shows motion picture to villagers, projecting through windshield of camera van. They watched their first movies in pouring rain.





Here's cast of "Last Clear Chance" *in which actor Bill Boyett (2nd from right) was the only professional. Producer Bob Carlisle (3rd from right) supervised making of new Union Pacific safety picture*

That "Last Clear Chance" to Live Safely

An Award-Winning Auto Safety Film from the Union Pacific

SPONSOR: Union Pacific Railroad.
TITLE: *Last Clear Chance*, 30 min., color, produced by Wondsel, Carlisle & Dunphy, Inc.

☆ People keep running into trains. No matter how many blinking lights, bells and other warning signals, people just won't look.

Union Pacific, a railroad with one of the best safety records in the world, goes to great lengths every year to tell the story over and over—"Stop, Look & Listen" —"Don't Let the Double Track Double-Cross You," etc. It has seldom been told more effectively than in *Last Clear Chance*, UP's latest safety film, recently released, and this year's winner of a National Safety Council Award of Merit.

Why Accidents Happen . . .

Filmed on location along UP tracks in Idaho, Wyoming and Colorado, *Last Clear Chance* makes its safety message poignantly clear through a tragic screenplay ending in the death of a main character who smashes his car into a train. It shows that all the mechanical equipment in the world won't do the safety job if personal equipment is faulty—eyes, ears, reflexes and judgment.

WCD Producer-Director Robert Carlisle has worked with Union Pacific before, starting with his memorable film, *Ski Chase*, which UP sponsored several years ago. With Francis B. Lewis, UP's Safety Director and W. R. Moore, Public Relations Director, Carlisle hunted locations for the film all over the west, coming up with Nampa and Meridian, Idaho, for the main sequences.

One Professional in Cast

Bill Boyett, of the television show *Highway Patrol* is the only professional actor in the film and he plays a competent role as an



Above: *(left to right): Colorado State Police Capt. Handrick; Mr. Carlisle; and Nampa (Idaho) Mayor, Thomas Leupp.*

Idaho State Police officer. Local people were cast in all other parts, and under Carlisle's direction have done an excellent job.

Distribution is through Union Pacific's Film Library in Omaha, Neb. It is free on request to community groups and television stations.

* * *

EDITOR'S NOTE: for news of other current safety films, see page 46 of this issue.



Producer Laszlo Haverland *(background, right of door) supervises the filming of "Junior Achievement, U.S.A." at site of a successful real-life project in Bridgeport, Conn., making metal magazine racks.*

Youth Learns About the World of Business

Junior Achievement's Own Story Is Brought to the Screen

SPONSOR: Junior Achievement, Inc.

TITLE: *Junior Achievement, U. S. A.*, 14½ min, b/w, produced by Haverland Film Productions, Inc.

☆ Junior Achievement, Inc. is a foundation dedicated to encouraging young people to learn business principles and practices by actually going into business for themselves in guided projects during the school year. To spread word of JA's own achievements and to encourage more businessmen to participate in the work, Junior Achievement will soon release this film which documents a typical project of a JA company.

As the film shows, Junior Achievement companies are recruited in high school assemblies. Members come from all schools in the community and from many different backgrounds. What unites them is an interest in learning about business, and taking part in an actual business company of their own.

The film's typical JA company, operating under the advice of local businessmen, but making its own decisions entirely, decides to manufacture and sell metal magazine racks. The company's members raise capital by selling stock at 50c a share to family, friends and neighbors, and receive wages and salaries for their work just as in a regular business.

Junior Achievement U.S.A.'s typical company completely sells out its stock of magazine racks at year's end. A profit was earned, checks go to investors and the company is disbanded.

Taking part in the film are Frank Johnson, Assistant Administrator of the Guggenheim Foundation, a former Achiever, himself, and Edwin H. Mosler, Jr., president of the Mosler Safe Company, who has given leadership and support to the JA program for many years.

Junior Achievement, U.S.A. was produced and directed by Laszlo Haverland with Associate Producer and Director of Photography Arpad Makay. William H. Steinberg, Jr. and Hugh B. Sweeny, Jr., of the JA staff, wrote the script.

Economic Panorama of America's Upper Midwest

SPONSOR: Minneapolis Star and Tribune

TITLE: *Where the Future is Born*, 26 min., color.

☆ The story of the economic developments of the Upper Midwest —Minnesota, North and South Dakota and western Wisconsin— is told in this new film designed to attract industry to the greater Minneapolis area.

The film describes the blend of science and imagination with an abundance of natural and human resources in the Upper Midwest, the land "where the future is born."

Available to business organizations, copies can be obtained by addressing a request on letterhead to William A. Cordingley, National Advertising Manager, Room 100, MINNEAPOLIS STAR AND TRIBUNE, Minneapolis.

Film Introduces Rich Plan to Homemake

Showings to Women's Groups of "A Better Way of Living Are Building Leads, Sales for This Frozen Food Concer

SPONSOR: Rich Plan Corporation.

TITLE: *A Better Way of Living*, 20 min. color, produced by Keitz & Herndon.

GRANDMA DIDN'T REALLY have it too easy in the good old days, with her washboard, wood-burning stove, and water from a back-yard well. Added to this was the time involved in preparing a single meal from scratch, and grandma was left with little spare time to spend with her family.

Today's homemaker, however, can benefit from all the conveniences available to her, to help her enjoy *A Better Way of Living*. This film by the Rich Plan Corporation enticingly shows in full color just what the woman of today has in store for herself and her family when she takes advantage of food planning the Rich Plan way.

Direct Selling Program

The film itself is part of the "party plan" of direct selling—getting together a group of ladies for a party and then launching a sales presentation. The Rich Plan differs from the method usually used by firms selling cosmetics, jewelry, plastics, etc. At the party the film is merely shown as a lead-getting promotion device. Few if any questions are answered following the film, and the salesman contacts the guests of the party on the following day to set up an appointment with them and their husbands.

Produced by Keitz & Herndon of Dallas, *A Better Way of Living* explains exactly how the Rich Plan



This appealing young gardener is *featured role in Rich Plan fi*

is carried out—from the cr pickers in the fields through w ing, inspection, packing, id quick-freezing, to delivery righ to the freezer door.

The film shows how the ho maker can conveniently plac a telephone order for a supply of food—"garden fresh" fro n, ready to cook and eat, and ful of the natural vitamins that are tained due to the rapid proces g operation of less than four h rs from field to freezer.

Turn Leads Into Sales

A Better Way of Living has b n successfully received. Rich Pl n representatives using the film at parties have been making foll w-up appointments with fifty per nt of the prospects, and experie d salesmen have been closing ne ly four out of five presentations w n the appointment was secu d through the use of the film on he party plan program.

Donald J. Drury, Rich Pl 's vice president in charge of mar t-ing, says " . . . from the result of our party plan program, we re delighted with the excellent ob which *A Better Way of Living* es in establishing in the minds of women the stability and practi l-ity of our program. This pre s-position of the prospect's n d makes the presentation easier to obtain and the sales easier to close."

The primary purpose in he production of this film was to h ve a vehicle to better public relat ns not only of Rich Plan Corpora n but the food plan industry a a whole. When the Rich Plan p-

(CONTINUED ON PAGE)

Below: *President E. D. Wright of Rich Plan Corporation (at right) tells a typical consumer family advantages of home food plan.*



Schlitz Tells Story of Corporate Growth, Family History in "Toward the Light"

Updates Traditions of Past in Dramatic Picture of Present

SPONSOR: Joseph Schlitz Brewing Company.

TITLE: *Toward the Light*, 27 min. color, produced by Wilding, Inc.

Family tradition is a proud heritage among leading members of the brewing industry in America and nowhere are "family" and standards, the fruit of decades, more staunchly upheld than among the people of Milwaukee's famed Jos. Schlitz Brewing Company. In an era of pat slogans, the banner of "Make Mine Schlitz" has been carried over a century of steady growth with unchanging adherance to quality.

This year, the many thousands of employees, customers and friends of Schlitz have been updated on both history and philosophy through the medium of *Toward the Light*, a Technicolor motion picture, produced by Wilding, Inc., that traces the antecedents of both family and company through the past 110 years. The story line has enough drama from real-life to make a first-rate theatrical release.

Young Pioneer Travels West

From the opening scene laid in the happy confines of the Bavarian inn where young August Uihlein began his journey to America in 1850, this colorful tale moves across the Atlantic to that small Milwaukee brewery where Joseph Schlitz was to help build a great enterprise for the future. This former bookkeeper and "very good right arm" of founder August Krug became the trustee of the family fortunes through the late 1800's, turning over the management to the well-trained hands of August Uihlein just before his tragic death in the sinking of a Trans-Atlantic steamer enroute to Europe.

Impetus to the company's growth had come through another historic incident: the great Chicago fire of 1871 where August had found an opportunity among the thousands of workmen who rebuilt the city. His shipments of barreled lager spread the name of Schlitz throughout the country when the builders of Chicago returned to their homes. With his brothers Alfred, Henry and William Uihlein, August took the company through the ensuing years of growth and the inevitable periods of trial.

Yeast Discovery Was a Key

In the Dane Hansen's discovery of controllable yeast culture, August found the scientific control he needed to challenge world markets; determined to make his city a center of culture, he brought famed singers and concert musicians to the park he founded. In 1893, a year of deep depression, his faith and ready cash turned a bank run into solvency and restored confidence.

A New Generation Moves Up

By the time of his death on a pilgrimage to his childhood birthplace, in 1911, a new generation had already taken hold. Erwin, Joe, and Robert Uihlein were carrying forward the family tradition, pioneering the now-familiar "brown bottle" that protected the delicate flavor of the brew, facing the crisis of prohibition.

Though most of the sprawling buildings in Milwaukee were silent and empty, the leaders of Schlitz considered plans to rebuild their plants from the ground up. The decision was made, "to gamble on faith in the American people" and on the day of repeal, in 1933, a new era began.

The Credo of a Company

Toward the Light takes its title theme from the credo that "man, even though he is struggling in the dark, can and will move inevitably toward the light." Expanded facilities are presented in modern-day sequences that show new plants in New York, Los Angeles, Kansas City and Tampa. Under Erwin Uihlein, renewed emphasis on "a business founded on people with pride in their crafts" conveys the image of a company whose position of leadership in its competitive field is soundly based on its faith in the future. The film amply justifies its title.



The traditions of Schlitz *and "the real joy of good living" found their inspiration a century ago in Bavaria's Golden Crown inn.*



Little August Uihlein *began his journey from the Golden Crown*



to meet his grandfather *and Joseph Schlitz in far-away Milwaukee . . .*



Workmen who rebuilt Chicago *after the fire discovered Schlitz . . .*



and Hansen's yeast *made it possible to challenge the world market.*



Fith and ready cash *helped stop a bank run in the depression of '93.*



"Schlitz is a business *founded on people with pride in their crafts."*



Planning made the *rebuilt facilities that were ready on Repeal day.*



Erwin Uihlein asks *"can we capture a personal business in print?"*



Industry film men and studio technicians pictured at F & B seminar.

Florman & Babb Host Animation Seminar

Companies and Producers Share Techniques in New York

OVER A HUNDRED film artists and technicians attended the workshop-seminar on animation film techniques held in New York on June 12-15 under the auspices of Florman & Babb, Inc.

Among the 70 companies and organizations whose representatives attended the sessions were General Electric, Bell Telephone, Ford, General Motors, I.B.M., Shell Oil, Lockheed, Martin, North American Aviation, Boeing, Thiokol, Eastman Kodak, Republic Aviation, Continental Can, etc. Also attending the four-day workshop-seminar were representatives from such lead motion picture and TV production firms as Jam Handy, NBC, Holland-Wegman, Canadian Broadcasting Corp., Robert Lawrence Productions, Bay State Film Productions.

Pittaro Opens Seminars

Ernest M. Pittaro, TV Film Production Supervisor at Dancer-Fitzgerald-Sample, Inc., led the first seminar, discussing in detail the basic techniques involved in animation film production.

A special highlight of the seminar sessions was the panel discussion on different aspects of the storyboard. The panel, which consisted of William R. Duffy, of McCann-Erickson; Robert Klaeger, of Klaeger Film Productions; Robert Yung, of Elektra Film Productions; and Eli Feldman, of Pelican Films, was moderated by Mary Ellen Bute, of Ted Nemeth Studios. Each panelist introduced a special selection of animation films and answered questions from the floor on the problems encountered in originating and developing story concepts in these films.

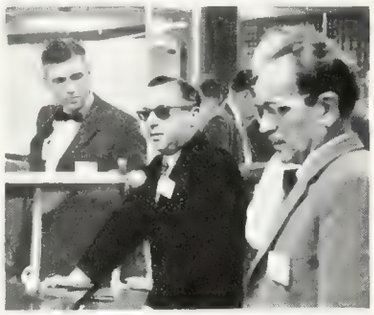


Panelists *Bob Klaeger and Robert Yung talk on story boards . . .*

Story board panelists *(l to r): Mary Ellen Bute (Nemeth;) Wm. R. Duffy (McCann-Erickson); Robert Yung (Elektra); and Eli Feldman (Pelican).*



A special workshop session in advanced animation techniques was devoted to the showing of 23 animated film commercials submitted to the recently held American TV Film Commercials Festival. In many instances the commercials were re-run a number of times and stopped on a specific frame under analysis.



Host Arthur Florman *(in ctr, dark glasses) demonstrates animation technique to Seminar guests.*

The list of guest speakers included Maurice Levy, of Eastern Effects, Inc.; Peter Cooper, of Robert Lawrence Animation, Inc.; Irving Scheib, of QQ Motion Picture and TV Titles; Kenneth F. Drake, of Gene Deitch Associates; Vic James, of the Arriflex Corporation; and Herbert Kerkow of Herbert Kerkow, Inc.

Wide Range of Subjects

The speakers led discussions that covered a wide range of topics from studio organization, titles, special effects, creative problems, producer-agency-client relations to the utilization of new techniques such as the Technamation process. Field trips were made to the Du Art Film Laboratories and the Ansel Studios, a New York animation film production firm.

Warren Portman, animation equipment designer and manufacturer, led six workshop sessions. He discussed such topics as the preparation of art work, the basic operation of the animation stand and compound, the use of the animation camera and the special features of the Triplex stand. Two full sessions were devoted to advanced animation techniques. A special series of slides were shown to illustrate in close-up the various operations under discussion.

May Become Annual Event

Greatly pleased by the enthusiastic response of the participants, Arthur Florman, who originated the idea of this first animation seminar and workshop, indicated that the event may become a regular feature of his company's service to the film industry.

Two New Science Films From Bell Laboratories

☆ Continuing a program established three years ago to make audio-visual aids to science education primarily on the college and university level, the Bell Telephone Laboratories is offering two new sound motion pictures for use in science and engineering classes.

The films, *Memory Devices* and *Similarities in Wave Behavior*, were prepared under the guidance of Bell Laboratories' scientists and engineers.

Memory Devices (16mm, sound, color, 27 minutes) is a narration which shows information storage devices used in modern computing machine memories and explains how binary information is stored in them. Basic concepts and terms are explained and operating mechanisms are described. Also shown are punched card and tapes, relays, magnetic tapes and drums, and other memory devices.

Similarities in Wave Behavior (16mm, sound, b/w, 26 minutes) is a demonstration-lecture by Dr. J. N. Shive of Bell Laboratories. Specially built machines and slow-motion effects simplify the demonstrations as he discusses similarities that exist in the behavior of waves in various mechanical, electrical, acoustical and optical wave systems.

These new films are the seventh and eighth productions completed by Bell's college-level educational unit. Other films in the series are *Brattain on Semiconductor Physics, Crystals—An Introduction, Submarine Cable System Development*, all 16mm color-sound motion pictures.

Also, *The Formation of Ferromagnetic Domains*, and *Zone Melting*, both color-sound filmstrips. A two-record album entitled "The Science of Sound," containing demonstrations of acoustic phenomena has also been produced.

All audio-visual aids in this series are designed for classroom use and contain no advertising. They are available on free loan through local Bell Telephone Company offices.



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For quality production, more and more of the quality accounts are entrusted to MPO's care . . . and below is a list of companies whose motion pictures* are currently being produced by MPO:

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FORD DIVISION, FORD MOTOR COMPANY
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GREATER NEW YORK FUND
GULF OIL CORPORATION
JOHNSON & JOHNSON
MONSANTO CHEMICAL COMPANY
PAN AMERICAN WORLD AIRWAYS
SWIFT & COMPANY
UNITED STATES ARMY
UNITED STATES RUBBER COMPANY
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, MUrray Hill 8-7830

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A Silver Anniversary Starred With Success—

Colburn Laboratory Has a 25th Birthday

An Industry Leader, Geo. Colburn Founded Company in 1935

THE SUCCESS STORY of Chicago's Geo. W. Colburn Laboratory, now celebrating its Silver Anniversary, can be credited for the most part to the men behind the growth of the company.

The development and advancement of the laboratory since its formal organization in 1935 is reflective of its dynamic founder and president, George W. Colburn. Stories highlighting his life tend to shape the history of the company ever since he converted his grandfather's gas stereopticon to a home movie projector.

This was a remarkable feat, since he did it at the age of 16, with the aid of hair pins, Tinker Toys, and a Mechano set.

Built 9.5mm Printer in '28

When his grandfather passed away in 1928, the family turned to George to have copies made of some movies that were taken of grandfather on 9.5mm motion picture film. After scouring the Middlewest unsuccessfully trying to find a source to handle this printing, he decided to build his own printing machine. Several months later he received his first inquiry from St. Louis requesting conversion of footage of 9.5mm Pathe film to 16mm film.

By 1934, these inquiries were arriving from all parts of the world. There were 28mm, 17.5mm, and 9.5mm sizes to be transferred to 16mm and the 8mm size came into existence.

By this time, George had built his third and fourth precision printer and could accommodate all three different sizes of film. With this newly-designed and built equipment, George proceeded to put an ad in "Movie Makers" Magazine that announced the new and special Colburn service of reducing 16mm to 8 mm films. Before long, orders began to pour in.

Bob Colburn Joins Company

Progress of this type continued. In 1935, Robert A. Colburn joined his brother as a partner. The following year another brother, John, added his services and the laboratory moved from George's home quarters to Chicago's Merchandise Mart. Shortly after, the fourth Colburn, Francis, joined the rapidly expanding new company.

In 1940, sound recording and mixing equipment and studio were added. During World War II, the Slide and Filmstrip Department grew while working on aircraft identification slides and other training devices.

Incorporation came in 1946, and the lab moved to its present location at 164 N. Wacker Drive, Chicago. Equipment and product additions were made, and in nine years the company had expanded and taken over the entire building —six floors. In 1956 and 1957, extensive color processing equipment was added to operations.

Employment Nears 100 Today

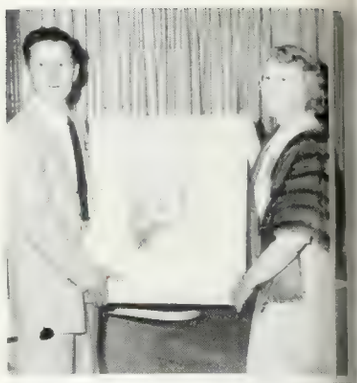
Employee figures tell a story in themselves. They jumped from 10 in 1942 to five times that in 1950; total personnel now nears the 100 mark.

The impetus for progress comes from George Colburn, who has led the national affairs of the laboratory in recent years. His recognition is not limited; he is prominently identified as chief executive of the Association of Cinema Laboratories.

Milestones of Achievement

In addition to President Colburn, the company is headed up by an impressive group of able technicians and executives who, with similar aims and ingenuity, are rapidly marking off the milestones of achievement, growth, and advancement for the Laboratory.

We wish George and his team all success in the years ahead.



Above: *artist Maneck presents a painting of her husband to Mrs. George Colburn at open house*

Unveil Portrait of Founder on Colburn's Anniversary

☆ A color portrait painting of Geo. W. Colburn, founder of the motion picture laboratory bearing his name, was recently presented to Mrs. Colburn by staff artist Werner Maneck. The presentation was made in the executive offices of the laboratory at 164 N. Wacker, Chicago, Ill. as part of an open house celebration marking the lab's 25th anniversary.

During the festivities that included a tour of the lab facilities, Mr. and Mrs. Colburn hosted several hundred visiting film makers, technicians, and company employees.

Mr. Colburn heads one of the outstanding pioneer organizations of the business motion picture field. One of the directors of the Society of Motion Picture and Television Engineers, Colburn is recognized on a world-wide basis as an inventor and scientific researcher in the motion picture field.

* * *

Animation Inc. Completes Another Navy Training Film Series

☆ The third and final film in a series of safety training films has been completed by Animation, Inc., of Hollywood, for the Navy and Air Force.

Flight Deck Safety, an animated motion picture written and produced by Animation, will be used to indoctrinate personnel with safety measures on aircraft carriers. Previously, Animation has completed a Navy film on air station safety and an Air Force film titled, *Beyond the Stick and Rudder*.

"Making films which will both teach and be interesting is a challenge we have met most effectively," commented Earl Klein, president of Animation, Inc., on the completion of *Flight Deck Safety*. "The Navy, in a very unusual series of actions, accepted our product with little change."

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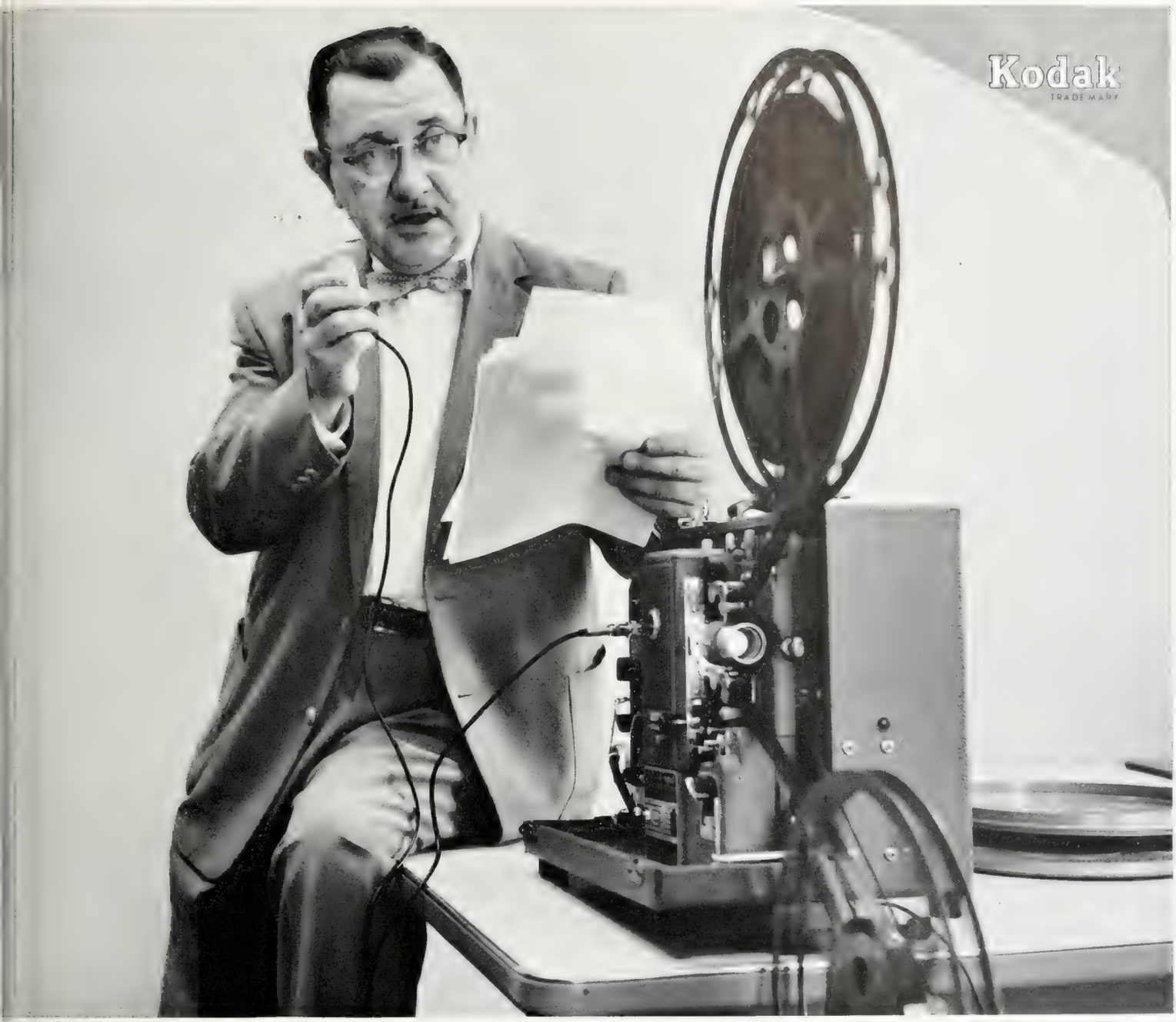
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THIS MEDICAL MOTION PICTURE IS MAKING HISTORY

550 Prints of "Hospital Sepsis" in Use

J & J Film's Six Language Versions to Aid Hospitals Abroad

MEDICAL FILM HISTORY is being made by the currently successful motion picture *Hospital Sepsis: A Communicable Disease.* This documentary film for professional audiences, which analyzes the problem of increasing concern in hospitals—the occurrence and spread of staphylococcus and other infections—is being exhibited on a worldwide basis. More than 550 prints have been made of the film in four different languages, with two more versions in production now.

In terms of a single case history, graphically illustrated by animations, prints, and charts, the film demonstrates that control of bacterial infections in hospitals can only be achieved by the alert action of every element of the hospital team, from surgeons in the operating room to the maintenance personnel who scrub floors and supervise systems of ventilation.

Answer to Vital Problems

The realization of an immediate problem and the necessity of educating hospital personnel in ways to combat that problem created the need for this motion picture. Noted men in the medical field pooled their talents and research in the preparation of the film.

Verification of its scientific contents and visual effectiveness are the result of the collaboration of Dr. Carl W. Walter, associate clinical professor of surgery at Harvard Medical School; Dorothy W. Errera, R.N., of the Institute for Operating Room Nurses; Dr. Prather Saunders and Dr. Robert S. Myers, of the American College of Surgeons; Dr. Dean A. Clark and Daniel Schechter of the American Hospital Association, and Dr. Stuart Mudd, Chairman of the Committee on Research of the American Medical Association.

Coordinated by Ralph Creer

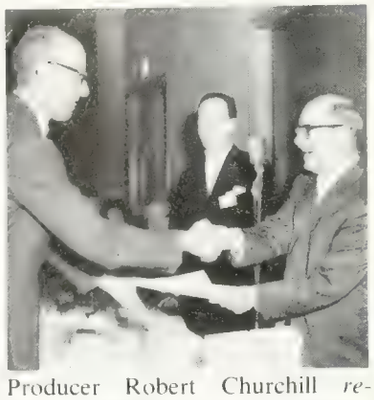
The project was coordinated by Ralph P. Creer, director of the department of medical motion pictures and television of the AMA.

With the cooperation of the ACS, the AMA and the AHA, and with the aid of the professional consultants from these national organizations, the film was written and produced by Churchill-Wexler Film Productions of Hollywood, resulting in the medical motion picture which is winning acclaim from all who have used it.

Johnson & Johnson, manufacturer of medical and allied products, made the film and its accompanying teaching manual possible through a grant given as a professional service. Dr. John Henderson, Medical Director of Johnson & Johnson, who served the film project as its Editor, said " . . . important as the film is as a pioneering documentary, it is perhaps even more significant as another outstanding example of the effective pooling of resources and of cooperation between members of the health team in meeting a common problem."

Live Action and Animation

Production-wise, the veteran talents of Churchill-Wexler turned out the convincing case-study documentary with live action taking place in an actual hospital situation; added to this was the highly effective animation which helped to put into layman's language the medical problem being dealt with. In commenting on its success as a production in other countries, Mr. Creer said, "Its animation is its chief asset."



Producer Robert Churchill *receives American Film Assembly award from Ralph Creer.*

The prizes won by *Hospital Sepsis* attest to its worth and acceptance. The American Film Assembly awarded it the Blue Ribbon; the film was also chosen by CINE (Committee on International Non-Theatrical Events) for showing at foreign film festivals to represent American motion picture production.

To Show at World Meeting

The film will be exhibited at a combined meeting of the World Medical and German Medical Associations in Berlin this September.

Currently available versions of the award-winning film have sound tracks in English, German, Spanish, or Portuguese.

In addition to the American-English version, there is also available a British-English version made to be shown in Great Britain. As of the end of March, 1960, prints of *Hospital Sepsis* were in circulation around the globe in the following countries: Argentina, Australia, Brazil, Canada, England, United Kingdom Export Countries (10-12 countries), India, Mexico, New Zealand, Philippines, South Africa and United States Export Countries (nine other lands).

Prints Booked to Capacity

"Response to film showings around the world has been excellent and in all cases available prints are booked to capacity for several months in advance. Showings have been directed to selected audiences in hospitals and the medical profession. Audiences have ranged from small groups to a series of showings lasting an entire week and covering the entire staff of a hospital—2,500 people," reports Robert B. Rock, Jr., of Johnson & Johnson International. Overseas distribution of the film is being handled by affiliated companies of J & J.

Testimonial letters continue to come in to the sponsoring agencies of the film telling of repeated showings, acceptance by all involved, ratings of excellence by reviewing panels, recommendations and requests for further pictures.

Because of the film's success and of the continuing sepsis problem, the creators of *Hospital Sepsis* are planning three more films in a continuing teaching series—on wound dressings, operating room techniques, and problems of the hospital nursery.

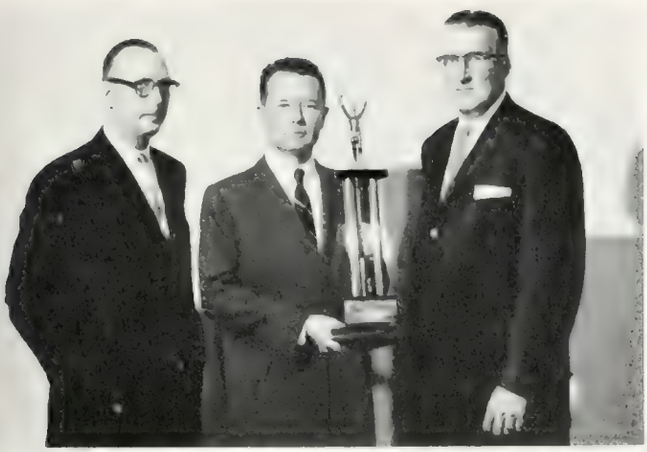
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Mead Johnson Receives American Film Festival Award: *at recent presentation ceremony in Evansville, Ind. (l to r) are: J. G. Jackson, Audio-Visual Manager; John T. McLoughlin, V. P. and Gen. Mgr. of Nutritional & Pharmaceutical Div., Mead Johnson; and John C. Kennan, President, Society for Visual Education, Inc., producers of the prize-winning sound slidefilm.*

Sdefilms Save Time, Gain Sles for Insurance Agents

☆ The advantages of an audio-vual presentation for saving time ad gaining sales in the insurance eld are offered in three programs eated by the Better Selling Breau, Los Angeles.

The presentations feature 15-nute color-sound slidefilms pro-ced by Rocket Pictures, Inc. ey give concise information from a "third party point-of-view," and a valuable in terms of time saved irlong explanations by the agent.

This type of audio-visual aid ch dramatize problems more ef-fively, and present realistic situ-ons in a sales talk that gives mplete coverage of essential p;nts.

The Question Is . . . deals wh Business Life insurance; *The Choice Is Yours*, for use in selling a-ident and sickness insurance, is a detailed, "pull-no-punches" fin for showing the problems of d-ability to prospects.

A third program consists of two fils useful for recruiting career li underwriters; film #1 sells the c-eer in *What Do You Want?*, a film #2 is a follow-up, *Just Be Sure.*

For literature on the three programs, write to Better Selling Bureau, 6108 Santa Monica Boulevard, Los Angeles 38, California. Mention BUSINESS SCREEN.

* * *

Swank's Uses Audio-Visuals To Tell Own Service Story

☆ Department heads of Swank's Inc. show outstanding faith in their products and services. At a special management meeting, each of the firm's seven department heads utilized in his presentation to the group, one or more of Swank's electronic, audio-visual devices. Using the audio-visual equipment, each manager explained his department's scope of activity and potentialities for greater service to Swank's customers.

Swank's Inc. is one of America's largest audio-visual suppliers, serving industry, organizations, businesses, religious and educational institutions throughout the country, with offices located at 621 N. Skinker, St. Louis 30, Mo.

* * *

***Come Fly With Me;* Stewardess Training at American Airlines**

☆ American Airlines invites the public to *Come Fly With Me* in their color, widescreen film currently being produced by Filmaster Productions, Inc. The 29½ minute motion picture is a dramatic treatment of the American Airlines' Stewardesses and their training, to enhance air travel by American.

American's stewardesses play roles about themselves, at the Training College in Fort Worth, at Filmaster's studios in Hollywood, and on location in New York and Mexico City. *Come Fly With Me* will be used as a public influence picture for national release.

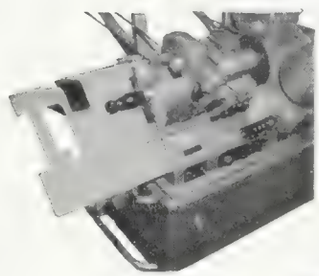
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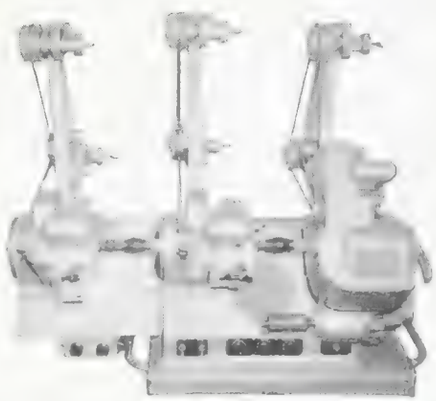
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WHAT'S NEW IN BUSINESS FILMS

Insurance Firm's Traditions: New Safety Films of the Month



Above: *a scene in "Green Mountain Legacy" which has received 1960 film festival honors . . .*

Pioneer Spirit of America in *Green Mountain Legacy*

☆ Telling the story of the birth of a part of Americana, *Green Mountain Legacy* traces the pioneering spirit of the state of Vermont from the earliest days of colonial survival down to the present. The do-it-yourself ruggedness of this New England state was part of the contribution to the legacy of America, and part of this legacy is the story of Doctor Dewey. Dewey, father of Admiral Dewey, felt a concern for the future of those left in isolated homes when a father or husband died, which led to the growth of the ninth oldest insurance company in our nation. It is a film for schools, churches, parent groups, anyone interested in the development of this country.

Produced by Bay State Film Productions, Inc. for the National Life Insurance Company of Montpelier, Vermont, *Green Mountain Legacy* has been in national distribution since January 1960, and has already gained recognition at the Columbus Film Festival by winning a Chris Award in May, in addition to picking up a certificate at the American Film Festival in New York in April.

This 28½-minute, color-sound film features a Broadway cast headed by Peter Thompson and Jackie Gomm, and is being shown nationally via TV and non-theatrical showings through arrangement with Associated Films, Ridgefield, New Jersey.

* * *

Growth of a Language, USIA Film for Teachers Overseas

☆ In order to present the latest in modern instruction techniques, up-to-date textbooks, and visual aid materials to teachers of English in overseas posts, and United States Information Agency conducts annual seminars.

The latest feature for these seminars is a three-reel, 16mm film titled *Growth of a Language*, produced by the USIA's Motion Picture Service. The film presents the historical development of English in America and demonstrates the way in which the language has served as a "melting pot" borrowing vocabulary from a large number of the world's languages.

Two other USIA films on the English language have been widely used abroad; they are, *Teaching English Naturally*, and *Teaching English Grammar*. Last year, more than 6,000 English teachers viewed these films and participated in 77 seminars in Latin America, the Near and Far East, Africa and Europe.

Filmaster Pix Tells Story of United Community Funds

☆ *A Town Has Two Faces*, 14½ min., b/w, is a widescreen public information film recently completed for the United Community Funds and Councils of America. Charles E. Skinner, head of Filmaster Productions' Business and Industrial Film Department, produced and directed this film which will be used to inform the general public of community problems, the need for their help, and the value of United Giving. It will be shown non-theatrically, and on television, using 20-, 30-, and 60-seconds-long segments from the film.



Here's how leading industrialists convey ideas successfully!

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SCREEN COMPANY, INC., WARSAW, IND.

Nat'l. Safety Council Uses Film for Campaign Kickoff

☆ "Safety . . . Everywhere . . All the Time" is the slogan of a new continuing campaign of the National Safety Council. Kickoff for the campaign is a 23-minute film depicting the involvement of a factory worker and his family in a near-tragic boating accident.

The aim of the campaign is to make safety an around-the-clock family affair, and is intended to save industrial concerns from conducting separate on-the-job and off-the-job safety campaigns which often compete for employees' attention.

Further information on the campaign and available materials may be obtained from the National Safety Council, 425 N. Michigan ave., Chicago 11, Ill.

* * *

Three New Films in Ford's Useful Driver Education Series

☆ The popular driver education series of films from Ford Motor Company has been expanded with the premier of three new motion pictures at the Fourth Annual conference of the American Driver and Safety Education Association, held at San Jose (Calif.) State College, June 17-19.

The latest additions are:

—*City Driving*, dealing with driving techniques in the heavy traffic of metropolitan areas;

—*Highway Driving*, pertaining to high-speed travel on modern highways;

—*Driving Under Special Conditions*, such as in darkness and fog, on wet and slippery pavements, and in other hazardous situations.

The films, 16mm b/w, from 17 to 22 minutes long, were produced by the Ford motion picture department with the counsel of the National Education Association's committee on safety education. They are available to TV stations, schools and organizations for driver training purposes, on a free loan basis or purchased at cost from Ford film libraries.

The series includes four other films: *Automatic Transmissions, Pedestrians, The Smith System of Safe Driving, and Driving the Superhighways*.

* * *

Contractor's Film Relates Safety Controls to Success

☆ *The High-Low Bid*, a new film on building construction safety sponsored by Employers Mutuals of Wausau, in cooperation with the General Contractors Association of Milwaukee, was recently shown in "sneak preview" to ap-

esentatives of the two organiza-os at Employers Mutuals Mil-akee branch office.

he main purpose of the film's rduction, according to F. W. rin, vice president in charge f accident prevention for Em-loers Mutuals, is to convince ding contractors that safety ormance has a great bearing n their overall success; that if cident controls are not firmly stablished, production costs can e so much affected that a con-actor's job bidding is no longer petitive.

he 27-minute color film was roduced by Geisel Studios, Inc., Wausau. It is available to con-actors and associations within nconstruction industry on free n, and prints may also be pur-hased. Information concerning the lm can be obtained from Em-loers Mutuals' accident preven-on department, Wausau, Wiscon-in.

* * *

e Uses Film of Live Show o Simultaneous Premieres

t a reversal of the usual proce-ure, Jerry Fairbanks Studios of ollywood filmed a live production efore it had its stage premier. *ow Gold* is a stage production y the Bell System, introducing a new service to aid advertisers in placing Yellow Page ads.

The purpose of filming the presentation first was to be able to show the film simultaneously to advertising and agency executives in areas not covered by a 13-city "live" tour.

* * *

Informative Film on Carbon Arc Projection Now Available

☆ *Carbon Arc Projection*, a 15-minute color sound motion picture demonstrating the optics of motion picture projection and the unique role played by the carbon arc in the broad science of light, sight and color is again being made available for showing to exhibitor and projectionist groups by National Carbon Company, Division of Union Carbide Corporation. The technical information in the film is a valuable tool in explaining and demonstrating the importance of the color quality of the light source in good motion picture projection.

Divided about equally between live action and animation, the film explains what the carbon arc is and how it operates, illustrating how the high-intensity light source has both the brilliance and color balance required for projection and production. One animated sequence presents a diagrammatic description of the optical systems used in projection equipment for harnessing the tremendous intensity of light necessary for modern motion picture screens—especially those created for wide-screen systems and the huge expanses of screen now common in outdoor theatres.

Also included is a demonstration of how a motion picture film acts as a filter to reproduce on the screen the colors that are possible only if those colors are in the light source used in the projection equipment. To obtain a print of the film for *free* showings (specify 16 or 35mm) write: Mr. J. W. Cosby, National Carbon Company, 270 Park Avenue, New York 17, N.Y.

* * *

Eastman Lab in Washington Processing 16mm Ektachrome

☆ One of the biggest boons to the Washington, D. C. film industry has been the recent announcement that Eastman Kodak's lab is now in a position to process 16 mm commercial Ektachrome and Ektachrome E R (high-speed) film, daylight, and type B. No more long waits for transportation back and forth to the Flushing lab—but 24 hour service.

Your Film

Scratched?
Dirty?
Brittle?
Stained?
Worn?
Rainy?
Damaged?



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NEW...from S.O.S
the GyroSphere Junior Tripod

LEVEL THE BALL . . .
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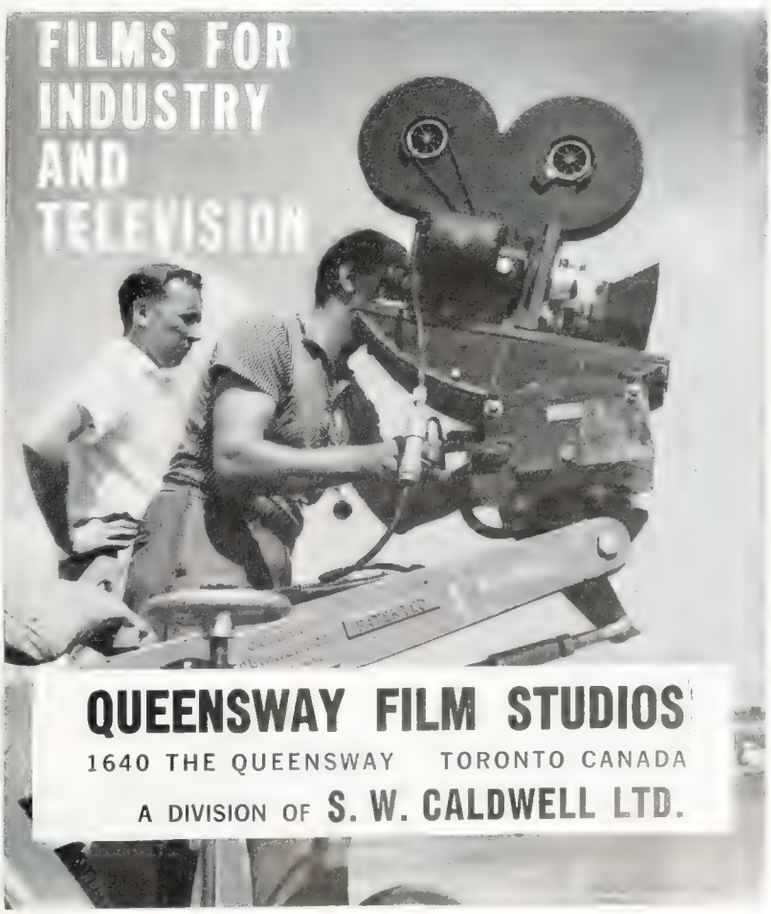
Now . . . the famous S.O.S Junior Tripod is available with an important new feature . . . a Ball-Socket Mount! Just loosen the control knob and adjust the ball until the bull's-eye spirit level indicates correct position. Instantly you're ready for perfectly aligned shooting without troublesome tripod leg adjustments. For easy set-ups and sturdy support, it's the S.O.S GyroSphere Junior Tripod!

- One-piece leg-lock for quick easy operation.
- Twin point shoes assure rock-steady shots at both high and low positions.
- Holds most 16mm cameras including Arriflex 16 & 35, Auricon Pro, Bolex, Cine Voice, Eyemo, Filmo and Maurer.
- Seasoned, solid, V-grooved hardwood legs, oil treated and waxed for smooth, non-sticking action.
- Fully guaranteed against defects in materials and workmanship.



S.O.S GyroSphere Deluxe Jr. Tripod (less ball adapter) illustrated . . . $110.00
S.O.S GyroSphere Standard Jr. Tripod (less ball adapter) . . . $ 99.50
Ball Adapter for S.O.S Junior and other free heads . . . $ 39.50
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THE BUSINESS SCREEN EXECUTIVE

Staff Appointments of the Film Producers and Manufacturers



Mel London . . . joins Wilding

Mel London Exec. Producer at Wilding's Eastern Division

☆ Mel London, formerly Executive Producer at Transfilm-Caravel, New York, has been appointed Executive Producer of the Eastern Division of Wilding, Inc., New York, producer of business and industrial motion pictures.

London has earned many awards as producer, director, and writer in the fields of industrial motion pictures, documentary films, television commercials and dramas. *Aluminum Is Not Only Aluminum*, an industrial motion picture he recently produced, directed and wrote for the Aluminum Company of America, was selected by CINE (Committee for International Non-Theatrical Events) for screening at foreign film festivals.

* * *

Bell & Howell International Division Under E. F. Wagner

☆ Everett F. Wagner has been named vice-president of an expanded international division of Bell & Howell Company, according to Charles H. Percy, president. Wagner has been vice-president of manufacturing for Bell & Howell's photo products division.

In his new post, Wagner will direct the international activities of Bell & Howell and its subsidiaries, including Consolidated Electrodynamics Corporation of Pasadena, with these activities centralized in a single division in Chicago. He will be responsible for exports as well as all foreign manufacturing and licensing arrangements. Bell & Howell, which now sells its products in 88 countries, plans to expand these operations.

Wagner came to Bell & Howell in 1944 as an electronic engineer. Subsequently he served as quality control manager, general superintendent of manufacturing and manager of the optical division. In 1957 he was elected assistant vice-president of manufacturing with responsibility for the company's optical, slide projector divisions.

Andre' H. Carbe Named Exec. Producer for O'Connor Co.

☆ Walter G. O'Connor, president of the Walter G. O'Connor Company of Harrisburg, Pa., recently announced the appointment of Andre' H. Carbe as Executive Producer in charge of the company's motion picture division.

Carbe has been associated with major film studios — Columbia, RKO, and Fox — both here and abroad. He specialized in recent years as a writer-director of advertising and public relations films in New York City. During World War II Carbe, who speaks four languages, served as a motion picture specialist with the U. S. Army Signal Corps and later was assigned to the Information Control Division USFET, where he headed the Munich Bureau of the "World In Film" newsreel.

Woolf Named Producer-Acc't Exec. at Graphic Pictures

☆ Larry Woolf has joined Graphic Pictures, Inc., Chicago, as producer-account executive, it was announced by Robert Estes, president of Graphic Pictures.

Woolf left the position of creative sales director at Filmack Studios to join the Graphic organization, which now features a $350,000 video tape installation as part of its new expanded facilities for the production of industrial motion pictures and slidefilms, closed circuit TV, and television commercials. The film's new studios occupy the two top floors of Daily News Plaza, 400 West Madison st.

Woolf previously held a post with Dancer-Fitzgerald-Sample, Inc. as agency supervisor, and was also radio-tv director of Christiansen Advertising Agency, Chicago.

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COMPLETE LABORATORY SERVICE FOR 16 MM • EDITING
RECORDING • TITLING • RELEASE PRINTING • FILM STRIPS

Dermid Maclean Joins Telic

☆ Telic, Inc., N. Y. has announced the appointment of Dermid Maclean, former vice-president and senior director at Paul Hance productions, as producer-director.

Mr. Maclean's diversified background includes a post as cameraman for International Business Machines; 10 years as the personal photographer to R. J. Reynolds. Credits include the first color film shown on Broadway and a Silver Golden Reel winner for the Corning Glass Company.



Dermid Maclean . . . to Telic, Inc.

* * *

Bowman Named Sales Mgr. at Tandberg of America, Inc.

☆ The appointment of Robert F. Bowman, Jr. as sales manager of Tandberg of America, Inc., Pelham, N.Y., exclusive distributors of Elite 8mm. sound projectors and Tandberg stereo and monaural tape recorders has been announced by Eric Darmstaedter, president of the firm.

Bowman has been with the organization since 1957 and was formerly district sales manager for Davol Rubber Company.

* * *

Animation, Inc. Adds Design Specialist; Names Sales Rep

☆ Animation, Inc., Hollywood producers of animated television commercials, has announced two personnel additions. Jacques Rupp has joined Animation as a designer in an expansion of the creative staff. Rupp has done designing for both Walt Disney Studios and U.P.A.

Art Director Morrison Fetzer of Danner-Fetzer, San Francisco artists representatives, has been appointed to represent Animation, Inc. in the Northern California area. In addition to this area, Animation now has representatives in New York, Chicago, Cleveland, and Detroit, as well as its home office and studio in Hollywood.



Carl Lenz . . . sales chief

Modern Talking Pictures, Inc. Announces Executive Moves

Several new personnel shifts and promotions within the company were announced last month by Fink H. Arlinghaus, president of Modern Talking Picture Service.

Carl H. Lenz has been named Vice President in Charge of Sales. He joined Modern in 1946, has been in charge of the company's national network of film libraries since 1951, and was made a vice president in 1954.

Richard M. Hough, another Modern VP, has been transferred from Chicago to Los Angeles where he will be in charge of the West Coast Sales Division. It is a return to old territory for Mr. Hough. He had been with Warner Brothers and Allied Film Exhibitors in California when he joined Modern in 1940 to open the Chicago Sales office. He was made a vice president in 1953.

Ralph J. Del Coro has been named General Manager of Operations to serve under George G. Lenehan, vice president of Advertising and Operations. Del Coro joined Modern in 1953. Since 1955 he has been manager of the company's television operations. In his new assignment he will be concerned with both television and non-theatrical film distribution.

Richard B. Miles will assist Del Coro in supervising the company's 30 film libraries and has been named National Field Manager of Operations. Miles has transferred from San Francisco where he was Western Division Manager. He first joined the company in Kansas City in 1954.

Three new division managers have also been named to serve under Del Coro. They are James McPoland of Atlanta, Southern Division; Fontaine Kincheloe, Jr. of Kansas City, Central Division; and Robert Kelley of San Francisco, Western Division.

* * *

Jack Elliott Forming New Film Production Company

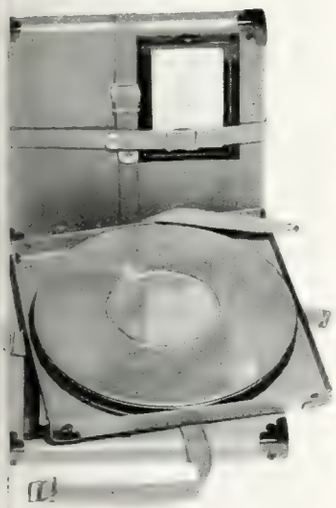
☆ Jack Elliott, national creative director for W. B. Doner and Company, in Detroit, recently announced that he is leaving that post to establish his own business, Jack Elliott Productions, Ltd. The new firm will maintain offices in New York, Detroit, and Las Vegas, with an operational tieup in Paris, France. The company will produce television and radio commercials, with a separate department handling industrial motion pictures.

* * *

Veteran Film Editor Forms Production Company in NY

☆ Jerome G. Forman, Sports and Special Projects Film Editor for Telenews and Hearst Metrotone News since 1947, has formed his own company, Allegro Film Productions, in New York City.

QUALITY-BUILT
Film Shipping Cases



- Best quality domestic fibre
- Heavy steel corners for added protection
- Durable 1" web straps
- Large address card holder with positive retainer spring
- Sizes from 400' to 2000'

OTHER "QUALITY-BUILT" ITEMS:
Sound Print Shipping Cases
Sound Slidefilm Shipping Cases (for Transcriptions & Filmstrips)
2 x 2" Glass Slide Cases
Filmstrip Shipping Cases (hold up to 6 strips plus scripts)

Write direct to manufacturer for catalog

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Don't Take Your Audio-Visuals into a DARK HOLE!



USE MODERN REAR-PROJECTION **LENSCREEN**

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Millions of tiny lenses in **LENSCREEN** transmit the image through this new rear-screen media. You get unbelievable picture quality in full room illumination.

LENSCREEN is perfect for sales presentations, shop windows, training classes, exhibits, conference rooms, photo backgrounds, television studios, etc. Available in glass or plexiglas rigid types for permanent, sound-proof In-Wall installations. Also available in flexible materials "by the yard" or equipped with stands ready to use.

Send for complete kit of new Audio-Visual ideas—helpful, revealing—you'll be glad you did!

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BOB SEYMOUR'S NEW YORK TALK

A Column of News-Commentary on the Manhattan Scene

Experts Behind Cameras at the Patterson-Johansson Fight

☆ Ever wonder what is back of those deceptively simple, but eye-opening motion pictures of the championship fights? Take the latest Patterson-Johansson film—which has been called one of the best fight pictures of all time. To insure that every angle of the fight would be covered—two or three times over for safety—Director of Photography Frank C. Zucker, A.S.C., used thirteen cameras, all from his own stock at Camera Equipment Company, which he heads.

Ten cameramen and ten assistant cameramen from Local 644, I.A.T.S.E., were in Mr. Zucker's crew. Four Mitchell NC's equipped with telephoto lenses and one standby NC were provided for normal speed shooting from the camera stand. Also from this location were three Mitchell High-Speed cameras for slow-motion shooting and one standby.

At ringside were two cameramen with four Arriflexes shooting continuously while assistants loaded the spares.

Mr. Zucker's films were shot for Producer Mannie Spiro of Tele-PrompTer.

* * *

World Traveler Hank Strauss Finishing a Film on Russia

☆ The Odyssey of Henry Strauss is marvelous to contemplate. He's now in Kiev or Odessa or Tiflis or someplace shooting Russians for another in his company's epic series of travel films for Pan American.

The month's Soviet sojourn (July 21 to August 23) ought to be easy-pie for Hank. During the past two years he has produced films or taken part in training programs or researched new films in such unlikely places as the Tibetan-Burmese border, or Lake Titicaca in Peru-Bolivia.

The 24-month Strauss itinerary: Tahiti, Fiji, Samoa, Hong Kong, New Zealand, Australia, Japan, Burma, India, England, France, Spain, Portugal, Italy, Belgium, Netherlands, Germany, Denmark, Norway, Sweden, Finland, Peru, Bolivia and Ecuador.

Although traveling by PanAm Jet Clipper is about as far from roughing it as you can get Henry has often had to make his way by much more primitive locomotions. He arrived at Inle Lake in mid-Burma on the back of a mule, trekked much of New Zealand by war-surplus jeep, and shot some of his best Tahitian footage from an outrigger canoe.

* * *

Telic in Production on Film to Demonstrate "dynaFrame"

☆ A demonstration film featuring the new dynaFrame process is now in production by Telic, Inc., for special showings to prospective industrial sponsors in the fall.

Elwood Siegel, President of Telic, describes dynaFrame as a "mobile masking framework for the screen which provides a new visual experience by focusing audience attention to particular elements of the picture, much as an art director crops a photograph for enhanced dramatic intensity.

"The process," he continued, "has a further unique feature of making it possible, by eliminating unnecessary camera set-ups, to effect great savings in production costs."

Telic, Inc., has been granted the exclusive world-wide industrial and educational rights to the dynaFrame system, which originated from early experimental work in Great Britain and the United States in 1956.

Edward Boughton, Vice President of Telic, said that the company has been exploring applications of the dynaFrame process in cooperation with one of the company's regular clients for the past several months.

Mr. Boughton said that dynaFrame is applicable to either 35mm or 16mm, b/w or color, and is compatible with all wide screen systems, requiring no change or additions to existing camera or projection equipment. "A dynaFrame picture," he said, "is best begun in the mind of the writer but can be incorporated in any completed motion picture before release printing."

A Telic production team consisting of Dermid Maclean, who recently joined the company as Producer-Director, Will Spaces, Writer-Director, and Walter Rothenberger, Director of Photography, will be responsible for the creative development of the dynaFrame films.

* * *

Sweetman Joins Bay State as Affiliate and Associate Producer

☆ Morton H. Read, president of Bay State Film Productions, Inc., Springfield, Mass., announces the affiliation with his company of Sweetman Productions, formerly of Bethel, Conn. Merrill Sweetman, a veteran film producer with several award-winning productions to his credit, will be associate producer of Bay State.

Two Sweetman films, *The World in a Bottle*, sponsored by Pepsi-Cola, and *One Chance-No More*, sponsored by the American Gas Association, are now in production at Bay State.

Recently Bay State Film Productions, celebrating its 17th year, completed an extensive expansion of production facilities which included doubling the studio space, larger and more complete sound recording control rooms, with soundproof recording studios and animation department and color print laboratory. With complete printing and film processing facilities Bay State now has one of the most completely equipped studios in the East.

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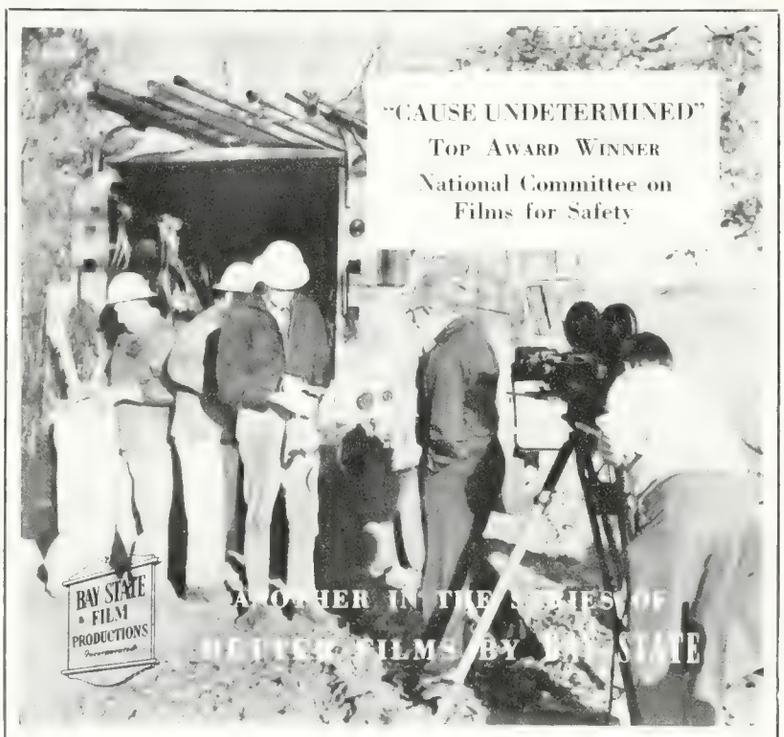
Visual Communication Institute Names Capuzzi General Manager

☆ Vincent J. Capuzzi has been appointed Executive General Manager of the Institute of Visual Communications, Inc., according to an announcement by William J. Ganz, President.

Mr. Cappuzzi, who has been with I.V.C. since 1956, will be in direct charge of all visual communications service.

* * *

☆ The University of Virginia will host the University Film Producers Association annual conference, August 7-13 in Williamsburg, Virginia. You all come!



Available Now!

"CAUSE UNDETERMINED"

A graphic reminder to utility linemen and others that good safety habits are vital to the welfare of those who work with electricity. A valuable addition to every safety film library.

16mm Color, Sound • Price $200 • Preview Prints Available

BAY STATE FILM PRODUCTIONS, Inc.

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New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection



Westrex RA-1627 Mixer

Astrex's New Transistorized dio Re-recording Mixer

A completely transistorized ner for audio re-recording has en introduced by the Westrex poration, a division of Litton ustries.

he Westrex Type RA-1627 ker accepts up to eight inputs at minal level of –5dbm and pro- s a single channel of equalized put in the range of –20 to +16 b. Input and output connec- ns are made through a terminal rd on the front.

A jack field is provided to facili- al special circuit configurations. dular construction makes pos- ble configurations to meet any ed in disk recording, radio, tele- ion, public address or motion tures. Access to all electronics dules is from the front for easy ricing.

ontrols for each input include ner db level, low-frequency and gh-frequency boost or attenua- n, a three-position switch for tching equalizers in or out with- t changing overall gain and for ting off the mixer output and a ree-position switch for inserting a gh-range equalizer for dialogue.

Built for table mounting, the ker is in a hardwood cabinet h gray crackle finish. Dimen- ons are 13" high, 16½" deep, d 40½" wide. Performance is mpaired at temperatures of re than 125°F. Impedence is 0 ohms. Output signal-to-noise tio is approximately 64 db and distortion is approximately 0.5%. For more information write Leo ll, sales supervisor, Westrex rp., Recording Equipment ept., 6601 Romaine st., Holly- ood, Calif.

* * *

Victor's Mixer Magnesound Features New Safety Device

☆A new model of the Mixer Magnesound, magnetic recording and playback attachment for Victor 16mm Sound Projectors, is now available through Victor audio-visual dealers.

The Mixer Magnesound permits recording and playback on any 16mm magnetically striped film with a Victor projector. Its major uses include producing low-budget sound films, converting existing silent films to sound motion pictures, and adding a magnetic sound track to optical sound film.

It features separate inputs and volume controls for microphone and phonograph so that voice and musical background may be recorded simultaneously. Volume level indicator (electric eye) and monitoring headphones help assure professional quality recording.

Unlike previous models, the new Magnesound incorporates a safety device to prevent accidental erasure of a recording since neither erasure nor recording can take place unless the monitoring headphones are plugged in.

The Magnesound is supplied with magnetic amplifier, sound head (which replaces the regular projector sound drum for record and playback), headphones, and necessary connecting cables.

For information and prices, write Victor Animatograph Corporation, Plainville, Connecticut. Mention BUSINESS SCREEN.

* * *



Camart's Tightwind Adapter Fits All Standard 16, 35mm Rewinds

Camera Mart Notes Features of New Tightwind Adapter

☆ The new Camart Tightwind Adapter will wind your film smoothly and evenly without cinching or abrasions. It was designed to fit any 16mm or 35mm standard rewind, and operates on a Ball-Bearing roller. Price is $34.95.

For further information contact Camera Mart, 1845 Broadway, New York, N.Y. Mention BUSINESS SCREEN.

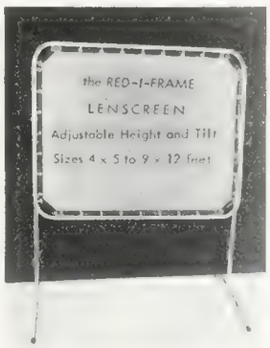
* * *

New Plastic Video Tape Reels from Hollywood Film Co.

☆ Two new items are available in Hollywood Film Company's line of video tape reels and handling equipment—6½" and 8" high impact plastic video tape reels.

Polacoat Announces Line of Rear-Projection Screens

☆ Polacoat, Inc. has a new line of portable daylight rear projection screens in all sizes, plus the extra wide size for side-by-side or "dual" presentations. For use in the TV studio, photo studio, exhibits, conferences, and general A-V uses in training or sales work, Red-I-Frame Lenscreen with rear projec-



tion provides clear images even when faced into room illumination.

The frame is easily assembled from sections of tubular parts to which the elastic screen panel is hooked. All parts fit into a compact box for shipping or storage.

The rear-screen membrane is of Flexible Lenscreen material, a tough, durable vinyl-latex plastic permeated with special lens cells. The translucent sheeting is produced by Polacoat in continuous rolls 10 feet wide and is available as bound screens, as a material "by the yard," or in rolls of 25, 50, 100, or 150 foot lengths.

For further information and prices write Polacoat, Inc., Blue Ash, Ohio. Mention BUSINESS SCREEN.

* * *

Gyrosphere Tripod at S.O.S.

☆ A new tripod that enables cameras to be leveled quickly and easily has recently been announced by S.O.S. Cinema Supply Corporation.

Called the GyroSphere, the tripod's top plate can be horizontally adjusted no matter how tilted the tripod or uneven the ground by a single bull's eye spirit level.

Both friction and fluid heads can be used with the GyroSphere. The ball-socket and adapter may be installed on other tripods, such as the S.O.S. Junior and Professional Junior.

Literature may be had by writing S.O.S., 602 W. 52nd St., N.Y.



Mitchell's Reflex Camera

New Mitchell R-35 Camera Offers Many Advantages

☆ The R-35 professional 35mm lightweight reflex cine by Mitchell Camera Corp. is a radical new motion picture camera offering users exceptional versatility. It can be used as either a hand-held or tripod-mounted camera. Its capacities include theatrical or television productions, underwater photography, high speed instrumentation, and both animation and stop motion filming. A blimp is available for use with sound.

Since the R-35 is intended for field as well as studio use, the magazine is located on the underside of the camera and serves as an integral part of the camera support. When hand-held, the magazine housing fits firmly and comfortably against the operator's shoulder. As a portable camera it can be used with shoulder slung battery pack.

Dual shutters provide positive exposure control; the focal plane shutter may be controlled manually to effect fades and dissolves. A new series of lenses was designed specifically for this camera by Bausch & Lomb, and the R-35 is fitted for all 35mm wide-screen techniques. Speeds from single frame to 120 frames per second; camera adaptable to 400′ to 1000′ magazines.

Full information and prices are available in the Mitchell R-35 Bulletin. Write: Mitchell Camera Corp., 666 West Harvard St., Glendale 4, California.

* * *

Special Effects Accessory Enhances Overhead Projectors

☆ A new dimension is added to overhead projection by creating the effect of motion on the screen with the Beseler Polarizing Spinner, newest development in a line of accessories for expanding the use of Vu-Graph Overhead Projectors.

The motion effect is created by specially treated transparencies used in conjunction with the Polarizing Spinner while it is rotated by motorized action. In addition, effects such as fade-ins, fade-outs

(CONTINUED ON NEXT PAGE)

(CONTINUED FROM PAGE 51)
and color changes are achieved by moving the same device manually through successive positions.

The Beseler Polarizing Spinner has a swivel action clamping ring and arm with a motor driven polarizing disc to facilitate positioning. Speed control from 80 to 40 RPM is built in as a standard feature. A handle on the Spinner permits rotation of the disc through a series of 36 positions on a 180° arc.

The new unit, with overall dimensions of 8" x 9" x4", is available for use on most Beseler Vu-Graph Projectors through authorized Beseler audio-visual dealers for $85.00. For additional information, write The Charles Beseler Company, 219 So. 18th St., East Orange, New Jersey.

* * *

Ansco Super-Speed b w Film Now Available in 16mm

☆ Ansco Super Hypan, the already popular finer grain super-speed black and white film, is now available in 16mm size for motion picture use.

Super Hypan 16mm produces negatives of exceptionally fine grain with excellent definition and gradation. The long scale of Super Hypan permits superior shadow detail in either normal or subnormal lighting situations. Extra sharpness and fine grain make Super Hypan ideal for photo instrumentation, high speed studies, newsreel photography, sports coverage, or other applications where a fast emulsion is required.

Super Hypan also produces excellent results in bright sunlight and can produce maximum depth of field through its high speed. It can be used for time lapse cinematography or motion studies, and may be telecast directly from the negative by means of electronic reversal.

Although the film has an exposure index of Daylight 500 and Tungsten 400, it may be exposed at indexes up to 100 Daylight and 800 Tungsten or higher. A fine grain developer such as D-76 is recommended or the film can be processed by any motion picture laboratory doing black and white work.

Super Hypan 16mm is provided with standard perforations along both edges and with single perforations. Sound B. For special industrial applications it is also supplied specially perforated for use in high speed cameras.

For prices and further information, write Ansco, Binghamton, N. Y. Mention BUSINESS SCREEN.

Announce Winners of Canadian Film Awards

Producers and Film Board Share 12th Annual Dominion Honors

FOURTEEN AWARDS OF MERIT and two Special Awards were presented in the 12th Annual Competition of the Canadian Film Awards in Toronto, June 3.

Dr. A. W. Trueman, director of the Canada Council, made the presentations at an informal luncheon honoring the winners. The award-winning productions were chosen from a field of 115 films submitted by 30 entrants in 11 categories.

The CFA, established in 1947 to bring attention to Canadian-produced films, to recognize Canadian creative effort and to raise the general standards of Canadian film production, are sponsored by the Canadian Film Institute, the Canadian Association for Adult Education, and the Canadian Foundation.

Special Awards were presented to Arthur Chetwynd of Chetwynd Films, Toronto, *"for dedicated service in the interests of Canadian film-makers as an executive officer of the Association of Motion Picture Producers and Laboratories of Canada;"* and to Joseph Morin, Director of the Cine-Photographic Branch of the Province of Quebec, *"in recognition of more than forty years' distinguished service to Canadian film-making in the field of production, distribution and exhibition."*

Awards of Merit went to films listed in each of the following categories:

NON-THEATRICAL

Arts and Experimental:

• Film: *Les Bateaux de Neige.* Producer: Studio 7, Ltd., "for rare sensitivity in subject treatment and delicate tension in the storyline and photography."

Children's Films:

• Film: *Tales of the Riverbank.* Producer: Riverbank Productions, Ltd., "for an imaginative and delightful entertainment film for young children."

• Film: *The Chairmaker and the Boys.* Producer: National Film Board of Canada, "for artistic and dramatic achievement of purpose."

General Information:

• Film: *A Is For Architecture.* Producer: National Film Board of Canada, "for outstanding animation and excellent photography, music and editing."

Public Relations:

• Film: *It's People That Count.* Producer: Crawley Films, Ltd., "for excellent use of the black and white film medium in an honest, sincere and modestly related story."

Sales Promotion:

• Film: *Hosiery Facts and Fashions.* Producer: Omega Productions, Incorporated, "for imaginative photography, clear exposition of facts and excellent realization of purpose."

Training and Instructional:

• Film: *An Introduction to Jet Engines.* Producer: National Film Board of Canada, "for effective colour and photography in a clear and concise explanation of the subject."

• Film: *Radiation.* Producer: National Film Board of Canada, "for an excellent presentation of a difficult subject."

Travel and Recreation:

• Film: *Pressure Golf.* Producer: Crawley Films, Ltd., "for utilization of purpose and suitability for its intended audience."

THEATRICAL

• Film: *Royal River.* Producer: National Film Board of Canada, "for an outstanding theatrical short presentation, excellent in all aspects."

TELEVISION

Television Films:

• Film: *Bad Medicine.* Producer: Crawley Films, Ltd., "for a new combination of drama, suspense, human interest and technical production." (Cont'd on Page 4)

OUR FILMS ACCOMPLISH THEIR PURPOSE:

1

"THE DISABILITY DECISION"
To secure improved reporting of medical evidence for Old-Age and Survivors Insurance disability determination.

2

"ELECTRONICS — BASIC CIRCUITS"
Animation techniques used to more effectively train U.S. Navy personnel.

3

"CHET HUNTLEY REPORTS"
To communicate the corporate image of the Harnischfeger Corporation.

4

"WALT BUILDS A FALLOUT SHELTER"
Office of Civil and Defense Mobilization film for general information. Sponsor: National Concrete Masonry Association.

5

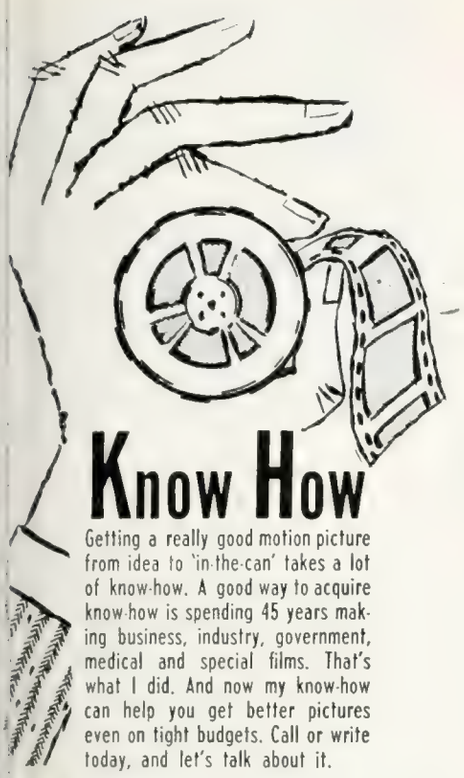
"NEIGHBOR TO NEIGHBOR"
To present to consumers the products and service of Consumers Cooperative Association.

6

"TIROS"—Operation Weather Satellite
Informational film for RCA project for NASA.

Our staff is ready to create a motion picture to do a communication job for your needs.

REID H. RAY FILM INDUSTRIES, INC.
St. Paul Chicago Washington



Know How

Getting a really good motion picture from idea to 'in-the-can' takes a lot of know-how. A good way to acquire know-how is spending 45 years making business, industry, government, medical and special films. That's what I did. And now my know-how can help you get better pictures even on tight budgets. Call or write today, and let's talk about it.

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New York: 550 Fifth Avenue, Plaza 7-3638
Knoxville: 211 W. Cumberland Ave., 3-8098 or 7-6742

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the FIRST and ONLY SAFETY FILM teaching the NEW methods of

MOUTH-TO-MOUTH RESUSCITATION that . . .

- has been officially approved for purchase under the Federal Contributions Program.
- was officially approved and endorsed as a teaching film by the New York and American Societies of Anesthesiologists.
- has won THREE National 1959 film awards: the NATIONAL SAFETY FILM CONTEST, the EFLA BLUE RIBBON and the CHRIS AWARD.
- was produced under the technical supervision of the foremost MEDICAL authorities on the subject.

Running Time—21½ Minutes
16mm Color Sound Print.....$200.
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25% Discount on 6 or More Prints
Now available in ENGLISH, FRENCH, SPANISH and PORTUGUESE versions. Please specify language version you wish to purchase.

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DEPT. RB-3, 1600 BROADWAY, NEW YORK 19, N. Y.
PL 7-5915

TODAY'S PICTURE IN PROJECTION:

(CONTINUED FROM PAGE TWELVE)

calls for *imaginative* thinking, for some kind of "break-through" into "mass" marketing, mass merchandising. This is compatible with the American economic system, with its large national companies and their thousands of dealerships.

Finally, it is compatible with our need to expand into foreign markets where 8mm sound breaks the cost of airmailing these less expensive prints, getting around today's cumbersome 16mm shipping, custom-clearance procedures. Try it yourself, take a comparable (in screen minutes) reel of 8mm film, in its tiny container and put a reel of 16mm sound, same length, in the other hand. Then, you'll quickly see why, for certain purposes, there *is* a future in 8mm sound. Just be sure to give it a *little more time and a lot of thought.*

THE SPONSORED FILM IN EUROPE:

(CONTINUED FROM PAGE TWENTY-NINE)

numerous enterprises and companies of European industry have formed special departments for the circulation of non-commercial films.

Films Help Sell Europe's Products

"Finally, our films are as important in developing our export business as they are in helping increase our domestic business. The export of industrial films into other countries is more and more gaining in importance. The International Industrial Film Festivals, recently held in England, France, Italy, Belgium and the Federal Republic of Germany have facilitated the exchange of industrial films between the countries."

Dr. Moertzsch said AEG brings out from six to eight films each year. The company's handsome catalog, printed in four-color process, now lists 27 films as being available, in various versions for theatrical, in-plant, non-theatrical and television audiences.

AEG has its own film production unit with two camera crews and complete equipment for almost any kind of production. This unit produces about four films each year. More elaborate productions—two or three a year—are made under contract by leading German film producers.

HOUSTON FEARLESS

PANORAM DOLLIES

Thoroughly Overhauled—Guaranteed

SPECIAL LOW PRICE

Immediate Delivery!
4-Wheel . . . $1,400.00
5-Wheel . . . 1,800.00

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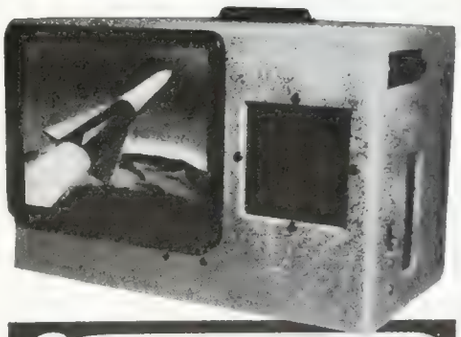
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For motion pictures and slide films, call on the producer who best understands business needs. Write for our booklet, "How Much Should a Film Cost?"

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DAYTON, 2
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DETROIT, 2
15 East Bethune Ave. (TR 3-0283)
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COMPLETELY AUTOMATIC WITH BUILT-IN SCREEN

- Self Contained Speaker and Screen
- Portable—Easy to Carry and Operate
- Always Ready to Show Anywhere
- Uses Standard 16mm Films
- Proven Effective and Dependable
- Used in Exhibits, Special Displays Point-of-Purchase, Training Sales, etc.
- Shows Products That Are Difficult or Impossible to Demonstrate by Other Means

BUSCH PROJECTORS

WRITE TODAY FOR COMPLETE INFORMATION

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NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

• MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW JERSEY •

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 180 Lexington Avenue, New York 17, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

International Film Center, Audio-Visual Equipment Rental Service, 1906 Market St., Philadelphia 3, LOcust 3-7949.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: JA 5-9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 329 Salem Ave., Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massilon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. A-V Center, 849 N. Highland Ave., Los Angeles 38, HO. 4-1148.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

Davis Audio Visual Company, 2023 E. Colfax Ave., Denver 6.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

CANADIAN FILM AWARDS

(CONTINUED FROM PAGE 2)

• Film: *Man of Kintail.* Producer: Chetwynd Films, Ltd., "for an example of film for television making the greatest use of its tales."

Television Commercials:

• Film: *Duet.* Producer: Robert Lawrence Productions (Canada) Ltd., "for excellent use of the film medium in an effective television commercial."

* * *

Proposed Second Network for New Canadian TV Stations

☆ The formation of a second Canadian television network among new stations licensed this year is shaping up in preliminary plans revealed in Toronto by Spence Caldwell, president of S. W. Caldwell Ltd.

The Board of Broadcast Governors has discussed in general terms the outline of the network proposal and has announced that hearings on the establishment of the second network will be held in September.

Caldwell said that the network would operate "in a fashion similar to the development of the CBS network, by servicing the unconnected centers by videotape, film or kinescope."

"In addition," said Caldwell, "this network would be different from the standard pattern, because we do not intend it to become a primary producing organization, but rather to farm out production to the various affiliated stations and thereby spread the benefits of national program origination as widely as possible."

* * *

Keitz & Herndon, Dallas, New Incorporated; Officers Named

☆ A ten-year-old Dallas motion picture partnership has incorporated and announced its new officers.

Keitz & Herndon, Inc., producers of TV commercials and business films, has elected Lawrence F. Herndon, president; R. K. Keitz, executive vice president, and Thomas R. Young, vice president.

Organized in 1950 as Keitz & Herndon, the firm now occupies its own $100,000 studio and office building at 3601 Oak Grove, Dallas. A pioneer in the production of animated and color TV commercials, Keitz & Herndon, Inc., produces film for major advertising agencies and clients throughout the country. The new corporation also announced the appointment of Lal Copeland Co., Dallas, as national public relations counsel.

TIGHT BUDGET?
RENT
CAMERA LENSES

Now! If you are working on a tight budget, but want to make a tremendous showing at a small outlay . . . your T.V. station can RENT the World's finest Lenses from B & J. Extensive selection! Off-the-Shelf Delivery! Pioneers in T.V. Optics—since 1936!

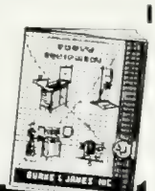
TV and CINE' OPTICS UNLIMITED

. . . Choice of Focal-lengths, Apertures, and Speeds direct from B & J STOCK, or Special Custom Fittings from B & J's Modern Lens Lab. B & J is prepared to meet the most exacting needs of your TV Stations NOW!

Widest selection of Cine Lenses — 16mm (Pathe, Filmo, Bolex, etc.) and 35mm (Eyemo-Mitchell) — Normal, Wide-Angle, Telephoto, Zoom!

Write for Special 8 page Optics and Accessories Listing.

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Two-hole kit (shown) $13.90

or binding scrapbooks, photo albums, ecords and papers of all types. So handy, o easy, so versatile . . . for home or office. Just insert pages and punch, then ick a colorful binding tube from the pin dial base, snap into place. In seconds ou have a neat, orderly looking, colorful olume.

Other models available:

3-hole kit—$17.90; 4-hole kit—$29.95

Write for free booklet. Dept. BS

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SLIDEFILMS SELL MUTUAL FUNDS:

(CONTINUED FROM PAGE THIRTY-TWO)

some of the films and we feel it can eventually become a growth symbol for the industry.

Another feature of the films is the method of distribution—unique for the investment industry. Demonstration sets of the films and both 33 1 3 and 45 rpm records have been placed in the hands of selected audio-visual dealers throughout the country.

When Kalb, Voorhis receives a request for a showing, the local dealer is alerted and is able to give the mutual fund dealer a "preview" of the presentation before purchase, thereby creating an entirely new and broad market for audio-visual sales.

Slidefilms "Can Be Powerful Sales Tool"

With mutual funds the most "saleable" type of investment in the industry, the use of sound slidefilms has been long overdue and, if used intelligently and correctly, can be a powerful sales tool in a multi-billion dollar business.

Our "See and Hear" film presentations represent a dynamic opportunity for the mutual fund industry to speed its selling effort and, at the same time, clarify the advantages of mutual fund investing at the point of purchase . . . in the home or office.

From the interest already shown by the industry, we are confident this powerful new audio-visual step will be one of the most successful services Kalb, Voorhis has yet offered its clients.

PAN-AMERICAN DISSECTS A SALE:

(CONTINUED FROM PAGE THIRTY-THREE)

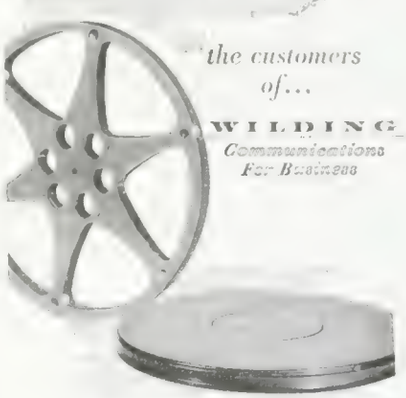
. . . and left largely to draw the inescapable conclusions for themselves.

The result . . . *Anatomy* is a presentation which should give salesmen and managers new insight into their own problems . . . each others' problems . . . and the problems of building a partnership that meets the particular needs of both.

With the film as a *basic* tool, the five specially prepared sequences provide case-study material for discussion of practical, day-to-day sales and management operations. Taken together, motion picture . . . special sequences . . . and course outlines combine to give both an overview and detailed guidance for growth.

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Communications For Business

Only Compco offers "a new dimension in quality" recognized and accepted by leaders in the movie making industry. Compco's superiority is attributed to a new, major advance in film reel construction—resulting in truly *professional reels* that run truer, smoother, providing lifetime protection to valuable film. Compco reels and cans are finished in a scratch-resistant baked-on enamel, and are available in all 16 mm sizes—400 ft. thru 2300 ft. For details and prices write to:

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Your SALESMEN GET IN STORY GETS TOLD...



- **Theater Quality 16mm Sound Projector**
- **Film Safety Trips**
- **Easiest to Use**
- **Lowest in Cost**
- **Lightest in Weight**
- **50,000 Users Can't Be Wrong**
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Your Salesmen's Pal

Your customer enjoys a theater presentation on his desk. Sets up easily . . . in three minutes or less. You're in with your story — You're out with a sale.

Ideal for large screen projection too.

Complete with screen **$349.50**

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TYPE CHART

showing faces available for hot-stamping slidefilm, motion picture and television titles.

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Protect your films
Ship in FIBERBILT CASES
Sold at leading dealers

Only original Fiberbilt Cases — TRADE FIBERBILT MARK SHIPPING CASE — bear this TRADE MARK

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High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

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BOUND VOLUMES OF BUSINESS SCREEN

☆ A bound volume containing all eight issues of Volume 20, 1959 of this magazine is now available at $7.50. Sent postpaid if check accompanies order. *Address on Page 2.*

WASHINGTON FILM COMMENTARY:

(CONTINUED FROM PAGE 25)

Bernstein of IBM, and Leon Harmon of Bell Laboratories, describes approaches and experiments in machine "intelligence." *The Mathematician and the River* has been filmed to show how abstract mathematics can be used for the practical world of nature, e.g. flood control on the Mississippi River. *New Lives For Old*, with Dr. Margaret Mead, is the story of the striking change experienced in a 25 year period by the Manus people of the Admiralty Islands.

There are currently close to 27 large sponsoring corporations participating in the science film program. They include the Aluminum Co. of America, Champion Paper and Fibre Co., Detroit Edison Co., Kennecott Copper Corp., Ingersoll-Rand Company and many others.

* * *

Koppers' "Mission: Sonic Boom" Shown to Offical Washington

☆ *Mission: Sonic Boom*, a public service film sponsored by the Koppers Co., Inc. of Baltimore, Md., in cooperation with the US Air Force and the US Navy, was publicly shown for the first time in the Presidential Room at the Statler Hotel last month.

Amidst impressive exhibits of the tremendous and diverse industries served by the Koppers Co. products and services, over 200 military and civilian officials viewed the film and participated in a panel discussion of the big boom—which has been dubbed, "the sound of security."

The color film, produced by the Chicago studios of Wilding, Inc., under the direction of Hal Witt, and scripted by Oeveste Granducci, will be used extensively in the military community relations programs.

* * *

Bendix Radio's Radar Picture Wins Sales; Worldwide Audience

☆ The Radio Division of Bendix Aviation Co. has sponsored a most successful and timely film on Doppler Radar Navigation.

Produced by Milner-Fenwick, Inc. of Baltimore, *A New Age In Navigation*, which was designed for aircraft management and chief pilots, aroused sufficient interest for one of the largest aircraft companies in America to equip all of its new super jets with the Doppler units.



Cockpit mockup for Bendix

The film, which is unusually lucid and amusing for such an intricate subject, has been shown all over the world, and on the Johns Hopkins *File 7* TV program. Upon completion of production, Bendix exhibited the mockup model.

At Koppers' preview *(l to r): Brig. Gen. E. B. LeBailly, Deputy Director, Information, USAF; Chester Spurgeon, Asst. to Pres. National Noise Abatement Council; and Fred C. Foy, President of Koppers Company, Inc.*



VISUALIZING OUR WOR

(CONTINUED FROM PAGE

ject content of complete co in the spoken language of th tions concerned.

In the summer of 1959 produced five half-hour m pictures for the U.S. Depart of Health, Education and We to document the activities at of the Modern Language Inst set up by the Office of Educ at the University of Colorad Boulder, the University of T in Austin, Louisiana State Un sity at Baton Rouge, and the versity of Michigan at Ann A

Modern Language Teachi

In a tight eight-week sche ICF crews covered the curric at each school, shooting an cording the class work in lang laboratory instruction, drill niques, and demonstration cl They also included the unique tures of each school—the res tial "language houses" w teacher-students lived while at ing the institutes, the new e ment employed in different cl and other phases of the pro which would be of interest in versities planning to establish guage institutes in the future. motion picture was made for vision release by combining most interesting features of film.

A complete catalog on Tu the first international proje the Foundation, can be ha writing International Commu tions Foundation, 9033 Wi Blvd., Beverly Hills, Californi

FILM SELLS RICH PL

(CONTINUED FROM PAGE

ple viewed the finished film, were enthusiastic over havin complished their goal.

"Despite our elation, we h realized at the time the impa the response to the Rich Plan The new understanding of ou dustry which the film is givi those who view it, as well a many, many sales which hav sulted directly from showing overshadowed only by its tiveness as a recruiting tool. high caliber sales people have attracted to our organiz through the use of this film," Drury.

Well-pleased with the doub sults of *A Better Way of L* Rich Plan has already begun with Keitz & Herndon on an film project.

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Information delivered . . . Instructions understood . . . Attitudes changed . . . and other measures of values . . . all stern tests applied to all Jam Handy productions. • But critical acclaim by film award juries is also welcome evidence of acceptability and competitive excellence. • On behalf of our sponsors and the many staff people involved, we express deep gratitude to the National Visual Presentation Association; The Columbus Film Festival; The Scholastic Teacher Magazine, The Seattle Film Festival and Film Media Magazine for highest honors which all these groups have bestowed on eight of our motion pictures and slidefilms within the first months of 1960.



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NUMBER 5

VOLUME 21

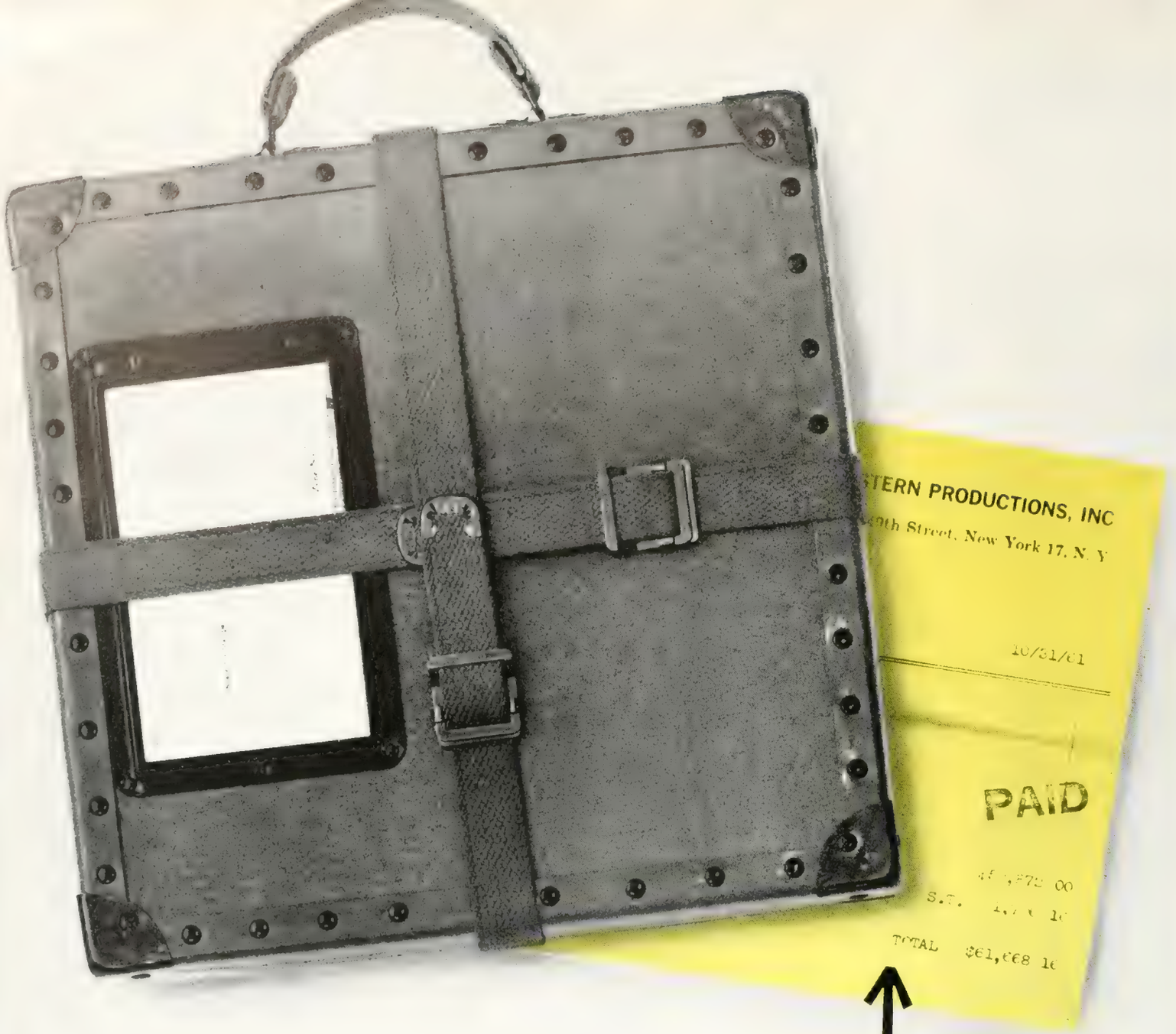
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In fact, we'd be pleased to make the picture, too. We're in a very good position to do this, because in addition to a varied assortment of props, we have several cameras, lights, directors, cameramen, producers, writers and account executives, some of whom, mind you, are *Vice Presidents.*

The reason we have so many of these is simply that we have many clients. The clients, in turn, seem to be as fond of us as we are of the wicker baby carriage, and for the same sentimental reasons refuse to cast us off. This, as you can readily understand, pleases us very much.

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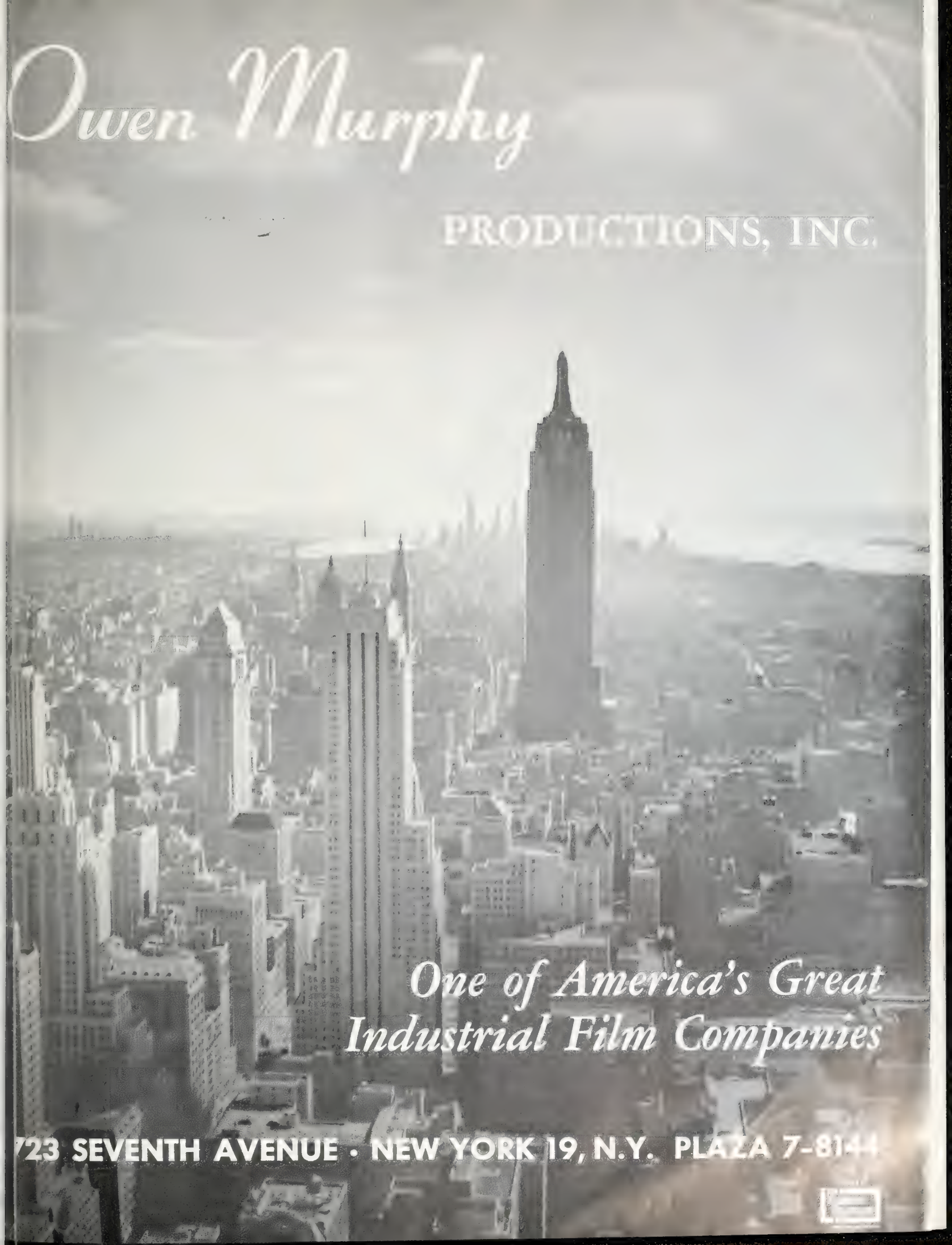
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Number 5 • Volume 21 • 1960

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Year's Best Safety Films to Be Honored at Congress

☆ Winners of plaque awards for the past year's best safety motion pictures and slidefilms will receive these honors during the 48th National Safety Congress, to be held in Chicago October 17th-21st. The National Committee on Films for Safety, which annually selects the outstanding safety education films of the year, will handle the presentation ceremony under the direction of William Englander, its secretary.

* * *

'61 Audio-Visual Convention Opens in Chicago July 22

☆ Dates for the 1961 National Audio-Visual Convention have been confirmed. At the close of the recent 20th Annual convention in Chicago on August 9th, Executive Vice-President Don White of the sponsoring National Audio-Visual Association, announced that the 21st gathering will be held on July 22-25, also at the Hotel Morrison in Chicago.

* * *

Home Fashions League Now Previewing Festival Films

☆ Members of the Film Festival Committee of the New York Chapter of the National Home Fashions League, Inc. are currently previewing motion picture films for selection of from eight to twelve films to be shown at their annual Film Festival in February, 1961.

The purpose of the Film Festival is to keep members of the League and the public abreast with new and informative films produced within the last year in all areas of home fashions. The League is seeking films in the fields of design, home decorating, home fashions products, architecture and sales training, which are the best in their respective categories. The films can be of a documentary nature or they may be commercial.

Firms or individuals who have films for previewing should contact Elda Hartley, Hartley Productions, Inc., 339 East 48th Street, New York, N. Y. for further information.

* * *

Animation, Inc. Says Local Violates New Labor Code

☆ Violation of the newest labor law was charged against the IATSE Screen Cartoonist Local 839 by Animation, Inc., in a com plaint filed with the National L bor Relations Board, announce Earl Klein, president of Anim tion, Inc., Hollywood.

Klein said he lost a screen ca tooning sub-contract which UP had agreed to give Animatio Inc., when the union busine agent, Larry Kilty, pressure UPA officials for dealing with th firm which has no contract wi Local 839. UPA subsequent cancelled the deal with Anim tion, Inc.

This action is a direct breach the Landrum-Griffith Act, Kle charged.

It is the first such federal a tion sought in the film indust since passage of the Eisenhowe sponsored labor bill.

Ralph H. Kennedy, region director of the NLRB said th federal government would tho oughly investigate the complain He has assigned Attorney Dav Reisman to probe the matter.

Howard LeBaron, labor adv sor for Animation, Inc., presente the complaint to the labor boar

* * *

Graphics Expert Talks on Reports at NVPA Meeting

☆ Herbert C. Rosenthal, pres dent of the Graphics Institute an creator of stockholder and annu reports, was the featured speak at the first fall meeting of the N tional Visual Presentation Asso ciation, held at the Brass Rail re taurant in New York City on Sep tember 8th.

Mr. Rosenthal's presentatio supported by projected visual covered the development of idea useful to those planning and pr ducing annual reports.

* * *

Technicolor Earnings Gain Reported at Half-Year Mark

☆ Earnings of Technicolor, In continued to show gains in 196 over 1959, with consolidated n income after taxes for the 2 weeks ended July 9 at $288,24 This compares with a net loss $74,569 after applicable tax cred for the same period last year.

According to John R. Clark, Jr president of Technicolor, the in proved results for 1960 we achieved by an increase in th Company's motion picture rev nues and with a vigorous progra of cost reduction and reorganiz tion begun early this year.

(MORE NEWS ON PAGES 16-26



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TODAY'S PICTURE IN PROJECTION

by Eyre Branch

INNOVATIONS in the field of projection equipment have a way of opening *new potential fields of application,* they seldom outmode older types of projectors! 16mm optical sound has been a "standard" for three decades; but thousands of plant engineers, time-study men and other ingenious film users still get basic mileage out of their 16mm *silent* projectors. 16mm optical-*magnetic* projectors actually didn't *replace* anything—they simply opened up new fields of utilization for annual thousands of internal 16mm magnetic sound films.

That's the way it's going to be with 8mm magnetic sound equipment. You'll be able to *distribute* miniature packages of these little 8mm sound-striped prints when 8mm sound projectors are numerous enough to warrant their use. These smaller machines are less expensive than their 16mm magnetic counterparts; and 8mm sound print costs are definitely going at 33⅓% less than 16mm already. Mailing comparisons fascinate us, because now it's really possible to *airmail* these little packets to overseas trade offices, foreign plants, agents, etc.

But the first question our eager readers are asking us: how do I get into *production* for 8mm sound?

Certainly, for anything that adds up to *an important film* for multiple print distribution, all experienced hands tell us: *stick to 16mm or 35mm original production methods.* Sure, it's fun to try your hand with one of those 8mm sound camera gadgets now on the market. And maybe you should for a one-print survey film or a very limited application. But *professional know-how,* camera excellence in lenses, field and precision are all on the side of the Arri's, Mitchells, Auricons or what have you.

Then, too, all the experienced labs know what to do with your professional footage; professional magnetic recording originals. It's time to think about 8mm sound prints and projectors when the use in the field *warrants the savings that occur at that distribution point.*

As a "small group" medium, for audiences from one to 10 or 20 persons, there's a great and immediate future of 8mm sound projection if you need to equip your service organization, your field salesmen, branches, etc. for a fall or winter campaign coming up. It won't pay to replace any operating 16mm optical or magnetic equipment, of course. But if you're like our friend on the export desk at one of the big oil companies, the potential of fast communication of visualized-sound material is well worth looking into.

Let's take a closer look at print and mailing costs for 8mm sound. Thinking in terms of a 50-print program (an 800-foot film), including original production, you can buy 16mm optical prints, in color, for about $70. each. 50 magnetic-sound-on-8mm film prints of the same subject will cost you $44.00 per print. These prices include reel and can.

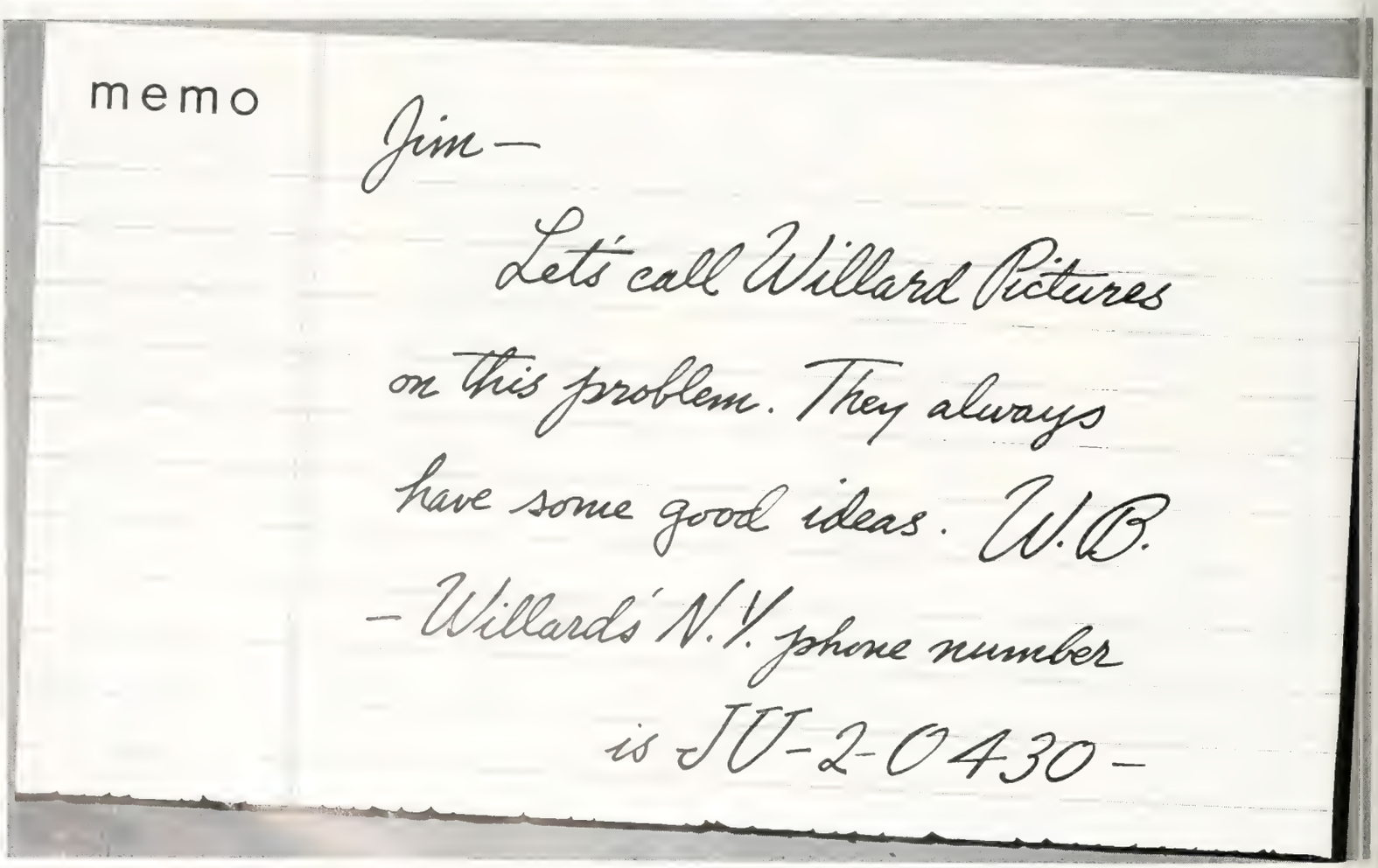
But an 800-foot, 16mm reel, in shipping case, weighs about 5½ lbs. The same amount of program material on a 400-foot, 8mm reel, in can and mailing container, weighs only 1½ lbs. So take a look at the following tabulation, based on mailings from New York City to two U.S. centers and two distant overseas points:

	Surface-Ship Mail		Air Parcel Post: US		Air Mail (overseas	
To:	16mm	8mm	16mm	8mm	16mm	8
Chicago	34c	14c	$3.50	$1.26	——	—
S. Francisco	35c	14c	$4.80	$1.60	——	—
London	$1.85	77c	——	——	$ 9.60	$3
Bombay	$1.90	94c	——	——	$21.80	$8

Clarification of the special "educational" rate now applied to 16mm sound films for the new 8mm sound dimension is not yet final. But it was the intent of the Congress to apply this rate to *film content,* rather than to the size of the material, so at this writing it appears likely that the same acceptance will be given 8mm sound-on-film prints. We'll keep you advised on this point.

However, it's in the overseas field where 8mm sound really cracks the Air Mail cost barrier for rapid distribution. Time for imaginative thinking by the export marketer in particular!

Summing up this phase of our "preface to the 8mm era" it's obvious that the field is



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PROJECTING the PICTURE

(CONTINUED FROM PAGE EIGHT)

simply added *an important new dimension, outmoding nothing;* persuading the optical sound projector manufacturer to make further progress in lighter-weight equipment. Existing *production* methods are the safe, sure way to get the kind of quality picture and techniques that merit 50, 100 or 1,000-plus 8mm sound prints when you need them.

The Trend Toward 8mm Sound Standards

In our first column, we observed that the film industry and, more important, those who utilize its services as sponsors, had better wait until 8mm sound standards are finalized. We're glad to report that action along those lines is coming along fast!

Committees of the Society of Motion Picture and Television Engineers (SMPTE) are even now hard at work on the necessary and acceptable "American Standards" (ASA) and/or "Society Recommended Practices" for 8mm sound.

What goes on here will be of interest to those unfamiliar with the procedure for establishing these two types of "standards" for the field.

The procedure followed from original request to a final "American Standard" is lengthy and involved. The promulgation of a "Society Recommended Practice" is fairly streamlined. However, both procedures have grown out of considerable years of experie and have proven their validity in practice.

The ASA procedure calls for prelimin studies by the committees involved, under Engineering Vice President of the SMP Then, the proposed Standard must be p lished in the Society Journal for a period trial and comment (normally three month It is later submitted to the ASA Sectio Committee on Cinematography and finally the Society's Board of Governors for spon approval.

After this the long-tested "Standard" is turned to the American Standards Associati submitted to its Photographic Standa Board and, upon approval, to the ASA Bo of Review. Approval here finally establis the proposal as an American Standard. Sn wonder that this lengthy journey takes at le 12 months from start to finish!

It might be pointed out that a "Society R ommended Practice" permits more rapid pr essing and that when field testing a new develo ment (such as 8mm magnetic sound-on-fil wide agreement may be more readily achie through a "Recommended Practice." T processing for this short-form approval ta only six steps; an "American Standard" ta thirteen.

Staff Engineer J. Howard Schumacker SMPTE Headquarters in New York City g us these answers as impending standards:

PROJECTOR SPEEDS: for 8mm sound, frames per second, the same as the pres

(CONCLUDED ON PAGE SIXTY-ON

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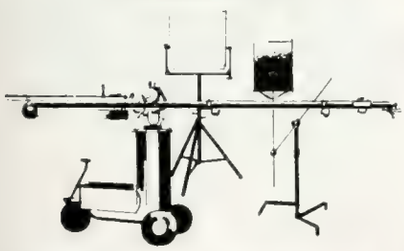
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A company, jointly owned y Mitchell and Vinten, has been - corporated under the name Mitchell-Vinten Inc., with offi s in Glendale, California and N York City. In addition to p- moting the sales of Vinten pr - ucts designed for the Amerin market, servicing and manufact- ing facilities will be available n America for the first time for V- ten products.

The latest step is a new co- pany being organized to promo the European and U.K. mark s for the products of the Mitch Camera Corp., and to prov manufacturing and servicing - cilities in London for Mitch products.

Mr. Charles Vinten, manag director of W. Vinten Ltd., a Mr. John McCall, executive vi- president and general manager the Mitchell Corp., jointly - nounced the new move, and s that the new corporation have offices both in London a on the Continent.

* * *

National Defense Costs Less Than We Think . . . Buys Pler

☆ Tax-conscious citizens (ar't we all) can reflect on a few g facts about the nation's defe e expenditures:

Sales of new cars and the - fense budget usually come it about even in any given year.

The tab for family tobacco a food is more than two ti s greater than the defense exper - tures. (Gosh, we have to though don't we?)

But in 1959, Americans sp \$313,800,000,000 for goods a services, about one-eighth of being for national security. Un the shelter of defense, Americ were able to spend 8.3% m for private education and resear 8.9% more for recreation a relaxation; 7.5% more for r- gious and welfare activities a 7.7% more for foreign travel.

Technical pictures don't have to be too technical. Technicians are also *people*. Their worlds are complex ones, but the technical motion pictures they seem to prefer are the ones which are clear, interesting and well executed, as well as being accurate and informative. Put yourself in an audience with upper-case technicians and you couldn't tell a physicist or a biochemist from your neighbor next-door. Technical groups want motion pictures on technical subjects to be, in the first, second and third place, good motion pictures.

Technical Pictures by Audio...



Among our clients

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American Bosch Arma Corp.
American Machine & Foundry Co.
American Telephone & Telegraph Co.
Babcock & Wilcox Co.
E. I. duPont de Nemours & Co., Inc.
Ethyl Corporation
The Gillette Company
McGraw-Hill Book Co.
National Board of Fire Underwriters
National Cancer Institute
National Cotton Council
Port of New York Authority
Schering Corp.
E. R. Squibb & Sons Div.
The Texas Company
Union Carbide Corp.
U. S. Navy
Western Electric Co.
Westinghouse Electric Corp.

—and many, many others



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YOSEMITE PARK & CURRY CO.	1949
GENERAL PETROLEUM CORP.	1951
N. W. AYER & SON	1951
INTERNATIONAL HARVESTER CO.	1952
SOCONY MOBIL OIL CO.	1953
UNION PACIFIC RAILROAD	1954
HAWAIIAN AIRLINES	1955
DOUGLAS AIRCRAFT CO.	1956
MONSANTO CHEMICAL CO.	1956
SOUTHERN CALIFORNIA EDISON CO.	1958
BURKE DOWLING ADAMS, INC.	1959
DELTA AIR LINES	1959

The above list of currently active Cate & McGlone clients, together with the year in which our relationship began, is an impressive testimony of the quality of service which this firm has rendered through the years.

CATE *and* McGLONE

1521 CROSS ROADS OF THE WORLD, HOLLYWOOD, CALIFORNIA

International Harvester Company Presents—

A Tribute to the Public Works Man

THE EXPECTED ANNOUNCEMENT of National Public Works Week (October 2-8) will find the International Harvester Company ready with one of the year's most timely and interesting new motion pictures.

A new half-hour 16mm sound-film, *Headline for Harper*, has just been completed by Parthenon Pictures, Hollywood, to highlight 50 years of progress in the field of public works and is a special tribute to the unsung heroes of that field who daily serve the American public in the Public Works departments of our cities. The film is dedicated "to the men of Public Works who make daily living safer, healthier and more comfortable for the American public."

Television Version to Be Ready

Although *Headline for Harper* was produced in color for expected and numerous urban showings, a special 29-minute black & white version has also been prepared for public service use on television, especially during Public Works Week.

Sterling Movies USA will handle the television release; the Consumer Relations Department at Harvester is booking 16mm group showings. The film was produced in cooperation with the American Public Works Association and had its premiere during the recent American Public Works Congress, held in New York City last month.

Prologue by N. Y. Commissioner

The longer, 16mm color version carries an excellent prologue commentary by Paul Screvane, Commissioner of the Department of Sanitation of the City of New York. Kiwanis International is one of the national groups which will take an active role in distributing the film through its member gro s this year.

In a most unusual gesture, e Public Works Association has p sented a plaque to Harvester co pany "in sincere appreciation r sponsoring *Headline for Harpe*"

Enlightening and Entertaining F n

In paying a sincere tribute o the men of Public Works, the fi recounts the 50-year career f "Harper" as it brings to light e many services in which he p neered in his community.

Good use of flash-backs sho s progress that has been made n street construction and mair nance, water supply, sewage a refuse disposal, street lighting a other functions indispensable o modern urban living.

There is no "headline" for M. Harper (who never appears in e film except in an early pho graph) but his career is rich in e contributions he has made and t is on the occasion of his retirem t that the story begins.

Both the team of creative a technical craftsmen of Parthen and the sponsor can take pride this picture. It provides, in s entirety, a message to the citiz who takes for granted the n and the services depicted . . . a it puts forth a challenge that shou stimulate understanding for Public Works jobs to be done the future. Our growing cities a their exploding populations b ample testimony to the vital i portance of the Public Works m

How to Secure This Picture

Requests for television showi (October 2-8) should be direct to Sterling Movies USA offic other prints will be available International Harvester's Co sumer Relations Dept., 180 No Michigan Ave., Chicago.

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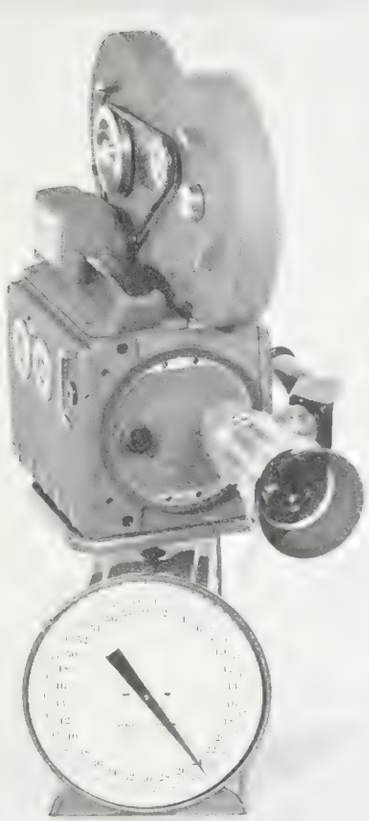
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HEART OF THE NEW "PRO-600 SPECIAL"

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3. It's a fully automatic or manual sound slidefilm outfit. Take your choice. If you want to show sound slidefilms with audible signal specify a pushbutton remote control model. If you want fully automatic operation specify models with high or low frequency controller. And remember that only with Victor-Soundview can you build up to fully automatic equipment gradually, by starting with a basic projector and adding a component at a time.

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SIGHT & SOUND

Fifth High-Speed Congress Gets Armed Forces Grant

☆ The Society of Motion Picture and Television Engineers has received a grant from the United States Army, Navy and Air Force to be applied to the conduct of the Fifth International Congress on High Speed Photography, the Office of the Chief Signal Officer has announced. This grant recognizes the increasing world wide emphasis which is being placed today on the application of photographic instrumentation techniques in the study of scientific phenomena and in engineering analysis.

The Fifth Congress will take place October 16-22, 1960 at the Sheraton Park Hotel in Washington, D. C., under the sponsorship of the SMPTE. Delegates from twenty foreign countries are expected to attend the meeting which will survey the use of high speed photography as a basic tool in research and development and will explore new techniques applicable to the various fields of the sciences.

* * *

Norwood Simmons Manager of Kodak's West Coast Division

☆ New manager of the West Coast division of Kodak's motion picture film department is Norwood L. Simmons, formerly assistant manager. He is replacing Emery Huse, who for more than 30 years has headed Eastman Kodak's technical services to motion picture film producers and laboratories in the Hollywood area, and is now retiring.

Simmons has been with Kodak since 1937, associated with the manufacturing operations in Rochester and the motion picture film division on the West Coast. Simmons is currently president of the Society of Motion Picture and Television Engineers. He is a member of the British Kinematograph Society and the Society of Photo Scientists & Engineers.

* * *

Irwin Young Elected to Head Associated Screen Industries

☆ At a recent meeting of the Board of Directors of Associated Screen Industries, Ltd., Montreal, Irwin Young was elected President, replacing his deceased father and former President, Al Young. Murray Briskin was elected Vice-President and Secretary, and Jack Fellers was elected Treasurer.

A Tribute to George Lenehc Whom We'll Long Rememb

☆ We had met and dined with ir longtime friend and deeply d- mired fellow worker in this g- ment of the film industry jus a few short weeks before. The o- casion was a happy one tho h we were losing another con i- triot, Dick Hough, then on his ty to a new post in charge of Wst Coast sales for Modern Talkig Picture Services, Inc.

George Lenehan had go d things to say about the busin ss he had joined in 1947, immei- ately after his Navy career n



. . . *The late George Leneh.*

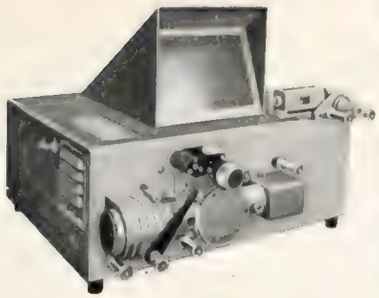
World War II. He had more go d things to say about his fellow co- petitors in film distribution.

It was a completely happy e- ning but it was to be our last p- sonal visit together—for Geo e G. Lenehan, stricken with illn s on a West Coast trip shortly the- after, died Thursday, July 28th at his Northport, Long Island, N w York home. He was only 42 ye rs old and if the phrase was e r true . . . *only the good* . . .

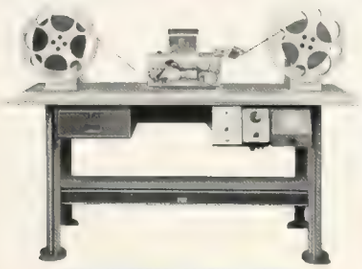
His illness, thankfully, wa a brief one. Pneumonia, complica d by asthma with which he had b n troubled over the years, to k George from his family, his frie ls and the business he thoroughly i- joyed and contributed so m h to over the 13 years he ser d with Modern. He, of all peo e merited the high post of v - president which he had achie d at national headquarters in N w York City.

Interment was in Arling n National Cemetery in Washingt n, D. C. But the spirit, enthusia n, good will and capability of is man live on in our industry.

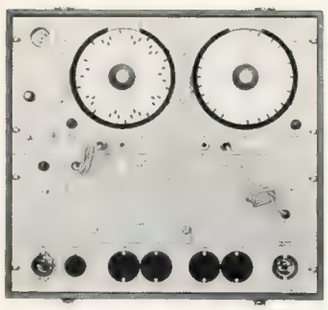
We express the thoughts of everyone with whom he associa d in our condolences to his w , Adeline, his two children, Geo e, Jr., and Nancy and to his belo d mother. God Bless . . .



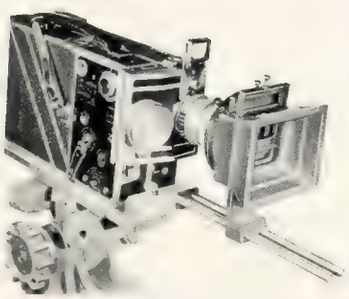
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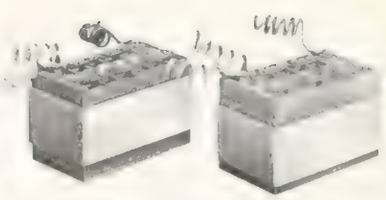
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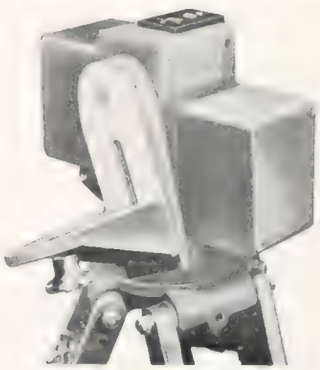
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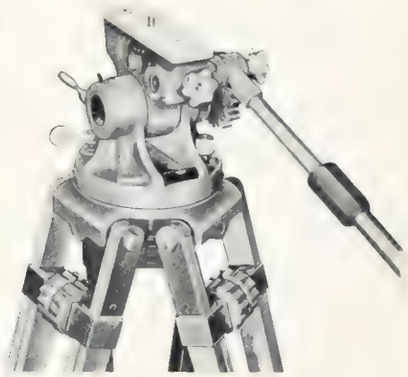
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- ☐ Kenyon Stabilizer
- ☐ Traid Portable Hot Splicer

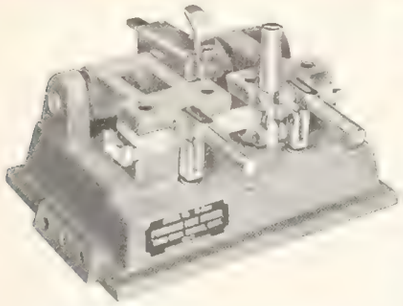
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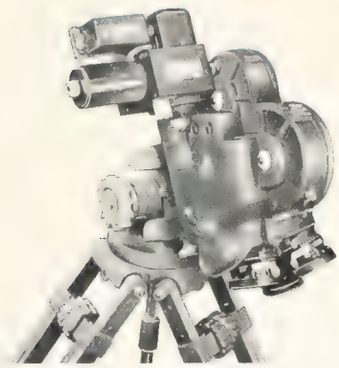
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Other highlights of TV develop-

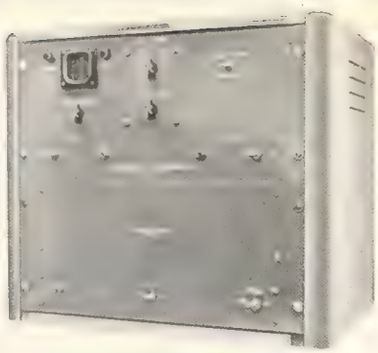


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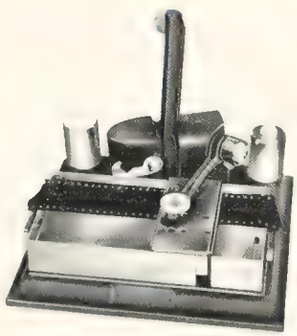


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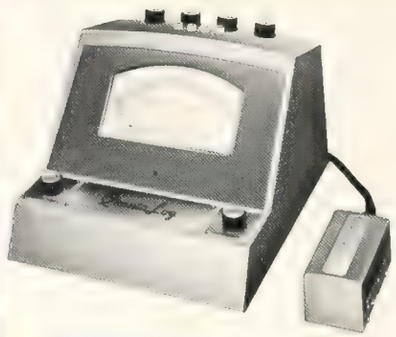
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tary, and Jack Fellers was elected Treasurer.

Jr., and Nancy and to his beloved mother. God Bless . . .

WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

orwood Names Woman Exec or Sales, Public Relations

Jackie Martin has been elected ice President for Sales and Pub- Relations of Norwood Studios, ic., Washington, D. C.

Prior to joining Norwood some ears ago Miss Martin had orked five years in Paris, estab-



Norwood's Jackie Martin

shing and directing the 18-coun- y regional photo operation for ie Marshall Plan information ervice.

War correspondent in Italy and rance, and former photographic nd art director of the Washing- on Times-Herald, Miss Martin ill also continue as Norwood's ill photo editor.

* * *

,237 TV Stations Abroad: ver 35 Million Sets in Use

The worldwide use of television expanding rapidly, according to ie United States Information gency. Since the first of the year iere has been a 14 per cent in- rease in the number of overseas levision stations, from 1,088 to ,237.

In a survey of foreign television evelopments in the first five nonths of 1960, the USIA re- orts that 109 new stations went nto operation in the Free World. 8 of which were in Western urope, and 40 new ones went on he air in the Sino-Soviet bloc. elevision sets in use abroad now umber 34,500,000, with the Free Vorld accounting for almost 29,- 00,000. The Soviet bloc has ,600,000 sets.

The USIA Television Service eported that its programs now are eing made available to some ,000 foreign TV stations, which ave an estimated viewing audience f more than one hundred million ersons.

Other highlights of TV developments noted throughout the world are:

-Eurovision, the West European television network, now comprises 14 countries.

-Japan now has 92 TV transmitting stations and close to five million sets in use.

-A TV network called Intervision was established among Soviet bloc countries.

* * *

Bateman Heads Film Division of Haycox Photoramic, Inc.

Chas. G. Bateman has been named director of the motion picture division of Haycox Photoramic, Inc. in Norfolk, Va.

These producers have just completed a film for the Noland Co., wholesale electrical and plumbing suppliers, which outlined a complete re-shuffle in the administration of this company.

The film was then sent to Norland's 32 Southeast branches, serving as a most useful tool for indoctrination.

Haycox has embarked on a series of highly technical instructional medical films for doctors for the Eaton Labs of the Ethical Division of Norwich Pharmacal, Norwich, New York. That these are not for popular consumption was proven when a local narrator, anxious to put umph into his reading of the medical terms, asked to see footage of the film, keeled over in a dead faint and had to have three stitches in his forehead.

Haycox' *The Promise and The Glory*, American Oil Co.'s gold medal Freedom Foundation winner, is the only film aboard the USS Canberra, the missile cruiser now on its round-the-world tour.

continued

American History *is recreated in "The Promise and the Glory."*





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WASHINGTON:

Bureau of Standards' Film on "Free Radical" Research

☆ The National Bureau of Standards has just completed a film on significant research which has been done at this agency on trapping the "free radical," which is one of the most powerful sources of chemical energy yet discovered. The film is designed for the college science student interested in this startling new field of investigation. Filmed in brilliant color, one of the most interesting features of *Trapping of Free Radicals at Low Temperatures* is the scenes of the blue, green and yellow glows of free radicals, which are highly molecular fragments, trapped in frozen gas at 450 degrees below zero, Fahrenheit.

Script and technical direction for the picture, which is being considered for both the Venice and Edinburgh festivals, were by Arnold M. Bass of NBS. Production and photography was by Warren P. Richardson, Chief of the National Bureau of Standards' Photographic Services.

* * *

Government, Labor Pictures Keep Norwood on the Move

☆ The Washington specialists in union films, Norwood Studios, has now completed the 75th AFL-CIO, 15 minute TV film for the *"Americans at Work"* series, with four others currently in production.

Additionally, Norwood is producing many government films, among them a 30 minute, 35mm color film, for the Department of Health, Education and Welfare on films for OCDM (Office of Civil Defense Mobilization) on radiological defense and survival in schools. *Dance Americana* will be produced for USIA, and will incorporate Norwood's sensational *Dance Jubilee* with a history of the dance in American culture.

These producers will continue with their five-year-old project, World Affairs Films, and have contracted with the Air Force for a block of TV pilot films, titled *Contrails*.

Phil Martin, president of Norwood, recently created and contributed to the Union-Industries Show at the Washington Armory, a one-reeler (for a continuous projector) which was so well received at the exhibit that it will be expanded. Titled, *The Man in the Box*, it is, quite naturally, the story of a projectionist!



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A DIFFERENCE IN THINKING

Why do so many of the nation's largest companies have films created and produced in Lawrence, Kansas?

One answer is a fresh point of view.

The Centron staff works and lives in an environment close to the core of American life. The serenity of the location provides an ideal creative atmosphere.

The results are films in which the people, the talk and the backgrounds ring true. And the viewer feels comfortably involved.

This is one reason why firms such as Phillips Petroleum, Monsanto, Gustin-Bacon, McGraw-Hill, Cessna; and such organizations as the American Medical Association, American Hospital Association, and others turn to Centron.

Centron's location at the hub puts the pictorial assets of the entire country within economical reach.

Audiences — anywhere — will identify with Centron films. And the ideas you want to put across gain reality.

Next time, call on Centron.

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CORPORATION
WEST NINTH AT AVALON ROAD
LAWRENCE • KANSAS



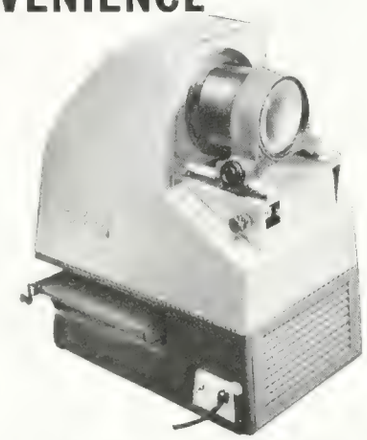
AO OPAQUE DELINEASCOPE

LIGHTER AND BRIGHTER

AO's New High Speed Opaque Delineascope projects a brighter image than any other opaque projector. Improved, large-diameter, coated projection objective delivers a full 145 lumens to screen. You have clearer image definition in tone, contrast and detail . . . from edge to edge, from corner to corner of the screen. And, it's lighter than ever . . . only 29 lbs.

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New, modern styling and design places all adjustments on the right side of the instrument . . . where they belong. You operate switch, focus knob, opitcal pointer and handy roll feed . . . quickly and easily. Extra deep copy platform positions and locks instantly at any desired level . . . accommodates material up to 2½ inches thick. Every detail has been planned for your convenience.





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SPENCER
INSTRUMENT DIVISION, BUFFALO 15, NEW YORK

Dept. J80
☐ Please send full information on AO's New Opaque Delineascope by return mail.
☐ Please have my AO Sales Representative set up a demonstration.

Name _____
Address _____
City _____ Zone ____ State ____

IN CANADA write—American Optical Company Canada Ltd., Box 40, Terminal A., Toronto, Ont.

Chicago Studio Enters Theatrical Field—

Niles Unit to Film Himalayan Adventure

ONE OF AMERICA'S leading producers of business and television films, Fred A. Niles Productions, Inc., of Chicago, has obtained the theatrical film rights to Sir Edmund Hillary's impending expedition in the Himalaya mountains. Color films of the nine-month Yeti mountain adventure and the search for the "abominable snowman" will be directed by Gordon Weisenborn; Jack Whitehead, Niles' Director of Cinematography, will serve as technical consultant in photography on the expedition.

Agreement for the film rights was made between Fred A. Niles, president of the Chicago studio and Field Enterprises, Inc., sponsors of the Hillary expedition. It will be Niles' first venture in the feature-length theatrical release field.

Niles says that he plans to produce at least two feature-length theatrical releases a year.

Special camera equipment designed to withstand both tropical and extreme cold temperatures of the Mount Makalu area on the Nepal-Tibet border will be shipped to meet Sir Edmund and his 18-man crew in Calcutta by early September. Contributing to the project's chances of success are several manufacturers who have been conducting laboratory tests to meet the challenging conditions.

T. A. Manufacturing Company's efforts have provided a light-weight, hermetically-sealed case for the cameras and a Safari fluid tripod head; Birns & Sawyer Co., of Hollywood, are providing telephoto lenses for close-ups; Kenyon Products, Inc., of New England, the newly-developed stabilizers (see BUSINESS SCREEN, Issue 3, 1960); and light mete are the familiar Weston Compa product.

In addition to carrying camera Sir Edmund and several other cre members will be carrying uniq "Dictets," made by the Dict phone Company, to record rea tions as they attempt the height

Two other major purposes the Himalayan expedition are test human physiological reactio at high altitudes, without the a of oxygen. This will be the fi time a mountain project of th type is attempted without carr ing oxygen.

Weekly during the nine-mon trek, the films and recordings the day-by-day findings will be r layed by runners from the ba camp at an approximate 20,00 foot elevation to Katmandu, 1 miles away. From there, materi for the color releases will be a expressed by British Overse Airways to the Chicago fil studio.

In making the announcemen producer Fred Niles noted, "th is an important step in our goal help place Chicago as a leadi motion picture center. Our ci has established itself in the fie of commercial and industrial film and now it's time to show that w also have the talent and facilitie for entertainment fare."

* * *

Arriflex Corp. Gives Service or Arri Cameras at Olympics

Users of both Arriflex 16 ar 35mm cameras during the 19 Olympic Games, which were he in Rome, August 25 to Septen ber 11, enjoyed the convenien of on-the-spot servicing and r pair facilities made available b Arriflex Corporation of Americ

MAX HOWE
FILM PRODUCTIONS
910 St. Cloud Street • Rapid City, South Dakota
Specializing in motion pictures for the livestock industry

ELWOOD SIEGEL and EDWARD BOUGHTON

are pleased to announce

that

Telic, inc.

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INFORMATION FILMS

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dynaFrame®

dynaFrame is the ultimate variable screen process acclaimed here and abroad as a perfect motion picture form. dynaFrame varies the size and shape of the screen image either imperceptibly or instantaneously according to the setting, the action and the mood of each shot. It requires no change in present cameras, projectors, or screens and is adaptable to any screen size. The process is protected by international patents held by the Dynamic Frame Corporation of Hollywood, California.

Telic, inc., is presently preparing a dynaFrame demonstration for exhibition to the industry in the late Fall of 1960.

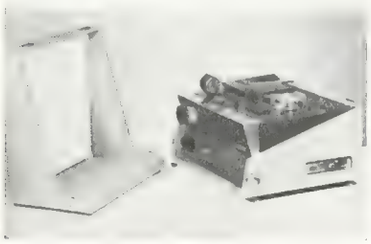
Sponsors who may wish to consider early production of *industrial* or *agricultural* films in the new film form are invited to arrange for private previews by writing or calling Elwood Siegel, Telic, inc., New York.

Telic, inc., • A Motion Picture Production Service for Industry & Television
Film Center • 630 Ninth Avenue, New York 36, N. Y. • JUdson 2-3480
Elwood Siegel, *President & Executive Director* • Edward Boughton, *Vice President & Executive Producer*

La Belle . . . AUDIO-VISUAL at its BEST!

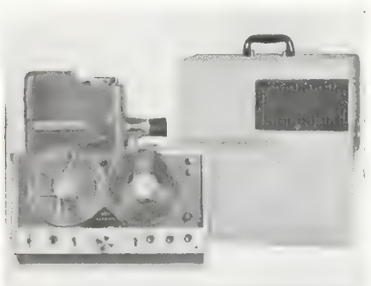
A new approach to sound-slide film projectors—no records—no tape threading—simply slide in the cartridge and go. Continuously and automatically, the story you so proudly produced is presented as your customers want it—brilliant pictures—high fidelity sound.

Now unleash bold new ideas for punch and drama, supported by sound effects for fresh, wide-awake interest. Silent signal commands a new picture to appear . . . in perfect synchronization to the sound.



La Belle "Tutor"
with tape cartridge
(also available in reel type tape)

See and hear a La Belle "Tutor" . . . a convincing salesman of itself that can be an enthusiastic salesman for your work . . . and your client's best salesman!



La Belle Maestro makes more and more friends because nowhere can you see and hear a finer slide-sound projector with so many exclusive features capacities up to 150 slides—silent signal changes slides automatically and instantaneously for "actionized" effects without streaking, glare, or blanks. Be the master of your story—not the servant to limited capacity automatics.

Get the facts on La Belle — arrange for demonstration.

La Belle Industries, Inc.
Dept. B
OCONOMOWOC • WISCONSIN

Industrial Film & Audio-Visual Exhibition

Fourth Annual Program Opens in New York Oct. 10th

NEW YORK'S MAYOR WAGNER has proclaimed the week of October 10-16 as "Industrial Film and Audio-Visual Week" in that city, honoring the 4th Annual Industrial Film & A-V Exhibition, opening at the Trade Show Building, 500 Eighth Avenue, on October 10th. Herbert Rosen, of Industrial Exhibitions, Inc., is the organizer of the Trade Show and lecture program.

"Prominent business, industrial and educational groups in our city are vitally concerned with the utilization of the tremendous achievements of audio-visuals, industrial films and closed-circuit TV in the various spheres of their operations and this Exhibition will serve to provide greater impetus in the growth and development of these new sciences in the educational and industrial fields," declared the New York mayor in his proclamation.

"Photographer in Space" Program

An extensive symposium on "The Photographer in Space" will be a feature of the Exhibition program on opening day. A space team of experts will discuss and visualize photography's role in today's missile and space exploration programs. Speakers on this subject include Carl N. Brewster, Chief Photographic Coordinator, Air Force Ballistic Missile Projects; Major James F. Reid, Chief Community Relations, Office of Information, Air Force Missile Test Center; and Joseph H. Snyder, president of the Color Corporation of America.

Mr. Snyder's talk, "The Space Age Challenge to the Professional Photographer and the Color Photographic Industry," offers a challenge "to keep abreast of the Space Age Sixties, detailing the need for color product improvement, formal training of color technicians, and greater imagination and effort by the 'pro.'"

Present Venice Award Ad Films

A feature of the Tuesday program will be the showing of prize commercials for both television and theatre-screen advertising from the Venice (Italy) Advertising Film Festival of June, 1960. Hudson Faussett, a judge at Venice and a former NBC producer-director will discuss "Commercial Film Techniques, Here & Abroad" following this screen session.

Lectures by Josef Bohmer ("Single System Film Production") and by Frank Carioti ("Design for Learning") on Tuesday and Wednesday will be followed by a report on the Thursday a.m. program by Adolph Wertheimer, Radiant Screen Corporation, on "What I Saw at Europe's Recent Photokina."

"8mm in Business and Industry"

A concluding feature event on Thursday's program will present the symposium on "What 8mm Can Do for Business & Industry" with John Flory, Advisor on Non-Theatrical Films, Eastman Kodak Company, as moderator.

An illustrated round-up will show the potentialities of 8mm sound motion pictures "as a significant new tool for profits." Characteristics of 8mm sound, laboratory and print problems as well as procedures, forecasts of possible future developments, and actual demonstrations are to be offered.

Cover Theme: The Creative Producer's Mission

☆ This month's cover pays tribute to the creative producer of business and informational films. In studios from coast-to-coast, the men who make the finest, most widely-used pictures face a great challenge in serving today's million-fold audience, in creating new films which can help meet the many critical problems which face the world's peoples. ☆

ELEKTRA

Studios Incorporated 33 West 46th Street New York 36, New York JUdson 2-3606

PARTHENON PICTURE
HOLLYWOOD

CURRENTLY IN PRODUCTION

TV SPECTACULAR for Nation Public Works Week:

"HEADLINE FOR HARPER"

—A dramatized color documenta dedicated to the men of America communities whose work helps the fellow citizens to live togeth safely, in comfort and in healt (International Harvester Company

* * *

INDUSTRIAL SHOWS DIVISIO

A "live" 3-Act Musical Comedy

"WORK OF ART"

The show was "built" in Hollywoo using the fresh Hollywood talen and techniques, now touring te cities to introduce the 1961 Cadill to dealers.

* * *

"TRUE PICTURE"

An experimental TV Commerci built as a 2-minute business filr designed to **convince** as well as in press. For the 1961 Chevrolet A nouncement campaign: Campbel Ewald Co.

* * *

"LOCKED ON"

A dramatized documentary for Co vair Astronautics to key the RI LIABILITY PROGRAM for th Atlas Missile. An "attitude change —featurette-length, in color, bein shot at the San Diego facilitie Cape Canaveral and on Parthenon stage. Prints may be available other defense industrials with r liability problems.

* * *

"THE NEXT SEVENTY"

A "Report" type documentary clarify the drastic reorganization a major industrial corporation to i employees, and convince them th the loss of their old feather-be security will be more than made u for by the personal opportunities the revitalized new organization.

* * *

And other projects of a more routine nature; in Sales, Medical, Training and Educational Fields. Screening prints available on all non-secret titles.

PARTHENON PICTURE
Cap Palmer, Executive Producer
2625 Temple St. • Hollywood 2
In Chicago: Phone RAndolph 6-291
Detroit: Phone WOodward 3-488

omputers' Role in Marketing heme of New Fortune Film

Following up its articles on ectronic data processing, the ditors of FORTUNE are present- g a new 30-minute, 16mm black white film, *The Computer omes to Marketing*, for use by anagement groups.

The new picture, which was oduced by Wilding, Inc. for ortune Films, uses the device of "committee" of marketing ex- utives who have been delegated investigate what the potential enefits might be if their own ompany should acquire a com- uter. They report to each other what they find out in the ourse of a broad study of com- uter use by other companies. The cases they discuss are based actual situations researched by ORTUNE.)

Thus, the film presents a pro- ocative insight into many suc- essful computer applications in e whole range of marketing— om production control as it is lated to distribution, through in- entory control, improved cus- mer service and sales forecast- g—and right down to the better- med salesmen, superior market nalysis and a better basis for anagement's decision-making.

For information on how to pre- ew or borrow a print for use, rite to Fortune Films, Time & ife Building, Rockefeller Center, ew York 20, N. Y.

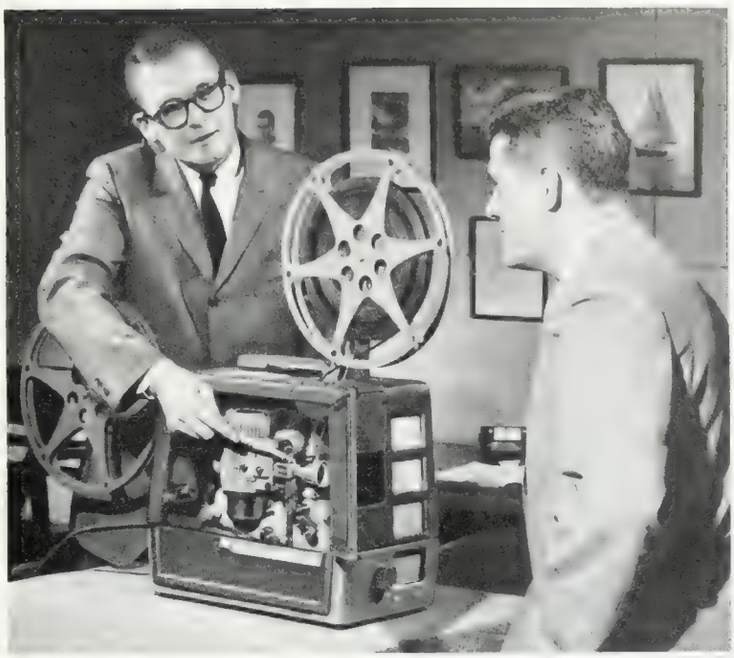
* * *

echnical Data Sheets on nsco Motion Picture Film

Ansco has made available tech- ical photographic data sheets on rofessional motion picture film. he four recent additions to the eries pertain to Anscochrome ype 242, Anscochrome Dupli- ting Film Type 244, Ansco Color uplicating Film Types 238 and 38. To obtain copies of the data heets, ask your Ansco Field Rep- esentative, or write to Marketing Manager, Motion Picture Divi- on, Ansco, Binghamton, New ork.

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TITLE Typographers
and
Hot-press Craftsmen
SINCE 1938
Write for FREE type chart
KNIGHT TITLE SERVICE
115 W. 23rd St. New York, N.Y.

Only Bell & Howell could meet New Holland's 2-week deadline for nationwide new line announcement



1. Bell & Howell Audio-Visual dealers trained New Holland salesmen locally after immediate projector delivery.



2. New Holland salesmen presented the new farm equipment line on film at local dealer meetings throughout the U.S. and Canada.

Local delivery, training, and service performed by world's largest Audio-Visual dealer network

New Holland Company planned a closely timed introduction of its new line of farm equipment with a special film presentation to its dealers throughout the nation.

Problem: getting film projectors into the hands of salesmen in all parts of the country; and training them in their use . . . *all in two weeks' time!* Bell & Howell met the deadline. A nationwide timetable was established—projectors were rushed to New Holland salesmen throughout the U.S. and Canada. Immediately, local Bell & Howell Audio-Visual Representatives followed up with personal, on-the-spot operating instructions. Only Bell & Howell, with the world's largest Audio-Visual dealer network, has the manpower and coverage for such a job. The power of Bell & Howell Audio-Visual Service can work for you, too. Call or write and we'll be glad to show you how. There's no obligation.

FINER PRODUCTS THROUGH IMAGINATION
Bell & Howell



Mail this coupon today for a free booklet on the uses of sound films in sales promotion and training.

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BACK STAGE at F & B

Why do filmmakers prefer to deal with Florman & Babb? In our technical field, the only answer is SERVICE . . . and service is PEOPLE. Here is just one of the many skilled technicians at Florman & Babb whose experience and know-how are always available to solve *your* problems.

"I STAKE MY PROFESSIONAL REPUTATION ON EVERY PIECE OF RENTAL EQUIPMENT"

says Hy Roth

Hy Roth's only job at Florman & Babb is to serve you. As head of the Rental Dept., Hy and his staff must be absolutely sure that every piece of equipment is in perfect working order and delivered promptly on the set. F & B's Camera Rental Dept. is complete. We stock all the Mitchells, BNC, NC, Standard, High Speed, 16mm—all the Arriflexes, 16 and 35mm with all accessories, blimps, barneys—also Moviola Crab Dollies, mike booms, the latest zoom lenses, motors and camera accessories. Our Sound Dept. supplies the very newest Magnasync, Reeves, Ampex and accessories. We are exceptionally proud of our excellent rental Moviolas and editing equipment. All of this equipment is delivered to you promptly by our radio-directed truck or by air. Yes, we rent equipment all over the U. S. and in many foreign countries.



Part of my job is to recommend the right equipment for your production. If you need any information or you have any problems relating to rental equipment, please write or call me at F & B.

Hy Roth

P.S. If you don't already have one, we'll be glad to send you our complete illustrated rental catalog.

FLORMAN & BABB, INC.

68 West 45th Street, New York 36, N.Y. • MUrray Hill 2-2928

Bell & Howell Expands Publi Service Programs on ABC-TV

☆ Continuing a policy of spon ship of prime-time public ser e television programming, Bell & Howell, pioneer in this area c ing '59, is expanding this ser e for the 1960-61 season on AB TV.

The company will offer "t most extensive series of ever g hour public service programs e undertaken by a network an a single sponsor," according o Oliver Treyz, ABC-TV Presid t and Charles H. Percy, Presid t of Bell & Howell. Programs ll be of two types:

1. Twenty special public inf mation shows on topical subje s of immediate interest to Am cans, produced under the dir tion of John Daly, ABC Vi President in Charge of News, S cial Events and Public Affa s, will pre-empt regularly schedu d ABC-TV prime evening time.

2. A weekly half-hour se s based on the six-volume Sir Wi ton Churchill memoirs of Wo d War II, produced by ABC- and scheduled on ABC Televis n Sunday nights, will be co-sp sored by Bell & Howell.

Peter G. Peterson, Bell & Ho ell Executive Vice-President, s d "a principal motive on the part f both Bell & Howell and ABC- will be to inform as well as o stimulate the American people o action. The essence of democr y is *understanding — understana g by all the people.* Bell & How l, like ABC-TV, believes that t vision is not only the avenue o understanding, but the stimulus o action if the program is provo tive and thoughtful."

Bell & Howell has already sp sored such programs as e award-winning *Population Exp sion* and the recent *Who Spe s for the South?*

"We have carefully exami d the results of our previous sp sorship of sometimes controver l television programs, and h e been greatly encouraged by e public response elicited by s h sponsorship," said Peterson. t has consistently been our po y not to take sides in such cont versies, but we do believe that r role as a sponsor is to engage e attention of the American pul c in those matters which deeply f fect our lives."

* * *

New Ansco Film for Color Prints and Filmstrip Copies

☆ Ansco, Binghamton, New Yo has announced a new 35mm versal color film designed for

ficating positive color transparencies and positive filmstrip originals.

The film, Anscochrome Duplicating Film Type 544, is termed "excellent" for making "blow-ups" from 16mm originals and may also be used for making prints directly from 35mm motion picture projection prints. It is compatible with Anscochrome film and may be processed in Anscochrome chemicals.

* * *

Treasury Dept. Film Used in Public Service Program by CPA

Building public relations (and making sales contacts) is a helpful and practical two-way program carried on by the Chicago firm of John T. Walsh & Co., C.P.A. The organization presents a program to business, civic, and club groups on "Income Tax Tips," using a 28-minute, 16mm color motion picture produced by the United States Treasury Department called, appropriately, *Income Tax Tips*. Following the film is a short question-and-answer period, integrated with the film subject.

The program is carried on as a public service, and the organization makes no charge for the program. The Walsh Company has an impressive list of groups who have taken advantage of the "Tips" program and film.

* * *

Balkin to Sterling Movies U.S.A.

Frank Balkin has been appointed West Coast Sales Manager of Sterling Movies U.S.A.

Until recently, Mr. Balkin was vice-president of Reid H. Ray Film Industries, a position he held for 17 years. He was also sales manager of Chicago Film Studios for several years.

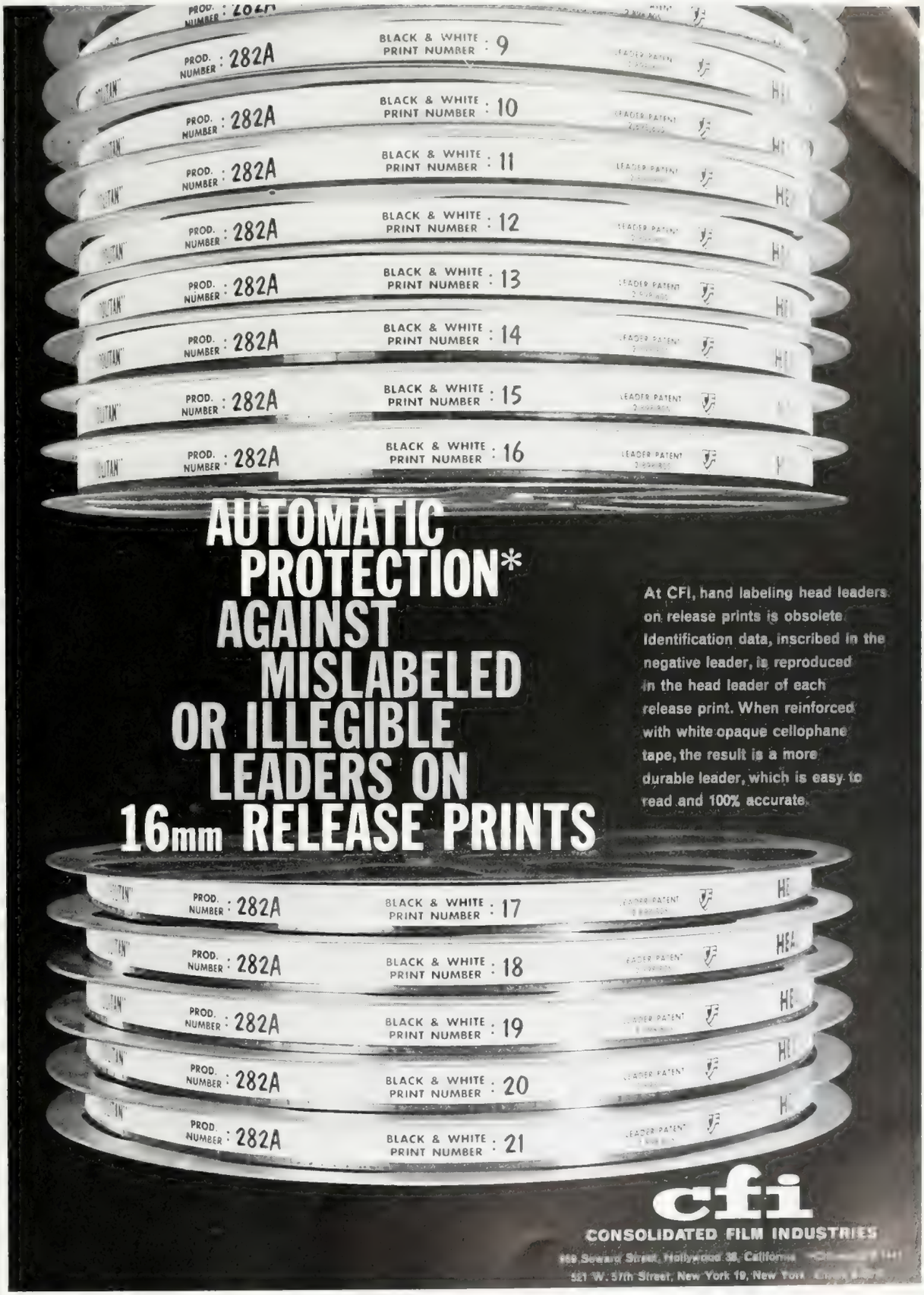
Mr. Balkin will make his headquarters at the Sterling Movies U.S.A. offices, 1469 North Vine Street, Hollywood.

WANTED

I'm looking for a real all-around film making character, who's pretty good with a camera, can do a professional editing job, and is pretty handy at all phases of film production... to work for a small, but successful, Midwest educational and commercial film producer, located in a rural suburbia right next to a beautiful lake.

No "creative geniuses" please.

Write: Box BS-5-A-60
BUSINESS SCREEN
1064 Sheridan Road • Chicago 26, Ill.



What Do They Mean When They Say "No"?

Lost sales . . . low productivity . . . customer complaints . . . poor teamwork . . . lack of public acceptance . . . these and many other problems are often only *SYMPTOMS.*

The programs we produce . . . on film and all other audio-visual media . . . are based on *INDIVIDUALIZED RESEARCH* to uncover the real *roots* of the trouble . . . develop the *particular* tools and techniques best suited to overcome it . . . and work out methods of implementation that will fit *individual* client needs.



HENRY STRAUSS & CO., INC.
31 WEST 53RD STREET · NEW YORK 19, N. Y.
PLAZA 7-0651

Project Echo: the Breakthrough in Audio-Visual Communication

Space Research Achievement Reported in "The Big Bounce"

WHEN ECHO I rode into the heavens last month, beginning its 1,000-mile-high orbit of the earth, a new era began in world-wide satellite communications. Present research in space communications is aimed at creating thousands of high-quality voice channels, and ultimately a number of television channels, that will reach all parts of the globe.

Within hours of the successful launching of the ten-story plastic balloon, a 14-minute Technicolor sound motion picture report on Project Echo, and of the imaginative research and new inventions behind its success, was released in 16mm and 35mm. *The Big Bounce*, produced by Jerry Fairbanks Productions for the Bell System, was in the hands of the television networks as headlines were announcing the successful "breakthrough" in the world's press.

Under-scoring this advance in communications, an Associated Press picture of President Eisenhower was "bounced" off Echo I on August 19 via a standard AP wirephoto transmitter at Cedar Rapids, Iowa, and was received and reproduced on similar equipment at Richardson, Texas.

Previously, scientists of Bell Telephone Laboratories in New Jersey and the Jet Propulsion Laboratories, in California, had conducted the first telephone conversation ever carried on by bouncing signals off a man-made satellite. A tape-recorded message from the President of the United States was also bounced off this 100-foot balloon as it passed over the U. S. The entire project is sponsored by the National Aeronautics and Space Administration.



Looking ahead, *Bell scientists envision satellite systems which carry television worldwide . . .*



Scientists in California *hear the first telephone conversation ever carried on by satellite.*



Above: *giant antennas, like monstrous eyes and ears, are attuned to signals bounced off Echo I as the satellite passes overhead.*

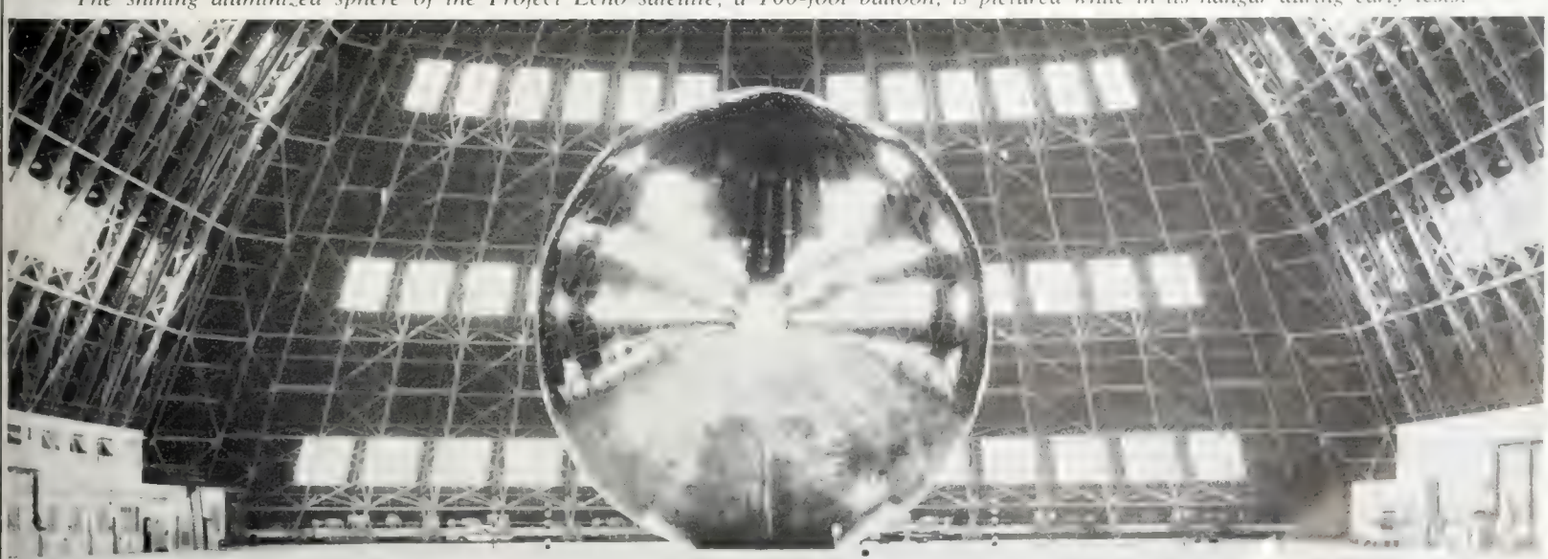
Also pictured in *The Big Bounce* is the launching of the aluminized plastic balloon by NASA in the nose of a Thor-Delta rocket. On the balloon's release from the missile it was inflated by powder which turned into gas.

Many new developments helped make the experiment possible—the large "horn" antenna, the missile guidance system, and the maser amplifier which brings in the bounced signals loud and clear. The film also describes two possible world-wide space communications and television systems of the future.

American experiments with Echo were conducted by the Bell Laboratories at Holmdel, N. J., and NASA's tracking station at Goldstone, Cal., as the "sateloon" sped over the American continent at 16,000 miles per hour. Millions of people, worldwide, have seen the bright object as it orbits through evening skies, clearly visible to the naked eye.

Close cooperation with AT&T motion picture staff personnel, the Fairbanks' studio, and Technicolor, Inc., made possible the excellent timing of the picture's release. Prior to the launching of the satellite, it was necessary to insert new footage into the film as details were developed; the Fairbanks organization continued to supply additional negative up to one week before the firing on Friday, August 12th.

The shining aluminized sphere of the Project Echo satellite, a 100-foot balloon, is pictured while in its hangar during early tests.





The quiet dignity *of this old Norman castle just outside Chartres, France, is one of the many beautiful scenes in "Wonderful World."*

From the earliest edges of recorded time, people have sought to make more of their lives than satisfying the everyday necessities of food and drink, clothing and shelter. The universal desire for something beautiful, something ordered and in good taste is expressed in architecture, the arts, sports and the varying patterns of hospitality. In these designs for living, there are impressive parallels everywhere in this truly wonderful world . . . —Prologue

Wonderful World

Below: *a scene of rare beauty was captured in Eastmancolor by Jam Handy cameras as an outdoor ballet troupe posed before the statue of Johann Strauss in romantic Vienna . . .*



☆ The words, "it's a big, wide, *Wo*[*rld*] *World,*" are a fitting prelude to the au[dien] popularity being enjoyed by the color [mo]tio[n] picture of that title, currently being dist[rib]ute[d] in lands around the globe by the Bott[le]rs [of] Coca-Cola.

Months ago, there were already mor[e] tha[n] 1,100 prints acquired by these com[pa]nies overseas versions include sound tra[ck]s i[n] French, Arabic, Italian, Spanish and C[er]ma[n] as well as tracks for Swedish, Norwegi[an] an[d] Dutch audiences. The familiar voice [of] th[e] BBC narrates a version of *Wonderful Wor[ld]* for audiences in Britain.

The Coca-Cola organization in Wes[t] Ger[-] many showed the film earlier this year at a agricultural fair in Berlin. There were 3 re[-] peated showings to over 20,000 people one third of whom came from the East G[er]ma[n] Zone.

A Columbus Film Festival award is m[ade] by the enthusiastic demand for showin[gs] di[-] rected to bottlers all over the U. S. from [all] cou[n]- groups, schools, colleges, industrial org[a]niza[-] tions and churches. Like the beverage itself *Wonderful World* has proven a univers[al] "Symbol of Friendship."

The film is also solid evidence that, a[ll] ove[r] the world, there is a vast interest in the p[eo]ple and customs of neighboring lands that *Won[-] derful World's* 43-minutes of brilliant [col]o[r] scenes and original music so adequately [ful]fill[s] for audiences of all ages.

Produced by The Jam Handy Organi[za]tion whose three film crews traveled 174,644 [mi]les



PROGRAM NOTES:

Title: *Wonderful World*

Sponsor: The Coca-Cola Co.

Distributed by: The Bottlers of Coca-Cola.

Produced by: The Jam Handy Organization.

Length: 43 minutes, filmed in Eastmancolor.

Story: Russell McCracken.

Direction: Frank Murray.

Music: by Samuel Benavie. Recorded by a 56-piece concert orchestra.

Coordinated by: J. E. (Ted) Duffield, Jr., for The Coca-Cola Company.

Filmed on location in 31 countries on six continents, around the world.

At left: *Aztecs perform a colorful ceremonial dance on pyramid in Mexico for a "Wonderful World" scene.*



Above: *this cowboy's lonely vigil makes a memorable scene in "Wonderful World."* Below: *on the beach in Australia . . .*



oshoot scenes in 31 countries on six conirnts, the film is termed by the sponsor "the omatest picture ever produced for our Comday and proof is in the tremendous demand ou Bottlers are getting for showings."

tatistics reveal some of the picture's fascisang content: *Wonderful World* includes cues filmed in 43 of the world's most colorful its; songs and dances were recorded and tographed in 14 countries and worldous landmarks from the Alps to Waikiki ech make eye-filling scenes on the color en. The film portrays hospitality patterns n 8 countries of the world where Coca-Cola s familiar friend but these exposures of rduct are unobtrusive and always appropriteto the mood and the people being photoshed.

he symphonic score of *Wonderful World* va recorded by a 56-piece concert orchestra n Rome and a souvenir album of this lively, morable music has been made available to he bottlers.

or the audience leader who hasn't yet had opportunity to call on his "friendly neighbor h bottles Coca-Cola" for the loan of a nt, this thumbnail preview will be helpful:

he film begins in America and after a nod o the rolling hills of New England, the skyscrapers and that national lure, baseball, it goes off on a journey that will seem far too short . . .

The Pampas of the Argentine at roundup time, Peru with its ancient ruins . . . Japanese gardens that transfer the outdoors indoors. Chinese cuisine. The temple bells of Bangkok that ring day and night . . . Thailand's perennial song.

The Valley of the Nile. The Pyramids, tombs of kings. Egypt's white grandeur in its Moslem mosques. Morocco's Casablanca and Arabian story-tellers. Spain, its music and architecture. The carnival spirit of the Mediterranean world. Rome and its fountains; the splendor of St. Peter's.

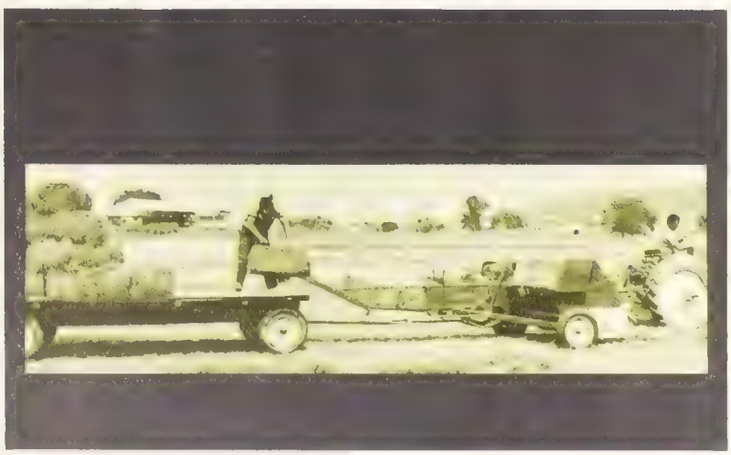
The scrubbed face of Sweden; Vienna, the city of waltzes; and the good life in Germany, the castles of the Rhine. The watery quiet of the Netherlands and the old face of Brussels. The countryside of France. The breath-taking chateau country. The eternal cyclists. The cafes of the Champs Elysees. The lofty Eiffel Tower.

Horse racing in England . . . the scholarly brow of Oxford. English inns and water sports. Buckingham Palace and the Queen. Westminster Abbey where kings and poets lie side-by-side. The flaming coats of the Canadian Mounties, and then . . . back to the bright torch of Miss Liberty and the wonders of the U. S. A. It's a *Wonderful World!*











dynaFrame: the new variable screen idea

SPONSORS of business and educational motion pictures will find creative potentialities in the new, variable screen process known as dynaFrame. Exclusive world-wide rights to the process for informational films have been secured by Telic Inc., New York City, from the holder of the international patents, the Dynamic Frame Corporation, Hollywood.

The technique, which features variable framing of scenes automatically incorporated within the film, is illustrated in the scenes reproduced on this page. The process is applicable to either 35mm or 16mm, black and white or color films, and is compatible with all wide-screen systems, requiring no changes or additions to existing camera or projection equipment.

During photography, a variable viewfinder is provided for the director and the cameraman. A record of framing is kept and sent to the dF laboratory. Here, the picture and framing are combined by patented precision masking equipment. This system is said to provide greater flexibility and complete control for the director, since framing can be viewed or changed at any time, up to release printing.

Elwood Siegel and Edward Boughton of Telic are preparing a demonstration film of dynaFrame technique which will include the first experimental film that recently received favorable press notices. THE LONDON TIMES, for instance, said "it offers new realms for the director and scriptwriter to explore, new compositions for the cameraman and art director."

dynaFrame is the invention of Glenn Alvey, Jr., an American working for the British Film Institute in 1956. It was further developed in the U. S. by Leland Auslander, now head of the Dynamic Frame Corporation. First theatrical films using the process will be released this winter.

Woody Siegel, president of Telic, who has foreseen the unique possibilities of the process for industrial and agricultural films, describes dynaFrame as a "mobile masking framework for the screen which provides a new visual experience by focusing audience attention."

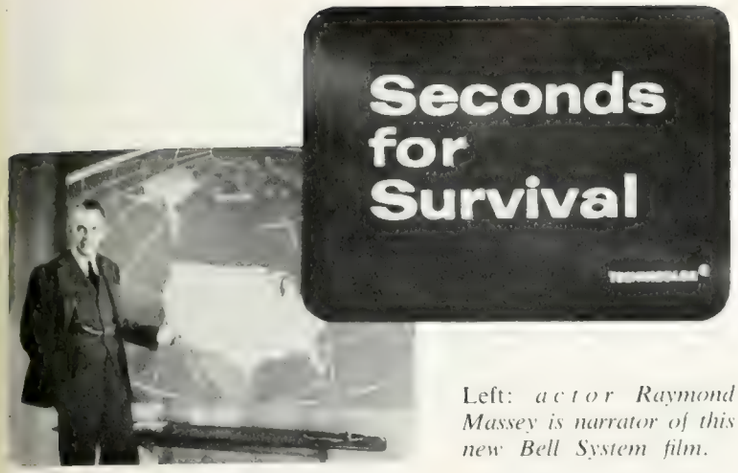
Telic's Edward Boughton explains, "a dynaFrame picture is best begun in the mind of the writer but can be incorporated in any completed motion picture before release printing."

The forthcoming demonstration film will explore the many ramifications of this variable screen process and its creative possibilities for the industrial and educational motion picture.

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dynaFrame: THE TECHNIQUE IN ACTION

The illustrations (left, top to bottom) show how a single motion picture "dynascene" is planned for a voice-over information film in dynaFrame. The sequences open at top with a small square format picture showing the handling of a hay bale by a New Holland baler. Screen area surrounding the image is dark. After the audience's eye and mind have absorbed the scene, the mobile frame moves to reveal further action at left screen—then still fluid, action below—then all the way across to right screen and finally opening to full screen. The change in screen size, shape, and movement is determined by the action in narration.



Left: *actor Raymond Massey is narrator of this new Bell System film.*

This Timely Bell System Motion Picture Shows Communications' Role in Defense

PONSOR: The Bell System.

ITLE: *Seconds for Survival*, 27½ min., color, produced by Audio Productions, Inc.

: The man on the street knows hat between himself and a surrise enemy attack are several naonal defense lines. He may know bout the arctic radars and Texas owers—may even envision emories of the towered aircraft potters of yesteryear. But it is he unusually enlightened citizen who has any conception of the omplex defense system our naion has devised, or, particularly, f the *nerves* of the system—the nes of communication which tie together and make it work.

To provide as many people as ossible with an encompassing iew of the immensity and complexity of continental defense, the Bell System and its associated companies have just released an exceptional, highly informative new motion picture, *Seconds for Survival*, which illuminates many little known facts about defense in its 27½ minutes of color film.

Defense Installations Pictured

The picture shows the Distant Early Warning (DEW) Line of radar installations in Northern Canada and Alaska; the Mid-Canada Line and the closer-in Pinetree Line. BEMEWS (the ballistic early warning system), the Texas Towers off our shores, and radar installations aboard Super-Constellation patrol planes, picket ships and blimps are other vital elements shown for the first time in one film that covers the whole sweep of continental defense.

Seconds for Survival ties together all these defense elements in the network of telephones which were designed for peacetime but stand in readiness to serve the cause of defense. It was produced for the Bell System by Audio Productions, Inc., and was impressively premiered in New York this past month by an audience of military "brass" and industrial executives, including representatives of the Bell Laboratories and the Western Electric Company whose contributions have played such a vital role in the design of much defense apparatus.

How Industry Aids in Defense

The film also describes how Bell Telephone companies, the Bell Laboratories and the Western Electric have all been called upon to help design and build the special communications, weapons systems, radars and other facilities for our continental defense.

Official approval by the Office of the Secretary of Defense (for public release without restriction) was accompanied by this comment from Major William T. Ellington, Production Branch, Audio Visual Division in the Department of Defense, Office of News Services:

"All who viewed the film thought it an excellent representation of the Nation's air defenses that could be deployed in the event of an attack."

This "Story Never Better Told"

Headquarters of the North American Air Defense Command (NORAD) bulletined the film in its Office of Information release of August, 1960 with these comments:

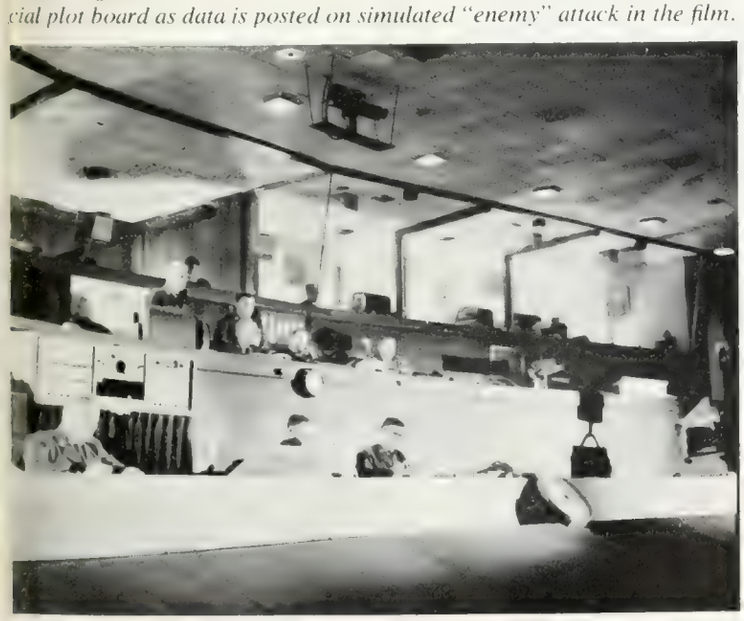
"The NORAD story has never been better told than in the . . . 27½-minute Technicolor featurette-documentary, *Seconds for Survival*."

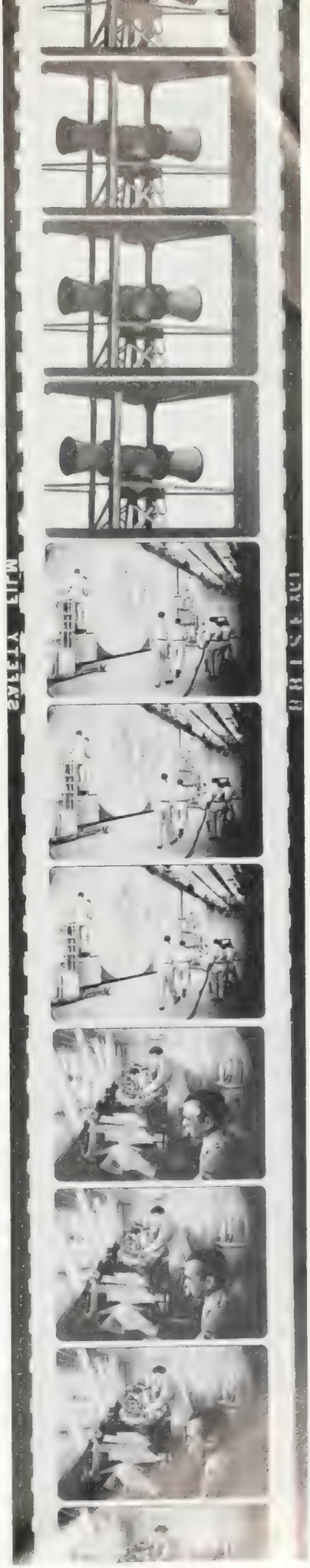
Raymond Massey is the featured narrator of this important film. He compares the similarities of continental defense with the way ordinary citizens act when faced with everyday dangers: we *detect* the danger, *alert* ourselves to it, and *react* by taking defense precautions.

Massey, an actor of great dignity and skill, is of Canadian birth but a citizen of the United States. He is the perfect choice to describe how American and Canadian forces work together in round-the-clock vigilance against attack and

(CONTINUED ON NEXT PAGE)

Below: *officers at North American Defense Command Hdq. watch special plot board as data is posted on simulated "enemy" attack in the film.*













"Seconds for Survival"

(CONT'D FROM PRECEDING PAGE)

in preparation of massive retaliation if ever necessary.

Ready to Meet Emergencies

Seconds for Survival graphically shows how the telephone system and other communications of the telephone companies have been prepared for emergencies. Animated sequences describe how major communications centers are already ringed and by-passed by alternate message routes in case of disaster. Some procedures of our defense system are shown on the screen for the first time.

A highly-interesting sequence is devoted to "White Alice," the Communications System which ties together our Alaskan military outposts and connects to the DEW Line. NORAD, the North American Air Defense Command Headquarters, jointly operated by the U. S. Air Force, Army and Navy and the Royal Canadian Air Force, is the brains of our whole defense system.

Civil Defense personnel at NORAD are shown in constant readiness to alert the nation through its National Warning System. The roles of SAC (the Strategic Air Command) and of SAGE (the Air Defense System) are pictured in their vital perspective as part of the total continental defense pattern.

A Simulated Attack Is Shown

As a climax to these "inside" views of our defense system, a simulated alert is shown during which the enemy is detected and attacked by hundreds of manned aircraft and missiles of many types and sizes. 30 missiles blast-off on the screen and a dozen or so aircraft are shown being destroyed by them.

This exciting climax is a fitting testimonial to the quoted word of George Washington:

"If we desire peace we must have known at all times that we are ready for war."

Defense Agencies Cooperate

Seconds for Survival was produced by Audio with the assistance of the Department of Defense, the Army, Navy and Air Force and the Royal Canadian Air Force. Prints are being made available in both 16mm and 35mm color. Nationwide showings in theatres and on television will be followed by general 16mm release via local Bell System offices to community groups, civic organizations, clubs, schools and church groups.

To arrange free loan use of a print of *Seconds for Survival* this fall, simply call your local Bell Telephone Company business office.

* * *

Premiere Picture Portfolio

Guests pictured at the recent New York premiere showing of *Seconds for Survival* were lensed by BUSINESS SCREEN's own reviewer-photographer, Robert Seymour.



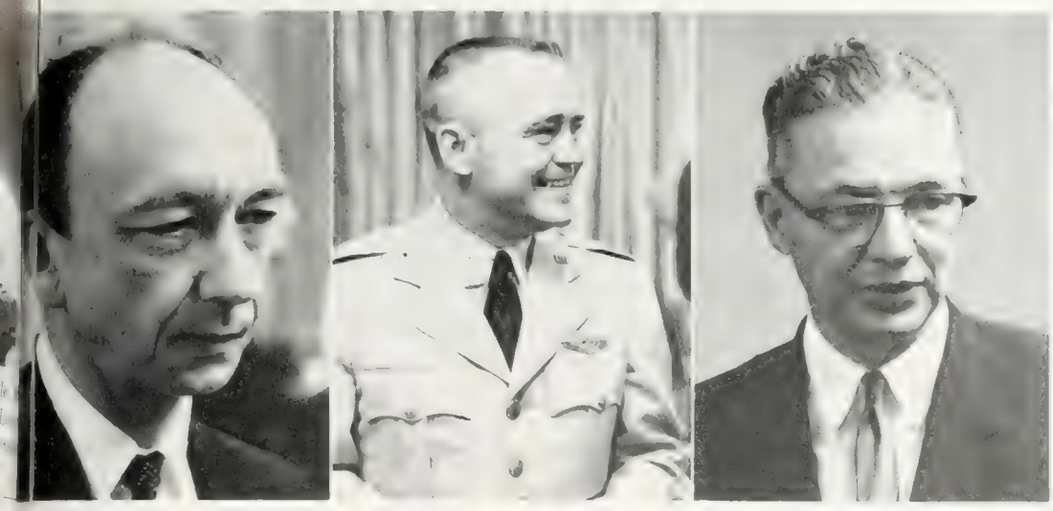
The Nike-Zeus *anti-missile missile was developed by Bell Laboratories to defend against an enemy ICBM's.*

Pictured at "Seconds for Survival" premiere *(panel, left, top to bottom) were: Col. "Chips" Woodruff, USAF (left) and Tom Fischer, AT&T motion picture staff.* 2nd group: *Frank Speidell, president, Audio Productions (left) with Kenneth Wood, Asst. V.P. in chg. Public Relations AT&T.* 3rd group: *(l to r) Hunter Williams, Asst. V.P. New York Telephone Co.; George Griswold, PR Director, Bell Labs; William Foltz, Asst. V.P., New York Telephone.* Below: *Robert Randall (left) Motion Picture Supervisor, Western Electric; Tom Wilson, N. Y. Telephone.*

At right: *military personnel attending the Bell premiere included (at left): Commander R. L. Milner (USN) and Lt. Comdr. Evelyn Larson, U. S. Coast Guard.*



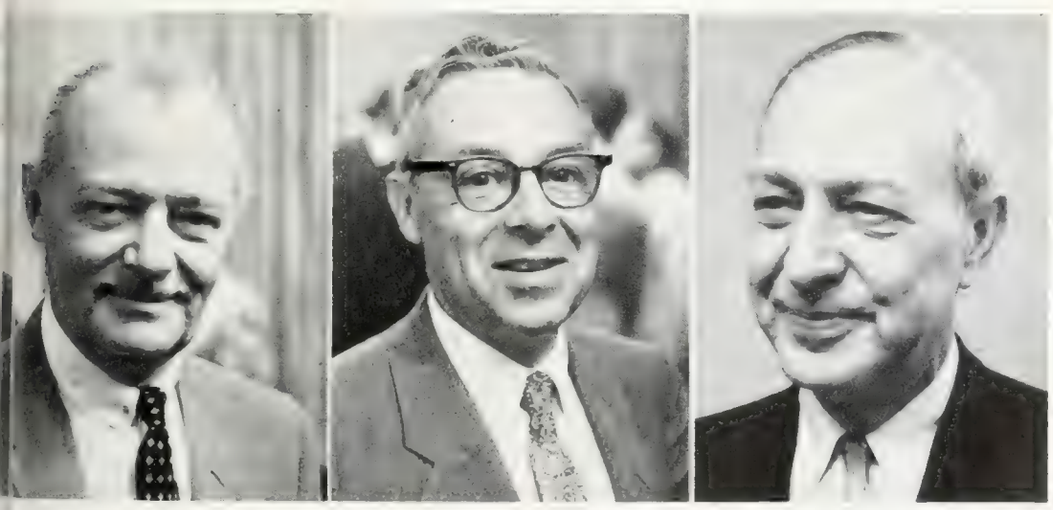
DUSTRY, RESEARCH AND MILITARY LEADERS ATTEND BELL FILM PREMIERE



ctred at the premiere of *"Seconds for Survival" last month were (left to right, above): Dr. . Stickley, Brookhaven National Laboratory; Brig. Gen. William E. Elder, USAF, Commander, ion Air Defense Sector; and K. P. Wood, Asst. V.P., American Telephone & Telegraph Co.*



ll glimpsed by this magazine's camera *at the Bell film showing were (left to right, above): Tom isher, of AT&T's motion picture department; Willis Pratt, AT&T film department executive; and Veer M. Reynolds, Director of Public Relations for the Western Electric Company.*



Cests at this timely defense film showing *also included (left to right, above): Frank Arlinghaus, Psident, Modern Talking Picture Service, Inc.; Ernest Dinger, Asst. Sales Promotion Manager, Txaco, Inc.; and Russell B. Weston, Advertising Manager of the Ethyl Corporation.*

"A Big Day for Roger Gray" as—

Positive Approach Helps Sell Raybestos Products

SPONSOR: Raybestos Division of Raybestos-Manhattan, Inc.

TITLE: *A Big Day for Roger Gray*, 20 min., produced by Bay State Film Productions, Inc.

How to handle "no" for an answer is one of the strong points of a new sales film: *A Big Day for Roger Gray*, sponsored by the Raybestos Division of Raybestos-Manhattan, Inc., of Bridgeport, Connecticut.

Walking up to the negative answer from a prospect and handling it properly to overcome sales resistance and follow through for positive



Bay State cameras *focus on a scene for the new Raybestos' sales training film.*

selling makes this new Bay State presentation one of singular effectiveness in the dealer-jobber sales training area. Much of the shooting was handled in actual garages and service stations with the result that the sales arguments and demonstrations have the ring of authority.

The solid, step-by-step sales procedure endorsed by Raybestos for pepping-up sales approach, is effectively showcased by an experienced Broadway and TV cast headed by Casey Allen, Kirk Allen and Paul Lawson.

Distribution is being handled by Raybestos dealers throughout the country by showing to jobbers and dealers and Raybestos' own sales force. A fast paced film, *A Big Day for Roger Gray* drives home the sales message in a total time of 20 minutes, packing sales information of basic value to any and all salesmen.

A Sermon on Conservation

SPONSOR: Farm Equipment Institute

TITLE: *The Earth Is the Lord's*, 13½ min., color, produced by Telepix.

This is a film on soil conservation with a religious theme: a Christian's responsibility for stewardship of his God-given resources.

In the simple story line, a typical farmer decides to practice conservation as a result of hearing a sermon based on the 24th Psalm.

(CONTINUED ON PAGE SIXTY-ONE)



In the film *"Opening the Sale," Borden (l) and Busse introduce "Mr. Right" as the Man who has Money, Authority and Need.*



Busse (at right, above) *utilizes a visual "for instance" to sell house siding in this scene from "Opening the Sale."*

A Noted Sales Training Authority Reveals the Basic Ideas Behind the Success of His Widely-Used Films

My Five Guiding Principles for Sales Training Pictures

by Richard C. Borden*

BUSINESS EXECUTIVES over the years have given Borden & Busse the privilege of addressing their sales organizations via the motion picture screen. That privilege both of us appreciate keenly because we know it implies an expression of trust.

Now in view of that trust you've placed in us, this might be a good occasion to take you "behind the scenes" and give you a look at the way we work when we tackle the job of creating a syndicated sales training film.

Every time we take on such a project, we try our darndest to adhere, just as closely as we can, to certain guiding principles of training film craftsmanship, principles that over the years we've come to believe make good sense. So here goes . . .

"Don't Horse Around With a Story Plot"

Guiding Principle #1 of training film craftsmanship: *don't horse around with a Hollywood story plot!*

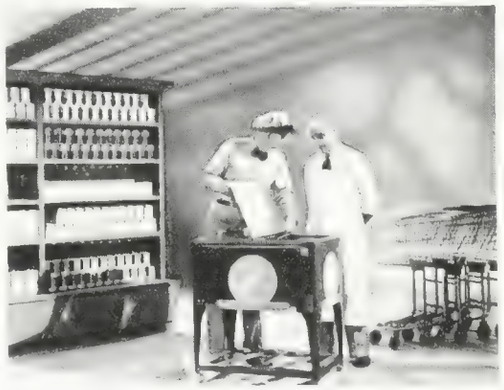
Now, I can assure you it hasn't always been *easy* to apply this first principle. Every time I start to work on a new sales training film script, a little demon jumps on my shoulder and begins to whisper in my ear like so:

"Borden, this time why not be different? In each of the other films you've written, you've come to the point too fast. Instead of giving your audience some soft music and glamour, you've just looked 'em in the eye and blurted right out in your first sentence that you were going to give them some tested techniques for making sales.

"Then, zowie! Off you'd go like a bull in a china shop. Technique #1, Technique #2, and so on. This time, Borden, be different, make like Shakespeare, Ibsen or DeMille. Instead of that crude 1-2-3 stuff, cook up a cute plot about boy meets girl and lifts mortgage on old homestead by applying advice of kindly old sales manager. If the plot crowds out some of the concrete sales instruction you'd plan to communicate, so what? Movies are a medium for high drama!"

Well, that's the siren song the little demon sings in my ear at the start of every new sales training film project. Each time I listen to it . . . and each time I turn it down for the same reason.

What your salesmen want when they view a training film is a minimum of ham dramatics



Salesman Busse *is "buttoning the sale close with benefits" in the Dartnell production titled "Closing the Sale."*

and a maximum of practical help of the type that can put money in their pockets.

So we propose to keep on adhering to our first technique of training film craftsmanship: *get down to cases fast . . . don't waste time horsing around with a dramatic story plot!*

"Don't Be Afraid to Teach the Obvious"

And now, Guiding Principle #2: *don't be afraid to teach the obvious!*

Over the years, Busse and I have become convinced that what sales training needs most is not advanced algebra or calculus, but simp arithmetic. Not the disclosure of startling *ne* techniques but the fuller application of tim tested *old* techniques, techniques so old and obvious they've become forgotten or neglecte for that very reason.

"Use Simple, Non-Professional Language"

What follows naturally is our Guiding Pri ciple #3: *in the interest of clarity, always u the simple, non-professional language of t street!*

There's something about the task of teac ing that strongly tempts the teacher (and t training film script writer) to use words bigg than those he'd ordinarily use . . . and a mo of expression more pompous than usual.

That temptation is a very natural on rooted deep in the well-springs of status-stri ing and supported by the very human desire the teacher and the writer to pamper his ow sense of dignity.

But when the job at hand is the teaching salesmen, it's a temptation that has to be r sisted at all costs.

Of all audiences known to man, salesmen a the most allergic to pomposity. If you wa salesmen to listen to you without revulsio phrase your "teaching" simply and clearl Always reach for the shortest word and t most unaffected, colloquial form of expressio

For instance, if you had reason to give yo salesmen the thought content of the Declar tion of Independence, you would be wel advised not to use the polysyllables and or torical rhetoric of the original version— formulated by our dignified forebears.

Instead you'd choose as your teaching te the "translation" of that historic docume made by the late H. L. Mencken. In this tran lation, Mencken takes not a single liberty wi the thought content of our immortal nation document, but he does convert every big wo into a little one and every oratorical phra into the crisply clear language of the street.

"Visual Thumbtacks Make Training Stick"

And that brings us to Guiding Princip #4: *in the interest of memory retention . use visual thumb-tacks to make the wording training recommendations stick.*

Perhaps you've noticed that in practical every one of our films, Busse and I make point of disclosing some kind of visual pro *before* we introduce a new training recomme dation. For instance, in one of our films, b fore recommending that salesmen diminish o jections by listening, we disclose a ballo and permit it to deflate.

In that same film, at another point, we di close a feather pillow before recommendi that salesmen buffer the bump of their obje tion answers with the cushion of a neutr third party.

Later on, we use a pair of fake whiskers b fore recommending that salesmen be alert

*As adapted from the speech given by this noted lecturer, educator and sales consultant at the annual meeting of the Industrial Audio-Visual Association.



Borden illustrates *Guiding Principle #4 as he "buffers the bump of objections with the cushion of a neutral third party."*

see through the disguise of fake objections advanced only as a "stall."

Our use of props is neither a matter of habit, rut or eccentricity.

Instead, it is the result of a deep faith in the wisdom of our fourth guiding principle: in the interest of memory retention, use visual thumbtacks to make the wording of training recommendations stick!

"For Instance" Puts Theories to Work

Guiding principle #5: *at least once every 30 seconds, get onto the film sound track the magic words, "for instance."*

The moment these words are spoken, abstract expounding of a sales theory HAS to stop and concrete illustration of how to make that theory work HAS to begin.

Now, unfortunately, it isn't *easy* to prepare a film so it *conforms* to that format of thin slices of theory surrounding fat slices of "for instance." To the contrary, it poses the scriptwriter with two serious difficulties.

First, he has to do a lot of field research to come up with enough juicy, authentic, believable "for instances."

"Cut Straight to the Filet Mignon"

Secondly, he has to do a lot of COMPRESSION to boil down a hunk of sales theory into just 30 seconds worth of words. His approach to words has to be that of an epicure to a steak. Brush off the parsley. Avoid the fat. Cut straight through to the filet mignon without a second's delay.

The kind of brevity called for by each theory portion of a sales training film is the kind illustrated by the schoolboy's examination answer to the question: "Write a short essay on the life of Benjamin Franklin." This was his essay:

"Benjamin Franklin was born in Boston. He met a woman on the streets of Philadelphia; married her; and discovered electricity."

In your own training work, whether it is sales training, supervisory training or production line training, it may *pay* you to apply the same principles of craftsmanship that have guided Busse and myself in our syndicated films on sales training.

EDITOR'S NOTE: the Borden & Busse sales training films mentioned in this article are all distributed by The Dartnell Corporation, 4660 Ravenswood Avenue, Chicago 40, Illinois.

Esso Standard's New Film Is—

Introducing Young Learners to Pure and Applied Science

SPONSOR: Esso Standard.

TITLE: *Two Hats of Science*, 15 min., color, produced by Jamieson Film Company.

Continuing stress on the importance of studying mathematics and science in order to meet today's problems and to prepare for opening tomorrow's scientific doors, a unique film has been produced to interest grade school children in science and to help them over two major obstacles to scientific study.

Two Hats of Science, sponsored by Esso Standard, Division of Humble Oil & Refining Company, and produced by Jamieson Film Company of Dallas, is a 16mm sound-color motion picture built around laboratory demonstrations of phenomena in the fields of chemistry, physics and mathematics.

The Two Classifications of Science

The aptly descriptive title, *Two Hats of Science*, is derived from two classifications of science—pure science, which simply seeks new knowledge for the sake of acquiring knowledge, and applied science, which endeavors to put knowledge to work to solve a practical problem, such as developing a new product or process.

Two hats are worn by the narrator, an actual member of Esso's scientific staff; he wears one symbolic hat when demonstrating a pure science experiment, and a second hat when demonstrating an applied science experiment.

In one of the demonstrations featured in the *Two Hats of Science*, the narrator actually makes butyl rubber by liquefying a gas and adding a catalyst. The experiment shows how a fact discovered by pure science eventually was applied to produce a new product.

Math: Universal Language of Science

The film will be shown to grade school audiences and on television, so a particular emphasis in the film is placed on mathematics, the "universal language of science." The narrator explains that to become a scientist, one must know the language.

This is one of the reasons prompting Esso's sponsorship of the film. Surveys have shown that grade school children hit two major obstacles in studying mathematics—fractions, which youngsters encounter in about the fourth grade, and algebra, which they meet in the seventh or eighth grade. A thorough grasp of these two basic elements of math is vital to achieve the level of comprehension of more advanced math that is necessary to the scientist. By aiming this film at the seventh and eighth grades, Esso hopes to stimulate study at that early stage of the youngsters' careers.

An Esso scientist performs *an experiment in "Two Hats of Science" as he demonstrates how a fact discovered by pure science is applied to produce a new product.*



Highlights Matrix Algebra and Topology

The film also highlights two mathematical sciences, matrix algebra and topology. The first, the narrator explains, was of no more usefulness than a parlor game when it was discovered. Later, however, matrix algebra enabled scientists to construct and use today's amazing electronic computers. Topology, the mathematical study of shapes, however, has not yet been put to any widespread practical use.

Bradford E. Smith, of Esso's New York public relations department, supervised production of the 15-minute film. Hugh Jamieson, Jr., was the producer-director.

Financial General's Film Shows:

How the Morris Plan Led the Way to Family Credit

SPONSOR: Financial General Corporation.

TITLE: *Family Horizons U.S.A.*, 10 min., b w, produced by Audio Productions, Inc.

It is possible, feasible and probably economically sound nowadays for the average man to go to the bank and borrow some money when he wants to buy his daughter a piano for her 14th birthday. It was not always this way.

Fifty years ago a man without good, solid and tangible assets would find no bankers anywhere rash enough to lend him money regardless of his need.

One day a man who had had the same steady job for 14 years made the rounds of all the banks in Norfolk, Va., and found nary a one that would trust him for the small loan that he needed so badly—until he met Arthur J. Morris. The man's plight so stirred Morris that he began his memorable campaign to achieve the democratization of credit in American banking—the first Morris Plan banks, which led the way to easier credit for the average man.

The film brings in an expert to testify on the position of credit in American economic life—O. Glenn Saxon, a Yale professor. Professor Saxon says that it would be unlikely that three of four American families would own cars without modern credit practices because two-thirds of all cars are bought on the installment plan. And without the market for goods our whole economy would suffer.

Through Its Successful Store-Wide Improvement Program

J & J Helps to Build Retail Profits

15-Year, Continuing Merchandising Program for Retail Drugstores Enters Fifth Phase as Johnson & Johnson Presents Useful Media on Stock Room Modernization

THE RELEASE THIS YEAR of a 19-minute motion picture entitled, *It's Time To Take Stock*, and a 32-page working kit on stockroom modernization, marks the fifth phase, and the 15th year, of Johnson & Johnson's continuing educational program for retail drugstores. This is certainly one of the most productive and successful long-range programs ever developed.

In the words of Johnson & Johnson's Executive Vice-President, R. W. Johnson, Jr.: "We think our economy can be strengthened greatly by helping the retailer improve his efficiency in moving our nation's products to the consumer. We feel that giving such help is the responsibility of leaders in every industry."

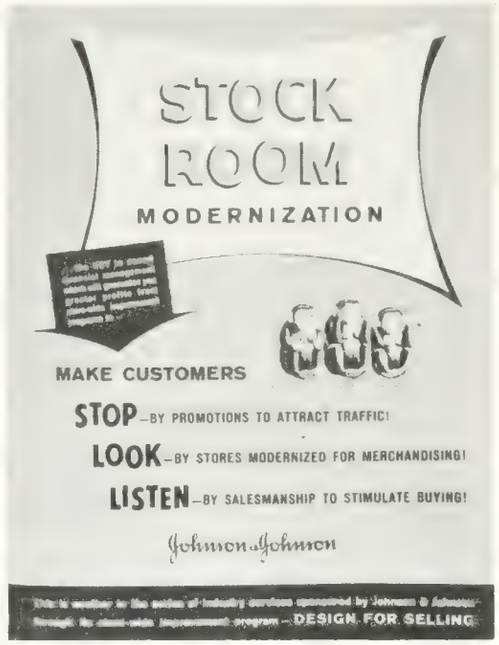
Over a Million Spent on the Program

The program was initiated in 1946 under the direction of William E. Sawyer, Johnson & Johnson's Director of Merchandising Services. To date, it has involved an expenditure of over a million dollars and has included four motion pictures.

Each of its five phases—covering sales training, advertising and promotion, modernizing of stores' interiors, modernizing of stores' exteriors, and stockroom modernization—also includes detailed and comprehensive printed materials, developed with the assistance of outstanding experts in retail merchandising, advertising, industrial design and construction, and the pharmaceutical field.

Upheaval in Consumer Buying Habits

The program got underway when Johnson & Johnson became convinced that a major retail revolution was taking place, involving an upheaval in consumer buying habits.

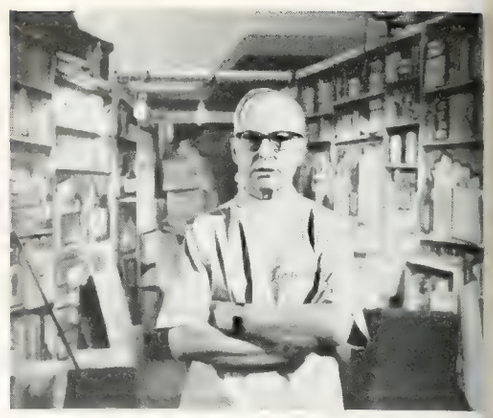


Results of extensive research *and mail surveys went into this J & J brochure and its companion film on stockroom modernization.*

In accordance with its long-time philosophy that "in serving those who sell our products, we serve ourselves,"—and recognizing the retail pharmacist as the keystone in the distribution of health products—Johnson & Johnson launched a nationwide study to determine how



The complete kit on "Design for Selling" covers all five phases of this major program.



Druggist Charlie Higgins *re-appears as th principal in "It's Time to Take Stock*

the retail drugstore was marshalling its force to meet its new problems.

First Film, Materials Released in 1949

The first fruit of this research was a motic picture and accompanying training materia called, *Sell As Customers Like It*, released t the profession in 1949. This was followed i 1953 by the production, *Design for Selling*, 40-minute motion picture which was the mot vational foundation for a program designed t help drugstores make customers:

STOP—by promotion to attract traffic;

LOOK—by stores modernized for merchar dising;

LISTEN—by salesmanship to stimulate buy ing.

In 1955 the program was carried into i next step with the development of a motio picture and related materials on store *fron* modernization, entitled *Success Story*. Th year's release of *It's Time To Take Stock* bring the program up to date.

The last three motion pictures were pro duced by Henry Strauss & Co., which also di the major portion of coordination and develop ment of this newest program on Stockroor Modernization.

Over 30,000 Druggists Have Benefited

Since its inauguration over 30,000 reta druggists have made use of some phase of th program and its materials. The Bureau of Bus ness Research of Michigan State University reporting on a representative sample of ove 1,000 pharmacists, found that 89% of ther had used the program in whole or in part, wit an average sales increase of 20% resultin from store modernization.

Dozens of business schools and pharmaceu tical colleges have incorporated program ma terial into their curricula.

Over 20 non-competing industries—such a oil, automotive, liquor, and appliances—hav either adapted the program for their own us or have made it a foundation in building train ing programs.

A leading drug publication reports that i the first year following the release of the "De sign For Selling" phase, selling space in drug stores increased more than it had in all of th five years preceding.

However, the greatest testimonial to th effectiveness of the program comes from th retail "firing line." Here are some representativ

qotes from pharmacists—both chain and in-doendent—who participated in the program.

'Am now enjoying a 55% business in-rease . . . a new store is completely paid for out of the profits."

"Drug volume alone is up about 98% . . . our store front business tripled."

"I definitely admit the Johnson & John-son program was a 'shot-in-the-arm' in my store. My operating costs were de-creased so that this more than paid for the improvement."

The use of motion pictures played an ex-tremely important role in the program's suc-ess . . . because of the fact that long-standing attitudes towards sales promotion . . . fears of change . . . and other emotional factors needed to be dealt with in order to produce action by druggists.

As one pharmacist put it . . . "For some time I had *thought* about remodelling my store, but I never got around to collecting the material." Another said, "The picture *Design for Selling*, should be shown in every school of pharmacy in the United States. Its wealth of information is practical . . . one of the greatest such pic-tures of its time."

Motion pictures and printed material—much of which was specifically designed to en-



Mr. Higgins' chaotic stock *room is causing trouble and lost profits, the film shows.*

able the druggist to do his own planning and save various other costs—are carefully woven into integrated packages that combine strong motivational elements, together with concrete and specific suggestions to make it easy for the druggist to proceed from ideas to action.

The new phase of Johnson & Johnson's program, "Stockroom Modernization," is a good example of the whole. Based on over three years of surveys in 42,000 drugstores across the country, it has two major themes—(1) To show how efficient stockroom pro-cedure contributes directly to volume and profits by releasing for productive buying thousands of dollars now tied-up in unproduc-tive inventories. In the average retail pharmacy as much as $5,000.00 of extra capital—rep-resenting a potential $30,000.00 in extra sales per year—can be freed by stockroom modernization.

2) To show the druggist how hundreds of hours, now wasted in handling merchandise in

(CONTINUED ON PAGE FORTY-EIGHT)



The Purchasing Agent tells plant management about Texaco's "Stop Loss" program

. . . HOW IT CAN HELP THEM CUT PLANT-WIDE MAINTENANCE COSTS UP TO AS MUCH AS 15%

. . . HOW IT ALSO HELPS CUT LUBRICANT BUYING COSTS UP TO AS MUCH AS 80%

Reduce the number of lubricants needed – perhaps by as much as 50%. Consolidate buying. Cut paperwork. Secure better inventory control.

How? Through Texaco's "Stop Loss" Program. It's specifically designed to modernize your plant's lubri-cation practices. Bring those practices in line with today's efficient production and marketing procedures.

Hundreds of purchasing men have used this Program to reduce lubricant buying costs drastically while achieving simpler, more efficient lubrication systems for their firms.

The Program is complete, and particularly adaptable to Purchasing's point-of-view. Included are informa-tive movies, coordinated booklets – even a record system that takes the guesswork out of lubrication scheduling.

Investigate the possibilities of initiating a "Stop Loss" Program for your firm. For a dramatic demonstration of how this program can cut costs, see Texaco's new full-color-and-sound movie, "Stop Loss Through Organized Lubrication." To arrange for an early show-ing at your plant, fill in and mail the attached coupon now.

TUNE IN Texaco Huntley-Brinkley Report Mon. through Fri. NBC-TV

TEXACO

Producers of Petroleum Products for the United States, Canada, Latin America, West Africa

MAKE YOUR RESERVATION NOW!

TEXACO, Inc., Dept. A-10,
135 East 42nd Street,
New York 17, New York

Please reserve "Stop Loss Through Organized Lubrication" for showing at

Name

Title

Company

Address

City

LUBRICATION IS A MAJOR FACTOR IN COST CONTROL

Film's Key Role in "Stop-Loss" Campaign

Calling Industry Attention to Wasteful Practices in Machinery Lubrication

Texaco, Inc. Provides (and Widely Promotes) a New 20-Minute Color Picture

SPONSOR: Texaco, Inc.

TITLE: *Stop Loss, With Organized Lubrication*, 20 min., color, produced by Audio Productions, Inc.

Lubrication of machinery is sometimes a stepchild in manufacturing plants when no one man, or department, is directly responsible to see the job through. It is not a big cost item, but it is an important one. While the annual cost of lubrication in a plant may average less than a fraction of one percent of other costs, improper lubrication can be tremendously expensive, resulting in break downs, lost time and damaged equipment.

Stop Loss is a unique approach by Texaco to selling industry a new plan on managing the lubrication problem. Produced with much attention to quality—attractive sets, imaginative photography, and a particularly skilled cast—the film is Texaco's calling card to top management to ask for a date to study lube control and offer a prescription for new efficient methods of lubrication control.

Texaco has often—and successfully—sold its industrial lubrication products with films—on hydraulic oils, cutting oils, greases—however this picture is not about products at all, but an idea. An idea that lubrication responsibility should be assigned to definite people with definite jobs to do, and that the typical job description of an oiler should be upgraded to allow for added responsibilities.

The film opens in a conference room with the company president telling his staff that production cost is a major factor in today's cost-prize squeeze and it must be rigidly controlled. One man on the spot—Mark O'Connell, a Detroit plant manager, tells how his troubles caused by helter-skelter lube methods finally led him to institute a new system that brought his plant a record for efficient operation and freedom from costly breakdowns.

Texaco is inviting management people—through double-truck ads in industrial publications—to screen the film.

Below: *a scene from Texaco's practical new motion picture on management of the lubrication problem.* Above: *one of the current double-truck ads promoting the film which is currently appearing in magazines.*





NAVA officers-elect *are (l to r) front row: Harold A. Fischer, second vice-pres.; Harvey W. Marks, president; Mahlon H. Martin, Jr., first vice-president. Back row: W. G. Kirtley, board chairman; Earl Harpster, treasurer; and Robert Abrams, secretary.*

The 20th National Audio-Visual Convention

Over 3,000 Audio-Visual Dealers, Salesmen and Film Users Attend Chicago Meeting and Trade Show as Harvey Marks Becomes 20th President of NAVA

THE MEN AND WOMEN who sell and service the audio and visual equipment used in schools, churches, industry and communities throughout the United States and Canada met in Chicago August 6th through 9th, attending the 20th Annual Convention of their National Audio-Visual Association. Some 3,170 dealers, their salesmen and members of their families shared the active convention program and exhibits with representatives of U. S. schools, churches and industrial organizations.

Held concurrently with the NAVA Convention at the Hotel Morrison were an Audio-Visual Education Forum, sponsored by the Illinois Audio-Visual Association; an A-V Workshop of Industrial Training Directors; the A-V Conference of Medical & Allied Sciences and a midwest luncheon gathering of members of the Industrial Audio-Visual Association.

206 Exhibitors in Trade Show

What was billed as the "world's largest display of audio-visual products and related materials" took place on three floors of the Morrison as 206 exhibitors participated in the 20th Annual Trade Show.

Harvey W. Marks, a partner in the Visual Aid Center, Denver, Colo., was elected president of the association, succeeding W. G. Kirtley of the D. T. Davis Company, Louisville, Ky., who became chairman of the NAVA Board of Directors.

Mahlon H. Martin, Jr., M. H. Martin Company, Massillon, Ohio, was installed as first vice-president and Harold A. Fischer, Photosound of Orlando, Fla., is the new second vice-president. Robert P. Abrams, of Williams, Brown & Earle, Inc., a Philadelphia dealer organization, is NAVA's treasurer-elect and Earl Harpster, head of Harpster Audio-Visual Equipment, Inc., Cleveland, Ohio is the new secretary.

Keynote speaker on the convention theme, "The Challenge of the Sixties," was James W. Hulfish, Director of Information in president of the Lionel Corpo tion. An enthusiastic spokesm for audio-visual tools and te niques, General Medaris told c vention guests that "we must crease the productivity of our e cational system if we are to s vive." He was high in his praise the A-V industry and declar that the increased importance a use of these teaching tools h given A-V men "professio status" and he called upon th to "begin acting like professional"

Challenge of the Next Decad

Among the other major prese tations at the convention was speech by the nationally-kno writer, psychologist and lectur Dr. G. Herbert True. Speaking the second general session of t convention, Dr. True called up the men and women of the ind try "to meet the challenge of th profession in the next decade."



Above: *James W. Hulfish, delivers the keynote presentati to open Convention.*

A practical demonstration, bill as "Selling to Industry" but act ally appropriate to audio-visu utilization in other fields, was pr sented by a trio from the Audi Visual Center of San Jose Sta College, Calif. Dr. Richard



Above: *Maj. Gen. J. B. Medaris listens to language laboratory tape recorder during visit.*

Below: *members of the Industry and Business Council pictured at their meeting during the Convention. Chairman Robert Abrams presented plans to increase industry's use of audio-visual media.*

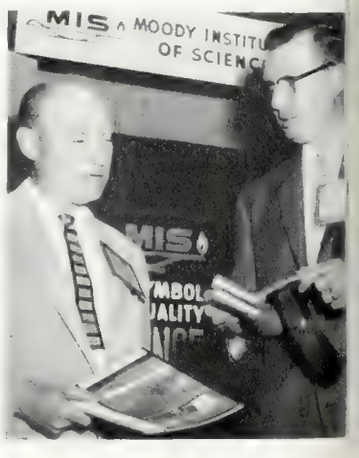


NAVA's headquarters office at Fairfax, Va.

Using every audio-visual tool available, the speaker traced the growth of NAVA and the use of audio-visual media in the two decades from 1940 to 1960. Slides, recordings and amplified long-distance telephone conversation were utilized as the audience was shown that "audio-visual aids in education, business, industry and religion have helped to shorten the distance between the learner and the thing to be learned."

Another featured speaker during the Convention was Major General J. B. Medaris (Ret.) now

Below: *Hedley Parker, Moo Institute of Science, shows spe tacles to R. B. Sifford.*





Opening session *of the 20th National Audio-Visual Convention is rought to order for the keynote presentation by Jim Hulfish.*

.ewis and his associates, Ray .itke and Jerry Kemp, showed ractical aspects of various A-V roducts, analyzing their respec- ve uses.

Discuss A-V in Industry

Further attention to the grow- ng field of business and industrial se of films and related audio- isual media was given by mem- ers of NAVA's Industry and Business Council, headed by Robert P. Abrams, its outgoing hairman. Reporting to the Coun-



Above: *H. K. Miehe, chief projectionist of Swank's, Inc., in charge of all convention shows.*

Below: *Al Hunecke, DuKane Corp. (left) receives award from Howard Holt for Institute services.*



cil on August 8th, Mr. Abrams disclosed that a recent brief survey of leading industries, conducted by the Council, showed a general increase in their budgets for the year.

According to the survey, Mr. Abrams reported, "almost every large and medium-size industry now makes use of Audio-Visuals to some degree. Most are anxious to improve their techniques. This method of communication has be-

(CONTINUED ON PAGE 55)

Below: *re-appointed to the 1960-61 Board of Governors of the National Institute for Audio-Visual Selling were (l to r): P. H. Jaffarian, George Allen, Guy Lam and Richard C. Gearhart.*



F. H. McGraw and Company Presents a

Film Record of Industrial Construction

"The Master Builders" Shows Aluminum Plant Operations

SPONSOR: F. H. McGraw & Company.

TITLE: *The Master Builders*, 28 min., color, produced by Coleman Productions.

A little-heralded but important field for the motion picture medium is reflected in the growing use of films for documentary recording of major construction work. In *Mackinac Diary* (U.S. Steel), the pictures of the St. Lawrence Seaway, produced by Holland-Wegman, and other noteworthy recent projects, engineering and building progress is presented in invaluable detail for guidance on future operations and as a useful sales tool for both material suppliers and builders.

The Master Builders, a most recent 28-minute color motion picture produced by Coleman Productions for nationally-known F. H. McGraw & Company, builders and construction engineering firm, documents the planning, design, engineering and construction of vast industrial complexes (a $231 million job) for the Olin Mathieson Chemical Company and Ormet Corporation at Burnside, Louisiana and Hannibal, Ohio.

Prime objective of the new McGraw picture is to develop future business on similar projects and this faithful record of three years of construction work on these aluminum plants will also serve the company well in public relations. In addition to private showings in executive facilities among potential clients, McGraw is booking *The Master Builders* to television stations in the East and in such major construction areas as Baton Rouge, La. and Wheeling, West Virginia, near the newly-completed plant sites.

The first half of this picture deals with the construction methods and problems encountered during construction; the second half covers aluminum production in these modern facilities. Engineering groups and schools, building trades suppliers and potential clients have been alerted to and are currently viewing the picture.

Behind the scenes, actual filmmaking detail followed the progress of construction through key stages of construction. 12 trips to plant sites were required over the three-year period and the remote location of the Ohio River site at Hannibal required private plane transportation into a temporary landing strip built by the McGraw organization. Because valuable footage was needed on various stages, a total of some 5,000 feet of color footage was acquired during the production schedule. A basic 1,000 feet makes up *The Master Builders* but unused footage will provide a valuable production-problem library for McGraw.

The Master Builders is this sponsor's second venture into the film medium. Several years ago, the McGraw company participated in a Hartford, Conn., film titled *Welcome to Hartford*. This earlier film has been shown 112 times on television stations in 86 cities and is presently being distributed abroad under the auspices of the U. S. Information Service.

Producer Harry Coleman *(behind Arriflex camera at left) focuses in on McGraw company construction team studying field drawings at Burnside, La., site of new aluminum plant job. See "The Master Builders."*





Above: *focus on diesel repair for scene in Swick-Guth's film.*

Swick-Guth Takes Plant to the Field

Diesel Welding Specialists Show Economy of Their Method

SPONSOR: Swick-Guth Company

TITLE: *Know-How*, 14 min., color, produced by Landon & Landen Productions, Inc.

☆ The film medium is used in a recently produced tour of the facilities of the Swick-Guth Company of McPherson, Kansas, specialists in cast-welding of Diesel heads, blocks, and transmission cases.

Rather than have the sales force just *talk* about how things are done at the home plant, Swick-Guth brings the operations to the client via film, and *shows* him how a big Diesel engine can be put back into operation at half the cost of a new replacement casting.

Know-How, a 14-minute color motion picture, produced by Landon and Landen Productions, Inc., of Santa Fe, New Mexico, takes the viewer through the processing of castings from pickup by the Swick-Guth trucks, to repair, testing and return. The film assures the client that he will receive his own casting because of the use of a method of identification stamping and registration of individual parts.

The film is also a help to Midwest Chambers of Commerce, to assist in selling the idea of relocation in their area, for it proves the success of a small, solid organization locating in a typical small town and yet doing business on a nation-wide scale.

Arm Salesmen With Projectors

This use of the film medium to show prospective clients the home plant facilities is a tribute to the over-all use of the industrial motion picture as a sales aid and proof of performance backing up a salesman in the field. Swick-Guth is arming its sales force with the small suitcase magazine-load projectors, as well as sending prints to leading contractors and manufacturers of the heavy equipment that they repair.

Showing the Way to Deliver Phone Books

Jersey Bell's Salesmate Slidefilm Shown to Contractors

SPONSOR: New Jersey Bell Telephone Company.

TITLE: *Make More Money*, 15 min., ssf, color, produced by Rossmore Productions and Selling Methods, Inc.

Directories lying beside the 63,620,863 telephones in the United States are delivered by independent contractors hired to do the job by the telephone companies.

Below: *courtesy goes a long way in delivering those phone books.*



Knowing that an efficient deliverer can make more money for himself and do a better job for the company, New Jersey Bell Telephone Company is using this new sound slidefilm, state-wide, to show to all contractors delivering the 1960-1961 telephone directories.

Stress the Simple Details

The film goes through the job routine in a pleasant way, and concentrates hard on the simple mechanics: *where* to sign the contract-requisition, *how* to leave a directory at a door so the subscriber won't trip over it, *why* directories should not be placed in rural mail boxes (against the law), *when* to deliver directories (week days, in daylight only).

Big blow-ups of the forms used in directory delivery make it easy for contractors to see where and how to fill them in.

Show on Salesmate Equipment

Make More Money is shown to groups of 2 to 25 contractors at a time on Beseler Salesmate automatic sound slidefilm projectors. The projectors were especially modified for New Jersey Bell's use to provide a larger viewing surface than in regular Salesmates. An accessory screen with a 24 inch by 20 inch viewing area is fitted directly on the Salesmate, and requires no alterations to the original equipment.



Above: *Jersey Bell's film sugges that heed to traffic safety rul helps to get directories and t man safely home . . .*

Progress Report on Feeding in Space

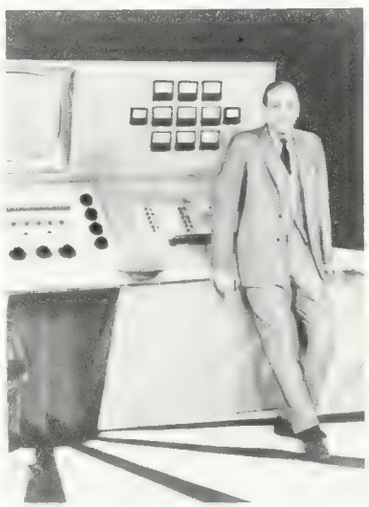
Armour Provides Air Force With "Beyond the Gravisphere"

SPONSOR: Armour and Company.

TITLE: *Beyond the Gravisphere*, 14½ min., color, produced by Douglas Productions.

☆ Release prints have just been delivered on this latest addition to the United States Air Force Sponsored Film Program. This documentary account of the problems of feeding man in space looks ahead to an era of impending human space travel.

Progress in solving problems of space feeding is being made by Armour researchers, working with the Air Force. As William Wood Prince, Armour's president, says in the film's foreword sequence:



Alastair Cooke *is the narrator of the fascinating science-fact film "Beyond the Gravisphere" just released by Armour & Co.*

"We are mindful that research in space feeding will also provide many benefits for the earth-bound appetite. The challenge is there for us . . . for the military and industry alike . . . to develop new forms in food, new flavors in food and foods we don't even kno about yet." Also appearing in th 14½-minute color film is Gener Oliver K. Neiss, Surgeon Gener of the Air Force.

Eating in a "weightless" cond tion is just one of the many dilen mas which space research mu solve; providing food for month or years and attendant weight re quirements are among the other It takes 1,000 pounds of thrust t lift one pound *Beyond the Grav sphere*. But one man alone nee 5½ pounds of water per day, t say nothing of the food he cor sumes.

Thus, before man can unde take voyages into space, scienc must find a way to "make" fres water and food enroute. Air Forc laboratories are already workin on processes for purifying wat and growing food, such as alga in a space ship.

This fascinating "look ahead into the space era was filmed i 35mm Eastmancolor by Dougla Productions, Chicago. The voic of Alastair Cooke, American cor respondent for the Mancheste England, GUARDIAN and widel known for his work as moderato of the "Omnibus" television pro gram, adds considerable interes to the visually arresting scene and thought-provoking content c this "science-fact" film.

The Air Force will distribut prints throughout the Services vi its St. Louis central library facil ties. Armour and Company's Au dio-Visual Department, P. O. Bo 9222, Chicago 90, Illinois is als accepting free loan requests c *Beyond the Gravisphere* from in dustry, schools, community grou audiences and others interested i this subject.

FIRST AWARDS to MPO PRODUCTIONS

The Ages of Time
First Award: Educational Category, The National Visual Presentation Assn. "Outstanding" Award, 1960 by Scholastic Magazine. Columbus Film Festival, Certificate of Excellence 1960 Awards. Edinburgh Film Festival, 1960





Bay at the Moon
First Award for "Public Relations" Motion Pictures by the National Visual Presentation Assn., 1960.

The Return
Awarded the "Chris" Statuette at the 1960 Columbus Film Festival; "Outstanding" Award, 1960 by Scholastic Magazine.



Other 1960 Citations

Certificates for Excellence at the 1960 Columbus Film Festival were given to "Report to Ole;" "Salmon, Catch to Can"; "Petrified River"; "Bay at the Moon"; "Man in the Doorway" and "Fibers and Civilization."
Film Media Certificate of Award, 1960— "Fibers and Civilization."
Film Media Certificate of Award, 1960— "The World that Nature Forgot."

It's the Picture That Counts...

For quality production, more and more of the quality accounts are entrusted to MPO's care . . . and below is a list of companies whose motion pictures* are currently being produced by MPO:

CONSOLIDATED NATURAL GAS COMPANY
E. I. DuPONT DE NEMOURS & COMPANY
FORD DIVISION, FORD MOTOR COMPANY
FORD MOTOR COMPANY
GENERAL MOTORS CORPORATION
GULF OIL CORPORATION
JOHNSON & JOHNSON
MONSANTO CHEMICAL COMPANY
PAN AMERICAN WORLD AIRWAYS
SWIFT & COMPANY
UNITED STATES ARMY
UNITED STATES RUBBER COMPANY
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, MUrray Hill 8-7830

MPO

Productions, Inc.

in NEW YORK CITY
15 East 53rd Street
MUrray Hill 8-7830

•

in HOLLYWOOD
4024 Radford Avenue
POplar 9-0326

•

in DEARBORN, MICH.
921 Monroe Avenue
CRestview 8-4412

W. T. Grant's Noteworthy Slidefilm

Aims to Cut Down WASTE

THE W. T. GRANT COMPANY has one of the most extensive and successful training programs in the merchandising field.

An enthusiastic user of sound slidefilms since 1954, the company has regularly supplied its stores—525 in 1954, now approaching 900—with films on a great variety of subjects—merchandising, salesmanship, storekeeping, economics being just a few—and each Grant store now possesses a training library of over 70 films.

All Grant stores are equipped with projectors and transcription players and once-a-month (or oftener) training meetings with films are standard operating procedure.

Art Proves Functional Value in Training

Since the inception of the program the films have undergone many changes. Originally, the Grant Company thought its business was so factual that art—even of a most representational nature—would not be proper or effective. All frames were photographed on the spot in the stores. In recent years the films have been prepared more and more from art.

Seymour Zweibel Productions, the producer of the Grant films since 1954, has constantly searched (and has succeeded) in infusing variety in the films. Grant recognized from the beginning that a rigid format in style, art, narration or music might create a creeping ennui in the Grant audience, so great efforts have been made to keep the viewers constantly "off balance" with new types of presentation.

Waste an Important Threat to Store Profits

Last year, as the Grant chain passed the 800-store mark, company officials noted that an important threat to profitable operation was waste.

Small in local amounts and not consciously caused by Grant people, nevertheless waste, multiplied many times over, represented millions of dollars of lost profit each year. Thus, as company operating problems regularly turn up as subjects of the monthly slidefilms, "Waste" became the subject of a film that has since turned into a "sleeper"—a spectacular slidefilm that has the Grant audience clamoring for more.

Called *Showdown at Pretty Pass*, the film was planned from the beginning to be a "special" because of the importance of the subject and because the company wanted to test out personnel reaction to advanced and more elaborate production techniques.

Given complete freedom by Grant, the Zweibel staff went through store after store to research the subject. It became evident that since waste was almost never deliberate, it would not be proper to point a finger at Grant people as wasters. Rather—to create an awareness of waste in a good-humored way would be the key to solution of the problem. Elaboration of the theme or pin-pointing specific could best be left to each store manager's pos screening talk.

To boost interest, a teaser campaign—"B on the lookout for this man, he may be i your store now"—showing "Wasteful Wally —was run in the chain's house organ, GRAN GAME. And when release time came, Grar ran a contest offering prizes of $750-500-25 for essays on waste in connection with the film

Unique Style, Backed by Original Music

Showdown at Pretty Pass has 58 frame runs 10 minutes, and each frame is a carefull finished piece of art—in oil, not water colo The style is unique, and the overall effect i much different from the loose renderings c typical slidefilm art. It has an original score recorded with live musicians. The story i simple enough. Wasteful Wally, the bad guy takes over the Grant store at Pretty Pass unt the good marshal drives him out. There ar more than a few solid laughs and the film makes its point tastefully and effectively.

The question Grant and the Zweibel organi zation sought to answer was this: does the film make its point thoroughly enough and wit lasting enough effect to justify the time, car and extra expense of this special film over more typically budgeted production?

To find out, the company turned to it questionnaire and rating card sent regularly t stores with each film. *Showdown . . .* receive the highest rating of any film Grant has eve used. Managers were enthusiastic, Grant pec ple in the stores liked the film and home offic management people have been able to tabulat significant gains in the war on waste.

With these results to show, Grant now plan to use "Spectacular" slidefilms as a boost t audience interest on a more regular basis a the subject matter warrants.

"Showdown at Pretty Pass" Credits

Credits for the award-winning W. T. Grant Company spectacular sound slidefilm, *Showdown at Pretty Pass*, include:

DIRECTION: Susan Wayne

ART DIRECTION: Lamartine LeGoullon

SCRIPT: Larry Ravitz

MUSIC: Don Rodney

LYRICS: Charles Fair

RECORDING & PRESSINGS: RCA Custom Records, New York City

PRINTING & PROCESSING: Manhattan Color Laboratory, New York

THIS W. T. GRANT SOUND SLIDEFILM WON A NATIONAL VISUAL PRESENTATION FIRST AWARD IN EMPLOYEE RELATIONS





"... 28 minutes after I flip this switch,

I can count on 25% of my audience becoming buyers"

We like to imagine the sound of switches click-ng among our 'fleet' of Kodak Pageant Pro-ectors. For with every click, we know this 28-ninute movie will open another portion of the 00,000 sales leads we expect from it this year."

These are the words of sales genius Herman Perl, Chairman of the Board of Charlex Realty Corp., Newark, N. J., selling agents for General Development Corp., developers of huge Port Charlotte, Florida, homes and sites.

"A convincing film is a formula for sales suc-ess," says Mr. Perl. "From experience, we know films sell. Any of our salesmen can show our Port Charlotte film to anyone, anywhere, at any time, and produce leads. And because it's filmed, the presentation is never diluted, always perfectly duplicated, always successfully the same, whether shown in Bangor or Kokomo.

"This film program gives us another bonus: an enthusiastic sales force. Salesmen know that to *show it* means to *sell it*. So they eagerly pack equipment and show it. We are careful that the equipment we give them guarantees a smooth-running performance."

Mr. Perl's firm owns 60 Kodak Pageant Sound Projectors. They have made approximately 6000 showings in the first half of 1960 without a single projector mishap.

"Our salesmen aren't mechanics," Mr. Perl continues. "Their projectors must be easy to set up and operate, without a hitch. They must have a projector that doesn't get in the way of their presentation. And these Kodak Pageants fit the bill."

If you would like full details about Kodak Pageant 16mm Sound Projectors, tear out the coupon and mail it today.

8-47

EASTMAN KODAK COMPANY
Dept. 8-V, Rochester 4, N. Y.

Please send me, without obligation, folder V3-22 describing Kodak Pageant 16mm Sound Projectors in detail.

NAME_____

COMPANY_____

ADDRESS_____

CITY_____ ZONE____ STATE____

Kodak Pageant Projector 〉 **EASTMAN KODAK COMPANY,** Dept. 8-V, Rochester 4, N.Y.



Charlie Higgins *points to problem in "It's Time to Take Stock."*

JOHNSON & JOHNSON: (CONTINUED FROM PAGE 41) poorly planned stockrooms, can quickly be converted into productive selling time.

Two Biggest Cost Items

Thus, the new program deals with the druggists' biggest capital investment (his stock inventory) and his biggest operating expenditure (payroll).

Mr. Sawyer reports that to insure industry-wide circulation of the program, the motion picture *It's Time To Take Stock,* which dramatically portrays these themes, is showing at state, regional and local association meetings. The entire program, brought up to date and integrated into an easy-to-use package, is being brought directly to the retail pharmacist by Johnson & Johnson representatives.

Tested Ways to Meet Goals

Johnson & Johnson's Executive Vice-President, Robert W. Johnson, Jr., in announcing the program, further added, "Thousands of retail druggists have been helped by our previous modernization programs and we have every hope that the new one will be equally rewarding. Like the others, it offers concrete objectives and tested inexpensive means to accomplish them."

An interesting sidelight on the motion picture is the re-appearance of Charlie Higgins, the pharmacist, who made his first appearance in *Design for Selling.*

This helps to maintain the high degree of identification which was established in the program's earlier filmed presentations.

Mr. Sawyer reports that the quality of the *motivational* motion pictures produced by the Strauss organization has been as important to the success of the programs as has the printed "how-to" materials and the research that went into them.

* * *

Announce Rail Film Awards

Entry blanks for the "Golden Spike" awards to best railroad films may be obtained from the Assn. of American Railroads, Transportation Bldg., Wash., D.C.

"New Sound America Loves Best" as

Stereo & Slides Dramatize RCA Records

Lang-Cole-Dietz Develops Unique 90-Minute Sales Program

A SLIDE SHOW with a stereo switch was shown last month by RCA Victor Records, which demonstrated its *New Sound America Loves Best,* Best Buy Albums, for 1960 to wholesaler meetings in New York, Chicago, San Francisco and New Orleans.

The stereophonic slide presentation was developed for RCA by Lang-Cole-Dietz Corporation, New York, to dramatize 23 completely different record albums, representing approximately 24 hours of music, within a span of 90 minutes, leaving time for the "live" sales and advertising story. The presentation was packaged so that two teams of RCA Victor executives could take the show to the four distributor meetings within the space of one week.

To prepare themselves for the sales presentation, RCA Victor executives George R. Marek, Vice President and General Manager of the RCA Victor Record Division; Robert L. Yorke, Vice President, Commercial Records Creation Department; John Y. Burgess, Jr., Manager, Commercial Sales and Merchandising Department; Ray Clarke, Manager, Planning and Merchandising, Camden Records; William I. Alexander, Manager, Advertising and Promotion, held 36 hours of rehearsal with LCD people.

Slides were chosen to do the visual job because of their flexibility. They could easily accor modate last-minute changes ar could include 4-color ads whic did not come off the proof press until two days before the date the first jobber meeting.

385 Slides in 90 Minutes

Over 500 slides were shot ar prepared and edited down to 38 for the 90-minute presentation dramatize visually the stereophon qualities of the records. This r quired split-second timing both o the part of the executives wh were conducting the sales prese tation and the operators workin the slide projectors.

One technique used in "sellin music through the eye" was t fragment the pictures of the a bum covers so that the eye of th viewer received only a parti story, while the music selectio gave the total impression. A spl second later the visual picture re lating to that album was flashe on the screen.

Good Eye & Ear Technique

In this technique, the ear le the eye and pointed up the impor tance of the stereophonic musi which was being played.

In some parts of the presenta tion the eye and ear impression were coordinated and then sud denly the screen would go blan while the stereophonic musi would carry on and emphasize th audio part of the story.

In other sections, the stereo phonic music was played befor the slide was flashed on th screen. At times the screen re mained passive so that the musi could capture the audience's at tention.

3-Minute Segments of Music

RCA Victor Records sen Lang-Cole-Dietz what it cor sidered to be the most representa tive three minutes of music o each album. From this three mir utes the most effective and repre sentative 30 seconds were chose for a fast demonstration excerp The audience was supposed to eas ily recognize the music and get full impression of the character the album.

Joseph Cole worked with mu sic editor Pat Ciricillo to selec the music and sequence the pro gram. Ciricillo not only had t balance fast music with slow mu sic, instrumental music with vo cal music, and to make sure tha the transition from one record t another flowed smoothly, but ha to make the transition from classi cal music to popular music seer natural.

For example, the classical pa

Scratches on Film

Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately, scratches can almost always be removed — without loss of light, density, color quality, sound quality, or sharpness.

Write for brochure

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959 SEWARD STREET, HOLLYWOOD 38, CALIF.

the presentation ended with *he Anvil Chorus*, and, without lost beat, it blended into a pop ine played by the world's biggest arillon on another new album of sound" music. The end product ombined stereo sound, actor's oices, special sound effects and he live voices of the RCA Victor xecutives.

Herbert Dietz, LCD Produc- on head, supervised the project, nd Joseph Cole wrote the script nd planned the visual design.

* * *

ilm Great Lakes Commercial isheries for Interior Dept.

The Great Lakes and how they upport the commercial fishing in- lustry is the story now before the enses at Craven Film Corpora- ion of New York City. Producing film on Great Lakes fishing ac- vity for the Department of the nterior will involve Craven in a hooting schedule extending more han a year because of the sea- onal nature of the subject.

The picture is being sponsored y the Outboard Marine Corpora- ion and will be a sound-color roduction. The film will be dis- ributed by the Bureau of Com- nercial Fisheries, Fish and Wild- ife Service. This is the second ommercial fisheries film pro- luced by the Bureau and spon- ored by Outboard Marine as part f the Bureau's policy of work- ng cooperatively with industry in he production of educational ilms.

The first, *Outboard Fisherman USA*, received awards at the Edin- burgh, Scotland, Film Festival in 1956. Two additional films more ecently produced by the Bureau were exhibited at the Columbus, Ohio, Film Festival and received he Chris Awards from the Film Council of Greater Columbus. These were, *Salmon—Catch to Can*, sponsored by the Canned Salmon Institute, and *Outdoor Fish Cookery*, a Bureau-financed production.

* * *

YMCA Recruits Secretaries With Color Sound Slidefilm

A new sound slidefilm, in color, interpreting professional careers in the Young Men's Christian Association, has recently been completed for the YMCA's National Personnel Services Committee on Recruiting by Filmfax Productions, Inc.

Titled *Your Most Important Day*, the film will be used as a counseling tool with YMCA groups of all kinds. It suggests



that a YMCA secretaryship is a career worthy of much consideration.

Questions raised and interpreted by the film are: (1) "What is my life's work to be?" (2) "Can I qualify?" (3) "What education and training are required?" and (4) "What is my future in the career that I choose?"

Your Most Important Day is intended primarily for high school seniors and college students though it may be used with varying degrees of effectiveness with younger and older groups.

Local Associations and other interested groups can purchase *Your Most Important Day* for $10 per print, prepaid. The price includes the 60-frame filmstrip and 15-minute recording, and an instruction manual. This minimum purchase price was made possible by a YMCA National Board grant to develop and produce the film. Prints are available directly from Filmfax Productions.

INDUSTRIAL

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EXHIBITION

An exhibition of current audio-visual equipment, techniques and services in industry and education for conducting training and sales meetings, visual presentations, advertising promotions, etc. A special exhibit on equipment and application of Closed Circuit Television. An extensive lecture program as well as continuous showings of outstanding films presented daily for . . .

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500 Eighth Avenue at 35th Street

A FEW HIGHLIGHTS OF THE PROGRAM

Monday, October 10th

3:00 P.M. "The Photographer in Space"—a presentation of the relationship and importance of the photographer and photography to our missile and space exploration programs, presented by a Space Team of Experts and moderated by Joseph H. Snyder. Featuring Carly N. Brewster, Chief Photographic Coordinator, Air Force Ballistic Missile Projects, Cape Canaveral on "The Camera as a Research Instrument" and Major James F. Reid, Chief Community Relations, Office of Information, Air Force Missile Test Center, Patrick Air Force Base on "The Air Force Missile Test Center"; and Joseph H. Snyder, President, Color Corporation of America, on "The Space Age Challenge to the Professional Photographer and the Color Photographic Industry."

Tuesday, October 11th

3:00 P.M. Presentation of the prize-winning films and television commercials from the 7th International Advertising Film Festival in Venice, June, 1960:

(a) Showing of theatre commercials.

(b) "Commercial Film Techniques—Here & Abroad" by Hudson Faussett, former Producer-Director of the National Broadcasting Company, Judge on the International Jury.

(c) Showing of television commercials.

Wednesday, October 12th

10:00 A.M. (full day). A Consultation Clinic presented by the Metropolitan New York Audio-Visual Association.

12:00 Noon. Production Workshop & Luncheon. Meeting of the Radio and Television Executives Society "For Prophets and Profits—Educational TV."

Thursday, October 13th

3:00 P.M. Symposium: "What 8mm Can Do for Business & Industry."

An illustrated round-up of the potentialities of 8mm sound motion pictures as a significant new tool for profits. Characteristics of 8mm sound . . . laboratory and print problems as well as procedures . . . forecasts of possible future of 8mm sound . . . actual demonstrations.

MODERATOR: John Flory, Advisor on Non-Theatrical Films, Eastman Kodak Co.

for further details and guest admission tickets contact . . .

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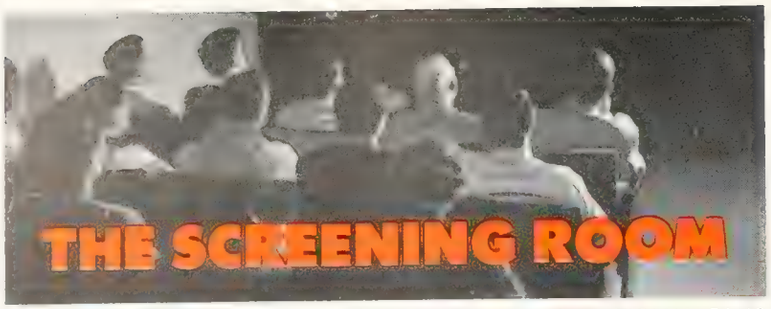
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BRIEF REVIEWS AND COMMENT ON CURRENT INFORMATIONAL FILMS

Fallout Shelter Economical, Says "Walt" in New Picture

Walt, the handyman from the popular television program, "Walt's Workshop," is the star of a new film of very practical value entitled *Walt Builds a Family Fallout Shelter*. Produced by the National Concrete Masonry Association, with technical assistance by the Office of Civil and Defense Mobilization, the film is designed to show the economy now possible in fallout shelter construction, and points out that defense from radioactivity is well within the limits of the average family income.

Step-by-step building methods are presented in the 16mm, b&w, 28-minute film. The shelter, set in the basement of a typical house, takes advantage of initial measures already included in the original construction of the house. Built of solid concrete masonry blocks, the shelter meets the requirements of the OCDM for adequate protection against atomic fallout as well as natural disaster.

Another appealing aspect which the film portrays is the shelter's attractive potential for everyday family use. Without losing sight of the more serious reasons for shelter construction, the movie depicts the room's happy possibilities as an extra bedroom, family hideaway, hi-fi haven, or for whatever purpose the owner may choose to use it.

Walt Durbahn, the star, enacts his role with down-to-earth realism and the friendly warmth of "the man next door," much as he did in his long-running TV program. In a closing message, Governor Leo A. Hoegh, Director, Office of Civil and Defense Mobilization, re-emphasizes the urgent necessity for immediate action in implementing wide-spread fallout shelter construction if our nation is to be adequately prepared in event of atomic warfare.

This film is suited for civic and club groups, schools, building trades meetings, TV and theater showings. Arrangements for showing the film can be made through most concrete block producers in the United States and Canada.

* * *

TV Program on Dr. Dooley's Cancer Treatment Now on 16mm

☆ *Biography of a Cancer*, the "CBS Reports" program which follows the treatment and progress of the well-known cancer patient, Dr. Thomas Dooley, will be put into 16mm non-theatrical, non-television distribution by Carousel Films, Inc., it has been announced by Murray Benson, Director of Licensing for CBS Films Inc., and David Dash, President of Carousel.

The program, which received rave critical notices when it was first shown on the CBS Television Network last April, will be offered to schools, universities, colleges, public health agencies and medical societies starting in August. Mr. Dash reports that individual chapters of the American Cancer Society have already shown much interest in acquiring prints of the film.

CBS News Correspondent Howard K. Smith is narrator of this report on the disease which is our nation's number two killer (heart ailments are first), and the prime fatal disease of children up to the age of 14, according to the American Cancer Society.

Dr. Dooley, 32, who has dedicated his life to medical work among the natives of Laos, interrupted his activities there to undergo surgery in New York. A lump previously removed from his side in Laos had been found cancerous. *Biography of a Cancer* shows the two operations performed on Dr. Dooley at New York's Memorial Cancer Center as well as his post-operat therapy.

* * *

New Film Shows How Industry Uses Polyurethane Plastics

☆ The extensive use of the po urethane plastics and the imp they have had on modern ma rial technology are dramatica portrayed in a new motion p ture just released for industr showings and television.

Highway to The Moon, a 2 minute color motion pictu showing the current applicatic and potential uses of Stafo polyurethanes was made American Latex Products C poration and its parent compar The Dayco Corporation. T 16mm film, written and produc by Raymond E. Wallace Adv tising, Inc., of Palos Verdes, C fornia, gives the full story of t limitless ways new "Stafoar urethanes can be utilized in eve type of industry.

Much of the film was pho graphed at the Freedlander La oratories, Hawthorne, Californ leading center for urethane search and development. Also i cluded are dramatic locatic scenes photographed on t launching pads at Vandenbu Air Force Base, Los Angeles Ha bor, inside a modern jet liner, the interior of a prototype spa ship, and other sites where the are urethane applications.

The film shows how varied fo mulations of Stafoam urethar are used in cushioning, packagi insulation, product fabricatic filtration, sprayed coatings, ca pet underlay, shock padding, e

Companies who wish to ha design and engineering personn view *Highway to The Mo* should contact American Lat Products Corp., 3341 West Segundo Blvd., Hawthorne, Cal

* * *

Successful Adult Workshop Methods Told in Short Film

☆ The Department of Visu Communication of the Univers of California has filmed an actu workshop meeting to show e actly what goes into the creati of a successful workshop from t very first planning stages to t final evaluation of results achieve

The Workshop Process, 16m sound b&w, portrays the worksh in action as a tool for effecti teaching of adults. Steps prescrib in the film include pre-plannir staff training, tangible outcome, i tangible outcome, and evaluatic All the factors involved in setti

expand your 16mm film program

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p a workshop are contained in le film.

The 8-minute film is available om the University of California xtension, Los Angeles 24, Cali-rnia, on a rental basis, or for urchase at $55.00.

* * *

een-Age Wrestling Skills hown in New Bell 16mm Picture

Ready . . . Wrestle!, a new, 6mm black-and-white film on mateur wrestling, is available for howings to schools, community rganizations and other groups.

Produced by Illinois Bell Tele-hone Company as a public serv-ce, the film is designed to create letter understanding of the "fast-st-growing high school sport." Narrator is Jack Drees, well-nown radio-teevee sportscaster.

The "plot" unfolds through the personal experience of a 98-pound high school boy, who found his sports opportunity in wrestling. He discovered that the sport offered him the chance to become an athlete.

The viewer sees his school wrestling as a contest of strategy, speed, strength and skill. Various mat positions, illegal holds and safety measures are explained. John W. Fitzgerald, wrestling coach at Reavis High School, Oak Lawn, Ill., where the film was made, served as technical advisor and also took part in the film.

"We hope this film will help parents and teachers develop responsible future citizens," an Illinois Bell spokesman said. School officials and coaches believe *Ready . . . Wrestle!* will encourage youngsters, regardless of their ability and physique, to participate in a physical training program.



Shooting scene *for Illinois Bell's new film on amateur wrestling.*

Although the 20-minute film has been in distribution only three months, requests for showing it have come from coaches and groups in 14 states and Canada. There have been more than 130 showings to date, with a total audience of 13,000. Some 32 high schools and six colleges have shown it, in addition to several industrial and veterans' groups.

Requests for the film may be made through local IBT business offices.

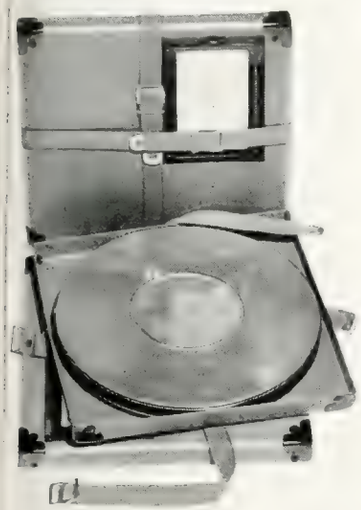
* * *

Castle Releases 25 Films in 8mm Magnetic Sound Series

☆ Castle Films has recently released 8mm sound-on-film editions of 25 best-selling home movies from its current catalog, for use with the new 8mm magnetic sound projectors, according to Murray Goodman, vice president of the firm.

All new releases are available for the first time in both 8mm silent and sound editions, the latter possessing all the professional recording effects of 16mm.

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Film Shipping Cases



- **Best quality domestic fibre**
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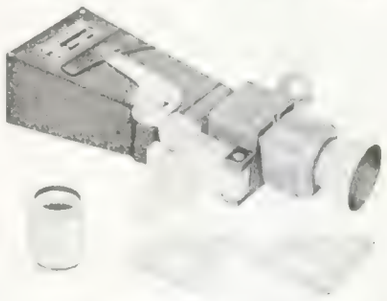
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VIEWPOINT

The Creative Man Looks at Animation

by Peter H. Cooper*

ANIMATION can be anything. It can be happy, sad, or indifferent. It can be time standing still; it can capture the attention and hold it through an abstraction of reality which never need strike too close to home to be threatening. The viewer can feel toward an animated character much as he does toward Chaplin—who never looked too much like anyone we knew (and most assuredly not like ourselves), yet with whom everyone could identify as a kind of "Everyman."

We're all kids when it comes to animation. I mean this not in terms of intellect or maturity but rather in terms of emotional freedom and lack of inhibition.

If someone shows us an unfamiliar shape in live action and tells us it is a small boy swapping bubble gum cards, we are indeed skeptical. If we hear a sound of thunder on a radio and are told it represents a brief solo by the first piccolo player of the New York Philharmonic, our sophistication does not permit us to believe it.

A Limitless Field for Ideas

But our imagination can run rampant and our social inhibitions become flexible in a medium which is not restricted to depicting reality. When a strange indefinable drawing says, "I'm dirt," he is dirt; when a man loses 40 years in two frames and regains them in the same amount of time, we are not jolted, we do not think, "How unnatural."

It is unfortunate in the face of this unlimited creative market place that so much animation is produced as radio with pictures or as live action in line drawing.

By radio with pictures I mean those television commercials which are just as effective when the viewer listens with his eyes closed. Live action in line drawing refers to commercials in which an attempt is made to animate a realistic character, almost invariably resulting in a spot which would have looked better in live action. Neither approach makes proper use of the medium.

Have Faith in Your Work

Many of us are in need of gratification beyond that of material success. However, doing the best possible job and deriving pleasure from it requires conviction. If an idea is radical but will do the job effectively, it should not be sold apologetically, but with conviction. If a client-conceived script or storyboard is badly conceived and will not produce a good spot, the client must be informed of this.

It is a function and an obligation on the part of the producer to bring to each job not merely his technical skills and services, but creative thinking aimed toward a goal in common with his clients: the most effective film.

And who is better equipped to conceive, stage, and design an animated film utilizing everything the medium has to offer but a person who spends 50 weeks out of every year doing nothing else?

Advertising has no right, in my opinion, to set itself apart from entertainment when it comes to public responsibility.

Television shows, whether drama, comedy, quiz shows or variety shows are not produced because someone is simply dying to express himself.

Films for television or theatre are not produced in order to bring a little diversionary sunshine into our lives. They are produced in order to make money. Money is spent on their production in order to make more money. Money is spent on advertising in order to make more money.

If we are to assume that the

*Adapted from a talk given by Mr. Cooper before the Florman & Babb Animation Film Seminar, June, 1960.



Lawrence staffer, Cooper . . .

makers of public entertainme have a responsibility toward t public . . . and it would appe that we do make this assumpti . . . then so do the creators public advertising bear a simi responsibility.

This responsibility goes beyo the letter of the law. The adv tiser owes the public who buys l product more than the legal pro ise that what he is saying abo his product is more or less true

The very fact of our being ali makes us want to do somethi with our lives. We could all veg tate, we could do no more than necessary for minimum sust nance—but we do more.

* * *

TV . . . "a Playground for Fad

Television, not unlike the re of our culture, is a playground f fads. Every evening a viewer c see four or five different spots which still photographs are jostl violently around the screen.

There are batches of comme cials in which stiff cut-outs pan and out of sight.

There are advertisers who f years have found it necessary make sales points by supplemer ing with super-imposed titles th which is already being made qui clear by an announcer and an a companying visual demonstratio

In addition, one must not fo get the old sparkle and twink school which clings to the beli that the ultimate in animation achieved when the product is su rounded by a flashing galaxy.

Animation has a long way go; it is hardly being tapped. will only develop toward its p tential when the people who p for it are willing to get the mo for their money; when the peop who pay for it are willing to l experts do their jobs as th would like to do them; when th people who pay for it assume genuine attitude or responsibili



oward their consumer public, an awareness of and a desire to further the growing sophistication of this public.

As does every art, animation depends for growth and progress on creative freedom.

* * *

Wholesale Drug Association Slidefilms for Pharmacists

A sound slidefilm that tells what people think of druggists is one of six titles currently available from the National Wholesale Druggists' Association. Other subjects range from animal health products to increasing prescription business.

Your Customers Are Talking About You is based on a two-part survey, "The American Housewife and Her Drug Store" and "The American Drug Store, Its Image, Use and Function," made by Social Service, Inc., and J. Walter Thompson Advertising Agency for the NWDA. The color slidefilm tells what people said about the retail drug field in the nationwide survey and how the retail druggist can benefit from what was said about him.

To Your Good Health is a color slidefilm about the progress made up-to-date by the Health Team. Its running time is 15 minutes.

Profits on the Hoof shows that animal health products can be profitable. Facts and figures are presented. The running time of this color slidefilm is 12 minutes.

Opportunities Up Front, another color slidefilm, shows how alert pharmacists throughout America have increased "up front" business. Running time, 15 minutes.

Teamwork Pays is designed to show the tremendous growth predicted for the retail pharmacist and how this growth is dependent upon cooperation among the retailer, wholesaler, and manufacturer.

Do You Fill Subscriptions Here? can be shown in 26 minutes. This color slidefilm shows how to increase prescription business by four a day. It tells why some prescription business is lost and shows what to do about it.

For further information contact the National Wholesale Druggists' Association, 60 East 42nd St., New York 17, N.Y.

* * *

Airlines and the Film

A special section of the next issue of BUSINESS SCREEN features films of the world's leading airlines.

Conservation Foundation Has a New 70-Page Film Catalog

A new catalog of films on conservation has just been issued by the Audio-Visual Department of The Conservation Foundation.

Titled *A Critical Index of Films and Filmstrips in Conservation,* the 70-page catalog lists and evaluates some 70 selected films or series of films that have been viewed by the Foundation's staff.

In Part II three teachers, Dorothy M. Curtis, Eckstein Junior High School, Seattle, Washington; Newton G. Sprague, Indianapolis Public Schools; and Edward Victor, Northwestern University, have selected their own lists of the most effective films on conservation.

Names and addresses of film distributors, filmstrip distributors and U.S. Dept. of Agriculture Film Rental Libraries are given in Part III. Copies of the catalog are available free to interested groups and individuals from The Conservation Foundation, 30 East 40th Street, N. Y.

* * *

H. M. Ch'en Opens Technical Service Shop for Producers

H. M. Ch'en has established a new firm offering technical production services to producers at 245 West 55th Street, New York. Mr. Ch'en was formerly Technical Director of Color tech Corp.

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In 1960, Victor Animatograph Celebrates . . .

Fifty Years of Progress in Projection

FIFTY YEARS in any industry will show advancements and improvements, but the past fifty years in the audio-visual field are marked by a phenomenal growth and expansion. Take a look back to 1910, when Victor Animatograph Corporation was established in Davenport Iowa.

At that time, the existing motion picture film was inflammable and suitable for use only in the fireproof projection booths of theaters. There was no separate standard for nontheatrical motion pictures.

In 1910, sound-on-film had not been conceived, and portable projection equipment simple enough for anyone to operate easily and safely did not exist. Who would

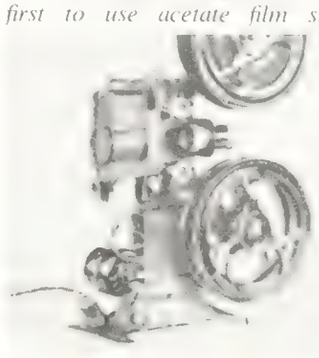


Stereotrope, 1910: *Victor's first product, used transparency disc.*

have imagined that within half a century there would be available some 19,000 nontheatrical 16mm sound films and the equipment for showing them to audiences throughout the world.

In that beginning year, the Victor organization was concerned with production of still picture projectors and slides. But the chief interest and objective of the company's founder, Alexander Victor, was in motion pictures—for use in education, business, religion and other nontheatrical applications.

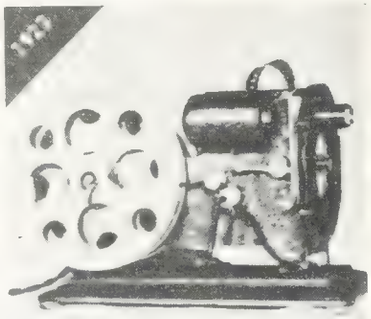
By 1918 Victor had succeeded in helping to establish a separate exclusive standard of safety (acetate base) film—28mm for non-



28mm Cinema Projector, 1918: *first to use acetate film stock.*

theatrical use. Victor's Safety Cinema 28mm projector was introduced in that year, and 28mm was the first standard adopted by the Society of Motion Picture Engineers.

This standard marked the real beginning of the nontheatrical motion picture field. Five years later, in 1923, Eastman Kodak Company produced the first 16mm reversible film—more economical

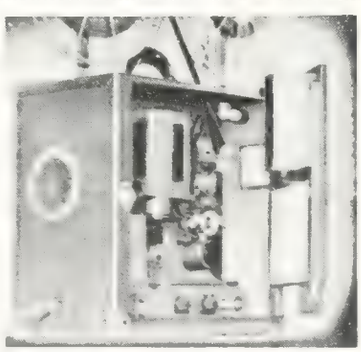


Model 1 Projector, 1923: *first 16mm projector using acetate film.*

and practical than 28mm—and Victor introduced the first 16mm projector and camera in August of the same year.

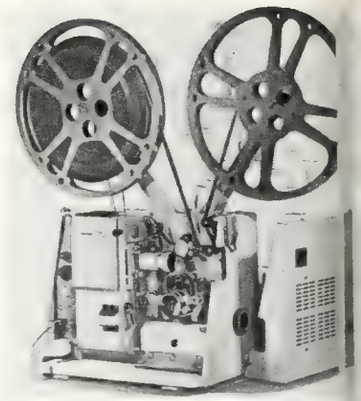
During the early years of 16mm silent film history, two Victor inventions contributed greatly to progress. One was the development of a continuous reduction printer for reproducing 35mm productions on 28mm or 16mm film. The other was a device to prevent damage to film during projection — the famous Victor Safety Film Trips still used today.

By 1930 sound had come to the theatrical film field and Victor in-



Sound-on-Film Projector, 1933: *first 16mm optical sound machine.*

troduced a 16mm sound-on-disc projector, which gave way within three years to the first 16mm sound-on-film projectors. It is a tribute to Victor workmanship that 25 years later a search for the ten oldest Victor sound-on-film projectors still in operation turned up



Victor's 1960 Model 70, *the co-pany's latest 16mm sound u t. It incorporates numerous advanes, retains time proved Victor featur.*

ten models all produced dur g 1933.

Since 1957, when the en e Victor operation was moved fr n Davenport to Plainville, Conne i-cut, Victor has been a divisio of the Kalart Company, Inc.

The newest projectors carry e name Kalart Victor to symbo e the fact that Victor's tradition of fine workmanship and contin l product improvement is be g carried on by Kalart.

* * *

SMPTE Announces Publication Of "Control Techniques" Boo

☆ The Society of Motion Pict e and Television Engineers has nounced publication of a bo "Control Techniques in Fi n Processing." The 181-page bo containing 73 illustrations, is signed for persons engaged in fi n processing in laboratories serv g motion picture, television and e many specialized fields such s high speed and instrumentat n photography.

Prepared by a special subco mittee of the SMPTE's Labo tory Practice Committee edited by Subcommittee Ch man Walter I. Kisner, the book is the culmination of nearly o years of effort. Publication of e book marks the first time that e authoritative information whic it contains has been assembled der one cover. The volume is pected to serve as a guide to proved film processing in the dustry.

Each of the 10 chapters in e book was written by a recogni d specialist in some definite phase f film processing. It includes cussions of the general princip s of process control; the general pects of motion picture film pr essing; mechanical evaluation d control; instruments for pho graphic control; control strips d sensitometric curves; sensitor

...ic control of a standardized ...ocess; the chemistry of film ...ocessing; chemical analysis and ...ntrol; and the economic con...derations in establishing a proc...s control system.

"Control Techniques" may be ...rchased from the Society of ...otion Picture and Television ...gineers, 55 West 42nd Street, ...ew York 36, N. Y., at a cost of ...00 per single copy. A liberal ...scount will be offered to ...MPTE members, libraries, book...llers, and for large quantity or...rs.

* * *

...lectroslide Show Helps to ...ll Date Gardens' Visitors

Slides and sound are combined ... sell dates for E. F. Shields, ...wner of Shields' Date Gardens, ...ear Indio, Calif.—thanks to ...eorge Sauppe, president of ...pindler & Sauppe, projection spe...alists, Los Angeles.

It all started about 11 years ago ...hen Shields asked Sauppe how ...e could dramatize the story of ...he *Sex Life of the Date*. Shields ...ook Sauppe's advice, purchased a ...tandard Selectroslide and, being ... photographer, made a series of ...olor shots showing the growth, ...evelopment, packing and by-products of dates. These, together with narration in synchronized sound on tape, evolved into an entertaining, 23-minute lecture so that the small theater on the grounds of the Date Gardens plays to a capacity crowd for ten hours daily, seven days a week.

All Shields has to do is turn the switch on the Selectroslide automatic slide-changing projector, and without any intermission the show goes on.

"Thousands of people from all over the country come here year-after-year to see our show," Shields said. "It's the best salesman we have."

NAVA'S CHICAGO CONVENTION: (CONTINUED FROM PAGE 43)

come vital in meeting competition, problems of increased costs of operation and personnel development."

Meeting with the Council was the publisher of BUSINESS SCREEN, O. H. Coelln, Jr., and other representatives of professional, technical and industrial organizations and the dealer field. A new booklet published by the Council and entitled "Talk Is Not Enough" was introduced at the meeting prior to its widespread distribution through NAVA members.

Mr. Coelln also served as a member of the Nominating Committee for the NAVA Exhibitors' organization with its chairman, Hy Schwartz, president of the Victor Animatograph Corporation, a division of the Kalart Company. Nominated to serve on the Exhibitors' Committee and elected at its final convention meeting were Jack Britton, American Optical Company, representing still projector manufacturers; Erv Nelsen, Coronet Films, representing film producers; and Robert Kreiman, Argus, Inc., representing related equipment lines, including closed-circuit TV apparatus.

A unique worship service was the feature of the Sunday session on August 7th. The Terrace Casino of the hotel was filled to capacity for this service, held under the guidance of the Rev. Paul G. Kiehl, who also delivered the sermon. His brother, the Rev. Dr. Erich G. Kiehl, was the liturgist.

The service was conducted in front of a wide screen upon which was illuminated a color slide of a beautiful altar scene; words of the hymns were flashed upon the screen as well as slides and motion pictures illustrating the scripture lessons and the sermon.



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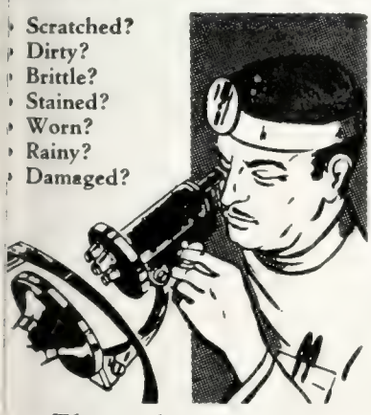
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• slidefilms
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NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

DuKane Corp. Elects Director, Announces New Product Lines

☆ Emile F. du Pont of Wilmington, Delaware, has been elected to the board of directors of the DuKane Corporation, St. Charles, Illinois, one of America's pioneer electronic manufacturers (formerly Operadio). This announcement was recently made by J. McWilliams Stone, DuKane's Chairman.

Stone also announced a number of new electronic products designed to increase industrial and educational efficiency. These include a bantam-sized sound slidefilm projector for person-to-person selling, nurses' audiovisual call systems for hospitals, language laboratory equipment for the educational market, and an improved line of private automatic telephone systems.

Mr. du Pont, great-great grandson of the founder of E. I. DuPont de Nemours & Company, is director of DuPont's employee relations department, as well as a member of the board of directors and the finance committee. He was formerly a member of the board of General Motors.

* * *

Higgins Directs B&H Photo Products in Foreign Markets

☆ The appointment of Richard D. Higgins as director of photo product activity for the international division of Bell & Howell Company was announced by Everett F. Wagner, vice-president of the international division.

The post is newly created; Higgins will be responsible for providing information on the product needs of international markets and for coordinating photographic product planning with foreign subsidiaries and licensees of the company. In addition, he will continue in his present position as marketing manager for special products.

Higgins joined B&H in 1949 to assist in establishing the company's microfilm manufacturing program. During the Korean War Higgins was in charge of nonphotographic government contracts for such products as tank periscopes and rifle-sighting scopes. In 1952 he was appointed assistant to the vice-president of manufacturing, and in 1958 became marketing manager.

McDonald to Chartmakers

☆ Donald W. McDonald, former group sales manager at Radio Advertising Bureau, has joined The Chartmakers, Inc., New York sales promotion and visual presentation concern, as an account executive.

Prior to RAB, Mr. McDonald was an account executive at Fuller & Smith & Ross.

* * *

Block to Head Transfilm-Caravel's Show Division

☆ Bernard Block has joined Transfilm-Caravel Inc. as production supervisor in the company's business programs and industrial shows division, it was announced by Joseph F. Kilmartin, vice president. Block was formerly with Benton & Bowles advertising agency as TV producer, and producer of client sales meetings and new client presentations.

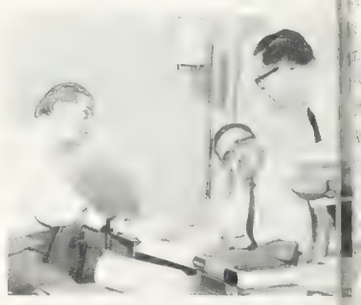
For seven years prior to his agency association, Block was engaged in production and sales for radio-TV stations in the South. During this period he spent some time as an officer with the Armed Forces Radio Service and manager of several radio stations in Japan as well as layout adviser for proposed TV facilities in Tokyo.

* * *

Joins Nat'l Screen Service

☆ Neil Sessa has been appointed animation consultant and sales representative of the Television and Industrial Films Division of National Screen Service Corp. Mr. Sessa was formerly associated with Film Art Studio as animation director.

* * *



The Lane, Cole, Dietz Team

Lane-Cole-Dietz Corporation Enters Communications Field

☆ Jack Lane, former Executive Vice President of Industrial Film Producers, Inc.; Joseph Cole, a former creative executive for Wilding in New York, as well as writer-producer for On Film, Inc.; and Herbert R. Dietz, former Executive Producer for the Institute of Visual Communications, Inc. have formed LCD, the Lane-Cole-Dietz Corporation, with offices at 5 West 46th Street, New York.

The new company is set up to help achieve sales and public industrial relations objectives that can be solved by audience-communication programs using motion pictures, slides and slidefilms, visual presentations, live meetings and business shows, television commercials and shows, closed-circuit television, videotape and other eye-ear media.

Joseph Cole, who started as a writer for Wilding, Inc., in Cleveland, 16 years ago, has worked with 80 clients on more than 200 productions as a writer, director and producer.

Herbert R. Dietz has produced over 200 films covering almost every field of business, as well as private and government agencies during the past 15 years.

Jack Lane, LCD Vice-President in Charge of Sales, has been, for the past 26 years, in every phase of industrial films and visual presentations—creative sales research, writing, direction, productions, and distribution.

* * *

Evans to National Studios

National Studios Inc., New York, has appointed Bob Evans to its sales staff. Mr. Evans, formerly the head of his own film producing business, will work principally with advertising agencies.



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Filmed presentations in modern industry have proven their value—for training, sales presentations and public relations programs. One key to successful use of AV materials is the screen upon which your program is projected. Da-Lite Projection Screens are the finest quality available—whether you need an Electrol® screen or a Vidiomaster portable tripod model. The White Magic glass-beaded surface permits big-picture vision with clarity and natural color. Da-Lite Screens with the new lenticular surface permit movie and slide presentations in rooms not completely darkened.



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ICAGO NEWS ROUND-UP

rn Back at Illinois Bell Special PR Assignments

William G. Stern, who has been oject and Planning Supervisor the Film Section, Public Rela- ns Department, American Tele- one & Telegraph Company, is urning to his "home company," nois Bell Telephone Company, Public Relations Manager, Spe- l Assignments.

Mr. Stern's A. T. & T. assign- nt will go to incoming Martin ffy, who has been Information pervisor, Films, Lectures and monstrations for Illinois Bell.

* * *

m Handy Appoints Bob Hicks Account Exec in Chicago

Appointment of Robert B. cks as account executive for te Jam Handy Organization icago office at 230 North Michi- n Avenue, is announced by mison Handy, President. Mr. icks is a native of Chicago and alumnus of the University of inois. He brings with him a de and diversified background in arketing.

McHugh Notes Blythe Thompson as Administrative Assistant

Fenton McHugh Productions, Inc., Evanston, Illinois, announces the appointment of E. Blythe Thompson as an administrative assistant. Miss Thompson was previously a free-lance production assistant in Washington, D. C.

* * *

Wade Agency Transfers Alcott to Chicago Television Post

Royal Alcott has been transferred from the Los Angeles office to the Chicago headquarters of Wade Advertising, Inc. A former member of the agency's radio-television department on the west coast, he is currently associated with Booth Luck in the T.V. commercial film department.

* * *

Fusello Promoted at B & H

Michael J. Fusello has been promoted to assistant manager of audio-visual sales promotion at Bell & Howell Company, according to R. D. Lipson, director of advertising.

Since joining the firm in 1956, he has been sales promotion specialist in the department. His duties include responsibility for planning and executing audio-visual advertising and promotional programs.

* * *

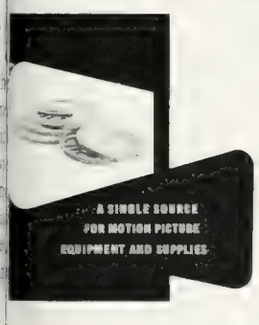
Midwest Studios, Labs Negotiate New Pacts

Leading Chicago film producers and other midwest studios and film laboratories are currently meeting with representatives of IATSE locals to negotiate 1960-61 labor pacts. Jack MacAlloon is handling the negotiations with committees of companies involved and representatives of unions.

* * *

Johnson Motors Unveils New Picture

Press premiere of a new 13½-minute color film, sponsored by Johnson Motors, was announced for Thursday, September 1, in Chicago. New short was produced for the national marine engine maker by Chicago area producer, Dick Matt, on location.



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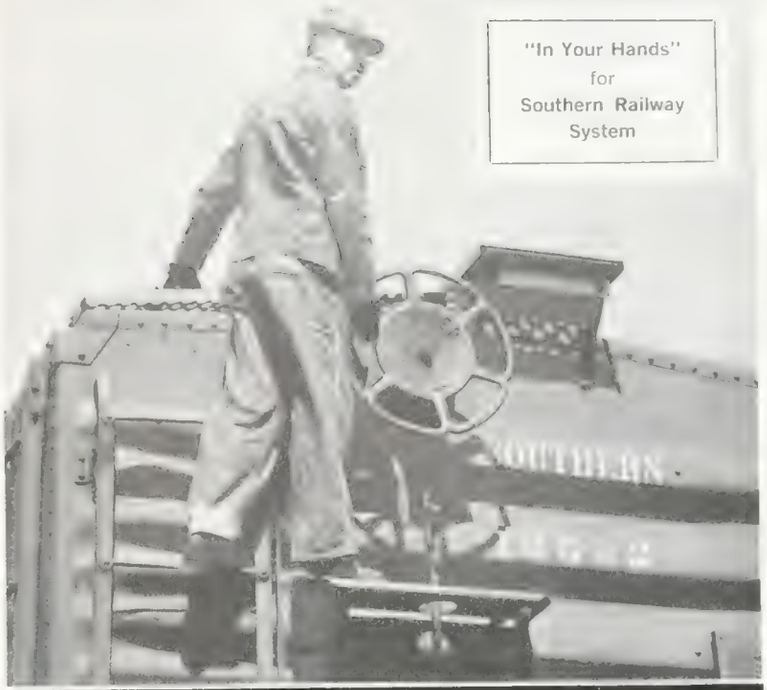
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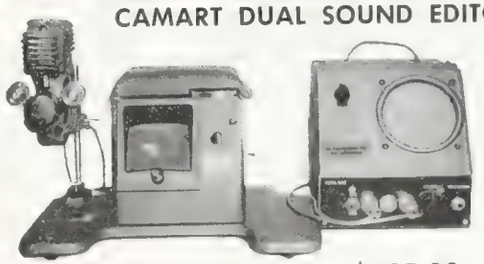
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Projection booth at General Electric's Louisville auditorium. Note the powerful Strong Arc projectors used for slide projection at sales meetings and other company presentations.

GE's Louisville Plant Has Model A-V Equipment Setup

☆ Reflecting the growing use of audio-visuals in both large and small business firms, the General Electric Company's company auditorium at its Louisville, Ky., plant has one of the nation's best-equipped projection booths.

The GE booth contains modern equipment for wide-screen projection of motion pictures, slidefilms, slides and transparencies. Follow spotlights provide brilliant lighting of live presentations and other activities on the auditorium stage. Five separate Strong Arc projectors, utilizing carbon arcs as their light source, plus an exclusive lens system that eliminates "spill" and waste light, are used for slide projection.

The light source in this equipment is so intense that brilliant images can be projected without completely darkening the auditorium, thus providing for note-taking during sales talks and lectures.

* * *

Kodak Revises Data Book On Slide, Filmstrip Production

☆ The second edition of Kodak's publication on the production of slides and filmstrips has been extensively revised and up-dated regarding techniques, equipment, and films.

"Photographic Production of Slides and Filmstrips," Kodak Publication No. S-8, is aimed at the industrial or school photographer who prepares specialized slide sets and filmstrips with only available equipment and materials.

Instructions and illustrations in the booklet cover the use of a story board in planning and scheduling the production, an outline of procedures for a color or b/w slide sequence or filmstrip, actual production techniques in terms of mechanical aids, camera, lighting, titles and charts, film, exposure, processing, and quantity production.

Additional sections give plans and instructions on making a copying stand for a camera, and data sheets on the Kodak b/w and color films most useful in productions of this type.

"Photographic Production of Slides and Filmstrips" sells for fifty cents and is available through Kodak dealers.

* * *

Genarco Catalog Features New Models, Brighter Projection

Genarco Inc., manufacturers of 3,000 watt Slide Projectors for displays and presentations, announces a new Audio-Visual Equipment Catalog #306. Feature of the catalog is several new models in the Genarco line of projectors used for industrial shows, very large auditorium projection of giant images indoor and outdoor for advertising; the new models project 6,000 lumens on the screen whereas previous models projected only 4,000 lumens with the same 3,000 watt lamp. For your copy write Genarco Inc., 97-04 Sutphin Blvd, Jamaica 35, N. Y., ask for catalog #306. Mention BUSINESS SCREEN.

* * *

Auxiliary Target Finder Aids In Long-Range Photo Tracking

☆ In industrial, sports, wild life, military, and missile motion picture photography, long focal length lenses are used to get large image sizes at long range. Since the field of view of such lenses is extremely small, it is often difficult to "find" small fast moving objects in the camera viewfinder.

To facilitate this, an Auxiliary Target Finder for Arriflex cameras, a "natural" for long range tracking, is now available from Arriflex Corporation of America, New York. The design of the instrument is such that the cameraman sees a bright clear reticle projected in space out over a wide field. The center dot of the reticle is easily super-imposed on the target. When once the instrument has been aligned by centering the target in the reticle of the target finder, this automatically centers the object in the frame of the camera.

The finder will be available in three models for various Arriflex cameras. Installation is easy, and basic alignment is made once. The Auxiliary Target Finder sells for $80.00 and is available from Arriflex dealers. Additional literature can be had by writing Arriflex Corporation of America, 2 Park Avenue South, New York 10, N. Y. Mention BUSINESS SCREEN.

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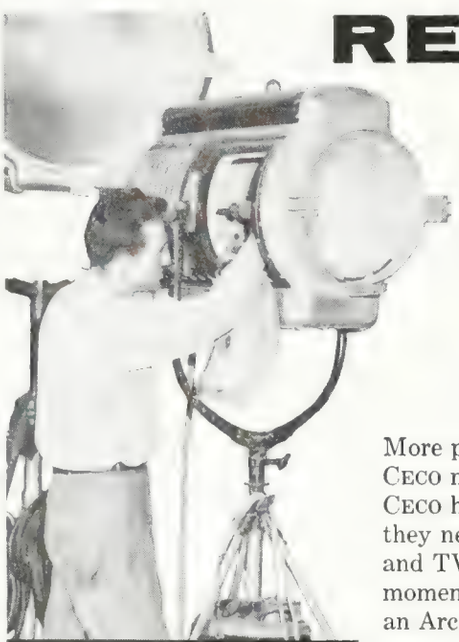
Kodak's Film Sources Guide

☆ A completely revised source directory for persons interested in obtaining free or rental motion pictures and filmstrips for group showings is now available free from Eastman Kodak Company.

"Sources of Motion Pictures and Filmstrips" lists film distributors and sources for films on a wide range of selected subjects, and describes how to book a film.

For free copies, write to Sales Service Division, Eastman Kodak Company, Rochester 4, New York, and ask for Kodak Pamphlet No. S-9.

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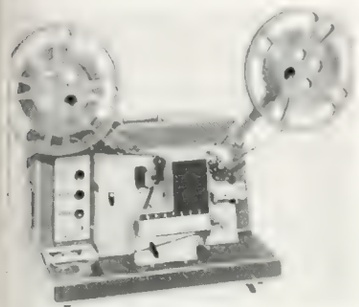
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New AUDIO-VISUAL Equipment

ecent Product Developments for Projection and Production

raflex, Inc., Introduces New alaxy 16mm Sound Projector

Business and industry users of m projection equipment will elcome the new Galaxy projec- r from Graflex, Inc. The Galaxy es the new Sylvania low wattage chroic reflector lamp for bright- , more uniform screen illumina- on and cooler machine opera- on. Used as a projector lamp for ie first time, the new lamp re-



The Graflex "Galaxy" Projector

quires only 250 watts of power, but its brightness equals that of a 1200 watt lamp in a conventional condenser-reflector system; maintenance is reduced, cooling system is smaller and quieter.

Educational and industrial groups will appreciate the Galaxy's simplified threading which is essentially straight line with loops automatically set around the sound head with the turn of a control lever. Other features include a removable film gate for easy cleaning; an illuminated, color-coded, interlocked push button console panel providing instant fingertip control; permanently attached folding reel arms with reel capacity of 400 to 2,000 feet; power operated rewind eliminates belt and reel transfers; completely portable, the projector is housed in a single case with the speaker mounted in a lift-off cover, weighs only 36 pounds.

The Graflex Galaxy comes in three models—Galaxy 10, 15, and Super 15. The Galaxy is available through any authorized Graflex Audiovisual Dealer. Full information may be obtained by writing Audiovisual Sales Department, Graflex, Inc., 3750 Monroe Avenue, Rochester 3, New York.

* * *

That Handy Cordomatic Reel

Projector users will like the new Cordomatic Portable Outlet Reel, Model 510, which provides a compact 15′ extension cord which automatically retracts into its reel housing when not in use. Those tangled power cords are eliminated by this $8.95 Cordomatic unit.

* * *

Cine-Educator Provides a Theatre for the Classroom

For industrial and educational classrooms and meeting facilities, a new trend is the increasing use of "self-contained" 16mm sound projection units which may be prethreaded, focused and "ready-to-go" at the flick of a push-button by the teacher or trainer.

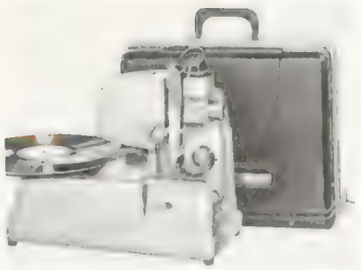
The Cine-Educator Daylight Projector, recently introduced by Busch Film & Equipment Company, has its own 24″ x 34″ rear projection screen, an eight-inch heavy-duty speaker and automatic Cordomatic power cord reel. The projector mechanism is the familiar Kodak 16mm "Pageant"



with 1200-watt lamp, 7-watt Busch amplifier. A 120-CFM auxiliary blower provides additional lamp cooling for this portable theatre. Operation of the unit is extremely quiet.

Such units are favored because they minimize or eliminate additional room darkening, save teacher and trainer time and enable a central audio-visual facility to set up programs on advance schedule.

The Super-40 shutter of the projector mechanism in the Cine-Educator was also designed to provide maximum screen illumination. The screen housing is mounted on nylon rollers for extension if larger images are desired. Elimination of exposed reels, projector noise and light-spill add up to other reasons why A-V experts are looking to units of this type for more effective visualization. Write Busch Film & Equipment Co., 214 S. Hamilton, Saginaw, Mich. for full details.



DuKane's 1961 Model "Micromatic"

Synchronized Sound on New, Improved Slidefilm Projector

The 1961 model of the "Micromatic" sound slidefilm projector, newly improved in function and styling, has been announced by the DuKane Corporation, electronics manufacturer, St. Charles, Illinois.

The "Micromatic" is the fully automatic projector incorporating in a single, compact, portable machine a 35mm filmstrip projector and record player which automatically synchronizes projected pictures with narration and sound effects. New technical changes include improved air space and circulation, permitting cooler operation and longer lamp life, and an improvement in the tone arm, reducing weight and adding compactness, assuring better needle tracking in record grooves.

The "Redi-Wind" system eliminates film rewinding, and the "Synchrowink" film advance mechanism changes pictures in a rapid 1/20 second. Inaudible impulses of 30-50 cycles cut into records activate picture changes automatically without annoying beeps or bells.

The new projector, Model No. 14 A 390 C, is priced at $230. Full information and literature are available through the Sales Manager, Audio-Visual Division, The DuKane Corporation, St. Charles, Illinois. Mention BUSINESS SCREEN.

* * *

Pathe 16mm Reflex Camera Now With Complete Accessories

The Pathe "See-Thru" Cine Reflex 16mm camera is now available complete with 200 and 400 foot Magazines, Electric Motor, Tachometer, and many other professional accessories, according to a recent announcement by Burke & James, Inc., manufacturers and distributors of photographic equipment and supplies.

The Pathe takes both standard double perforated and standard single perforated sound 16mm film, and all standard "C" mount lenses fit the Pathe. For full information write Burke & James, 321 S. Wabash Ave., Chicago.

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Movie-Mate, 23-lb. Theatre-in-a-Suitcase, Makes Its Debut

☆ The economical, light-weight Movie-Mite 16mm sound projector has a new "companion" that provides a 23-lb. one-case repeater projector for point-of-sale, sales demonstration, other uses.

The new "Movie-Mate" is a product of the Harwald Company, Evanston, Ill. List price of $498.00 provides a self-contained "theatre in a suitcase" that handles 400′ of color or black & white 16mm sound film in its one cubic foot single-case. Projector lamp (400-watt, bi-plane filament) also provides sound excitation; in 4″ permanent magnet, 5-watt speaker is standard with the "Movie-Mate" equipment.

* * *

"Picturephone 400" Combines Slides, Filmstrips with Sound

☆ Combining both slide and filmstrip projections with sound, the compact "Picturephone 400" has been introduced by McClure Projectors, Inc. of Wilmette, Illinois. The new McClure projector features an advanced lens system for fifty per cent more light, quiet heavy-duty fan, five-inch speaker, and precision motor for all three record speeds in audio-visual presentations.

Simple to operate, it opens like a portable phonograph to project a sharp clear picture either on its own built-in screen or a conventional screen. Automatic rewind facilitates filmstrip showings, and 72 slides can be stored in its automatic slide changer. Lightweight and durable, the "Picturephone 400" weighs only 18½ lbs., measures 15 x 6½ x 13 inches, plugs into any AC outlet.

For more information and prices, write to Dept. N, McClure Projectors, Inc., 1122 Central Avenue, Wilmette, Ill.

Ozalid Overhead Projector Has Outstanding Features

☆ A new overhead projector for teaching, business, government, military and professional use has been introduced by the Audio Visual Department, Ozalid Division, General Aniline and Film Corporation, Johnson City, New York.

The 750-watt projector with precise Fresnel lens gives more light with less heat than other 1000 watt projectors, according to the manufacturer.

The overhead equipment permits projection of large slides, is mechanically simple, personalizes the presentation with the communicator facing his audience in a lighted room, and gives up-to-the-minute presentations through the use of home made and on-the-spot materials. Grease pencil may be applied to movable plastic rolls during the presentation. Ball-joint feet compensate for uneven table surfaces. Snap-out platen permits quick cleaning. The lamp is readily accessible for removal, and the head post is detachable for easy portability.

For further information and prices, write Audio Visual Department, Ozalid Division, General Aniline and Film Corporation, 46 Corliss Lane, Johnson City, New York. Mention BUSINESS SCREEN.

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New Camart Core Dispenser Makes Film Lab Work Easier

☆ Eliminate searching for film cores with the new Camart Core Dispenser. Simply attach the dispenser to a wall and it will keep your lab cores handy at all ti The aluminum dispenser come a variety of sizes: 16″ at $9 24″ at $11.50; 36″ at $14.50. so available is a 24″ dispenser 50′ or 100′ plastic reels $24.00. For further informa contact Camera Mart, 1 Broadway, New York, N. Mention BUSINESS SCREEN.

* * *

CECO 35mm Stop Motion Projector Now on Market

☆ A 35mm analyst stop-mot projector which provides the most flexibility for the study of 35mm motion picture records, cluding high speed, normal slow photography, is being n keted by Camera Equipment Inc., of New York.

The new projector, called CECO 35mm Stop Motion P jector, is being made exclusiv for CECO by Paromel E tronics. This projector featu variable speeds from 8 to 24 tures per second in both forw and reverse operation; posit single frame operation, forw and reverse; a frame counter, e ily reset; 1000 foot capacity arms; and positive frame regist tion, plus or minus .0005 inch

Various aperture sizes available which permit the en width of the film to be project It has a 3½″ f/1.9 lens and op ates on a 110 Volt 50-60 cy motor; light projection is wit 1000 watt lamp. For further formation and prices, write Ca era Equipment Co., Inc., 3 West 43rd St., New York New York. Mention BUSINES SCREEN.

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Pan-O-Matic—Low-Priced, Fluid-Controlled Pan Head

☆ TA Manufacturing Corporati Los Angeles, California, has nounced the availability of a n low-priced, fluid-controlled n tion picture Pan Head. Named t "Pan-O-Matic," this useful flu controlled head uses a new le proof fluid principle that allo a retail price of only $99.5 The Pan-O-Matic features adu able pan and tilt drags, au matic breakaway panning, prof sional pan and tilt marking s faces, and many other features found in some of the most elab ate equipment. It is designed heavy-duty use, but is light enou to be carried permanently on a good tripod. The Pan-O-Matic fully guaranteed; complete inf mation may be obtained by writi to: TA Mfg. Corp., 4607 Alg St., Los Angeles 39, Calif.



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(CONTINUED FROM PAGE TEN)

standard for 16mm of 24 fps. CAMERA SPEEDS: (normal) will probably be specified at 16 fps, the same for 8mm as now for 16mm.

PICTURE-SOUND SEPARATION DISTANCE (which has already caused some discussion in the 8mm field) is likely to be set at 56 frames —double the present 28 frames in 16mm. This makes sense, though there is still projector manufacturer discussion of 54 and 52 frame separation.

Incidentally, two American Standards have been set already for 8mm: The location of the magnetic sound track on the film and the size of the reels. We're following up these "Standards" discussions closely and will keep you advised of all Committee reports and adopted standards in future issues of "Today's Picture in Projection." See you next month.

FARM EQUIPMENT MAKERS' FILM:

(CONTINUED FROM PAGE THIRTY-SIX)

The farmer's action brings him closer to his son, his community, and his God. The story is skillfully interwoven with farm and nature shots and is combined with a recurring musical theme, *America the Beautiful*.

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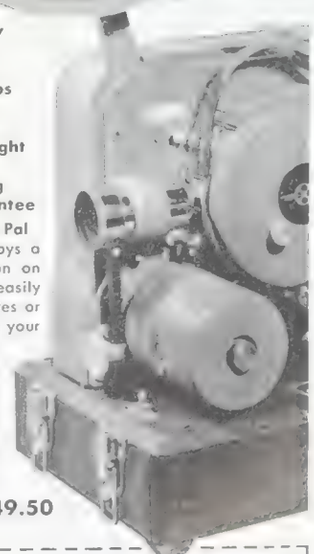
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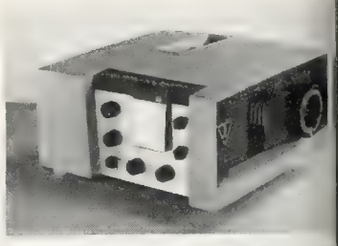
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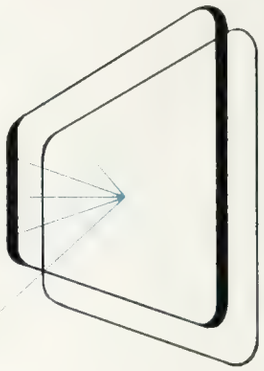


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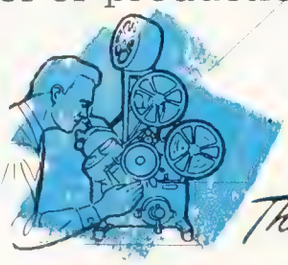
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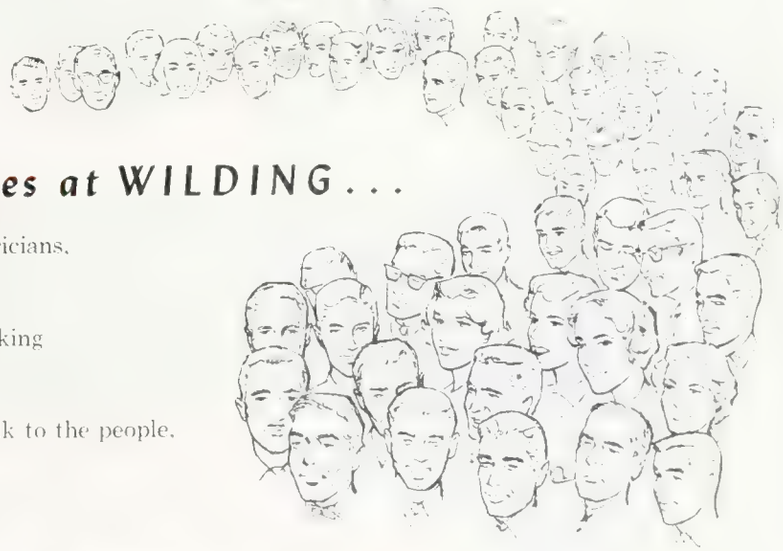
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Number 6 • Volume 21 • 1960

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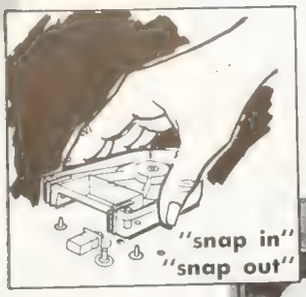
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Hollywood Ad Club Sponsors 1st Internat'l. Broadcast Awards

☆ A worldwide search for the best television and radio commercials produced during 1960 is being undertaken by the Hollywood (Cal.) Advertising Club. Advertisers, advertising agencies, producers of broadcast commercials and radio and television stations are invited to submit their best productions in the international competition for awards, to be presented during Advertising Week, February 5-11, 1961.

In announcing the first International Broadcasting Awards competition, Don Estey, general chairman of the event, said:

"The Hollywood Advertising Club has long recognized the need for a completely objective international broadcast competition, based upon artistic excellence, creative ability and esthetic values. We decided to inaugurate the competition this year through the Club, located in one of the world's foremost centers of mass communications and advertising. We will have judges of such outstanding caliber as to insure completely unbiased, competent and objective awards."

15 Categories for TV Spots

Included in the competition are 15 categories of television commercials and seven classes of radio commercials. Entries in the television categories may be made in any foreign language, on 16mm film; radio entries must be in English and on 33⅓ speed phonograph records. Deadline for all entries is December 31, 1960.

Ten world-wide winners in each category will comprise the finalists. From these ten, a First Prize winner will be chosen in each category, plus awards for best editing, camera and direction. A Grand Prize will be awarded for television and radio commercials regardless of category.

Where to Get Entry Details

Brochures describing in detail the various classes of competition and the entry requirements are available to all interested individuals and organizations. They may be obtained on request from the Hollywood Advertising Club, 6362 Hollywood Blvd., Hollywood 28, California.

* * *

N. Y. Audio-Visual Meeting

☆ New York State Audio-Visual Council announces its annual winter meeting December 8-, 1960, at the Hotel Syracuse, Syracuse, N. Y.



The late Oliver Horn

Industry He Served 35 Years Mourns Passing of "Ollie" Ho

☆ Oliver Horn, executive v- president of The Jam Handy - ganization, of Detroit, New Yo Chicago and Hollywood, c suddenly Oct. 10. He had b enjoying the last day of a sh vacation when he was stricl while gardening at his home Grosse Ile, near Detroit.

"Ollie" Horn, as he was kno by his many friends in our inc- try, was a quiet, modest man w got needed things done while - dearing himself to his associa by his genuine interest in pec around him.

He was born 59 years ago St. Louis, Mo., where he atten Washington University. He tered newspaper work in Chica then joined Jam Handy in 19

Mr. Horn was a member of U. S. water polo team in the P Olympic Games in 1924. In same year he was national A.A champion in backstroke sw- ming. A member of the Det Athletic Club, he was past pr- dent of the Beavers, the D swimming organization. He wa member of the Detroit Boat C and the Illinois Athletic Club.

A leader in church activities Detroit, he was for many years elder in the Jefferson Ave- Presbyterian Church. He was board member of Presbyter Village, a church project children and the aged.

Mr. Horn leaves his w Frances, and a daughter, Thor Elizabeth, a sophomore in Hi- dale College, in Michigan. neral services and interment w in Detroit.

1921



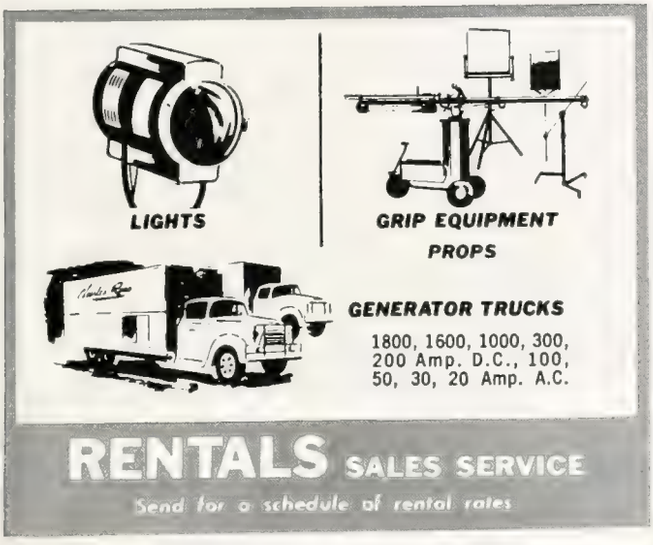
THEN...

1960



and NOW...

The lights came from CHARLES ROSS!

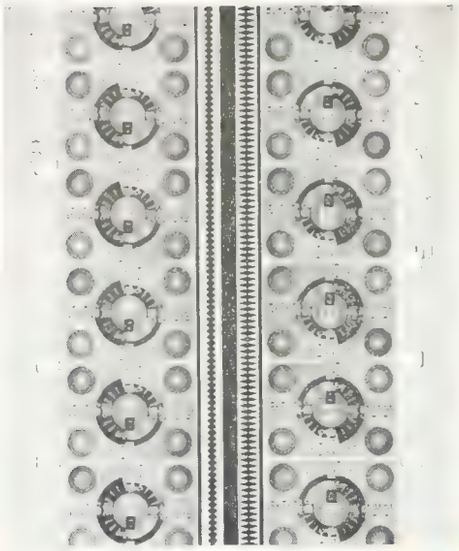


Now, in 1960, producers get the same dependable service from Charles Ross on lights, grip equipment, generator trucks and props, too. It pays you to call on Charles Ross and take advantage of its 39 years of quality and reliability. Here you get complete flexibility for everything on the set . . . choose from one of the largest inventories in the East.

Charles Ross INC.

Lighting the Motion Picture Industry Since 1921

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... Just process your film at General,
leader in research, advanced methods,
and technical skill. We use the
latest electronic equipment
for testing, reproduction
and quality control.
For a sound track
of unmatched
hi-fidelity
call on
us.



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Calart Victor's *Morris Schwartz demonstrated prototype of optical sound slidefilm projector.*



Bakelite's Bill Connelly *(left, above) is introduced by program chairman Alan Yost (at right).*



Caterpillar's *Bob McCaslin (l), shares panel post with Frank Greenleaf of U. S. Steel (r).*



New members pictured *(l to r): Kurt Roth (Steel); John Breedon (Ford); Sheldon Nemeyer.*

Improving Audio-Visual Techniques for Industry

Industrial Audio-Visual Executives Look to More Creativity, Better Film Audiences as Association Holds Fruitful Three-Day Fall Workshop Sessions at Princeton, N.J.

THE ANNUAL FALL workshop meeting of the Industrial Audio-Visual Association was held this year at the Nassau Inn, Princeton, N. J., from October 4th through the 6th.

The "workshop" designation for this meeting is apt. Fewer guest speakers are invited to take part here than in the spring annual session and members buckle down to long and serious intramural conferences on their respective problems.

President Opens Fall Program

Alan W. Morrison, of the Socony Mobil Oil Company, and president of IAVA, greeted the 50 members in attendance by pointing out the greater responsibility constantly being assumed by audio-visual communicators in their respective companies. He said it was this very fact that had prevented other active members from being able to attend the workshop. He also greeted three new members: John F. Breedon, Jr., of Ford Motor Company; Sheldon Nemeyer, of General Dynamics Corp.; and Kurt Roth of United States Steel Corp.

Alan E. Yost, of Bethlehem Steel Corp., acted as program chairman of the meeting, aided by his Pennsylvania colleagues, Gordon Butler, of Dixie Cup Co., and Jack Borland, of Smith, Kline & French Laboratories.

Typical of the broad range of topics occupying the time of the IAVA this month were "How to get creativity and imagination from writers and producers," a discussion conducted by Ralph L. Hoy, of Alcoa.

This subject moved on into a corollary: "How to judge what price to pay," led by Harvey Plants, of General Foods Corp., with an assisting panel of Gordon Hough (American Machine & Foundry Corp.), Peter Hickman (Smith, Kline & French Laboratories), and Tom Willard, until recently with American Bosch Arma Corp.

Four Steps to Better Films

Mr. Hoy outlined his own procedures for getting creativity from his producers and writers: (1) know the subject thoroughly and decide on all objectives before the producer-script stage is reached; (2) sit down and look at as many films on similar subjects as is possible to obtain—before seeing the producer or writer—this will give a good background for judging how forward-thinking they are; (3) be sure to thoroughly orient the writer and producer on all sponsor facilities to be used in the production; (4) then—and only then—give the creative people a free-hand, encourage flexibility and resourcefulness.

As a case in point, Mr. Hoy screened a new Alcoa picture for IAVA members' judgment. Titled *Why They Buy*, the film is ingenious, low-budgeted, and aimed at just seven baby food marketers. It tells of the merits of aluminum bottle tops in a fresh and different way.

They Know Producer Problems

Harvey Plants, Gordon Hough, Peter Hickman and Tom Willard can all speak with authority on film pricing problems for each has been "on the other side of the fence" at one time as a producer.

Mr. Plants remembers the old-time joke of the producer who loved to make pictures for clients



President Morrison *exemplifies the spirit of IAVA . . .*

with tall smokestacks above their factories. "I'll pan real slow up that big old smokestack—and at $5 a foot, that's not hay."

Smokestack pans are only a funny memory now, Mr. Plants said, and most producers are honestly trying to put as much value into films as they can. But no film can be budgeted correctly unless the specifications are clearly understood and the sponsor is prepared to provide the right props and the right technical authorities at the right time so as not to waste the producer's expensive time schedule.

Other Views on Film Bids

Tom Willard told of a procedure he has favored for getting itemized bids. Thus, certain scenes or certain technical considerations in the film could be purchased item by item if necessary. Mr. Willard explained that this method might not be applicable to many situations but had been useful in progress report productions.

Gordon Hough said he thought competitive bids were seldom justified. Only so in the relatively rare cases where the job could be completely blue-printed and the creative factor would not be involved. Mr. Hough also urged his listeners to leave budget for promotion and distribution. He said a beautiful film in a can on the shelf is useless if no one will ever see it.

Uses a Letter of Agreement

Peter Hickman said he prefers to write his own contracts—usually in letter form—rather than to just sign some papers the producer draws up. Mr. Hickman also advocated that the sponsor obtain and hold full negative rights—that producers be advised to quote prices based on production costs only—not on over-optimistic forecasts of possible future print profits. In this way, Mr. Hickman said, it was more likely to get honest prices for production and honest prices for prints, as well. He said this was not an endorsement of buying prints directly—far from it, for at a fair price the producer performs a very useful service in inspection of prints and maintenance of quality.

Laurence K. Hamilton, vice-president of Tecnifax Corp., presented a talk on "The Need for

(CONTINUED ON NEXT PAGE)

Below: *Gordon Butler (Dixie Cup Co.) served on the hard-working program committee.*



Industrial Audio-Visual Fall Workshop:

(CONTINUED FROM PAGE NINE)
Effective Communication," illustrated by Tecnifax overhead projector slides. Mr. Hamilton's burden is that words are ambiguous. Some ideas can be effectively verbalized and some can not. We believe too many things that just aren't so, he said, and we communicate things to others that aren't so—we are caught in the trap of the generalized statement.

Visuals Make Ideas Clear . . .

Mr. Hamilton described the experiment in which three artists were asked to draw a picture of an aardvark based on a quite complete physical description—in words—in an encyclopedia. Of course, the artists' pictures were very dissimilar. Thus indicating the need, oftentimes, for the visual presentation as the only road to clarity.

Robert L. Strickland, of Lockheed Aircraft Corp., described his experiences in producing quick, working films—in-plant. As an example of the aircraft industry's working techniques, Mr. Strickland screened a new film he had borrowed from a friendly competitor—Convair—called *Make It Move*. This picture, made very inexpensively out of stock footage, is a great banner-waver for films in general and a remarkably good job for its estimated mechanical cost of $3,000.

Two Views on Distribution

Speaking in a discussion panel on film distribution, Edward Palmer, of New England Telephone & Telegraph Company, described some low-cost experiments his company has made with film depositories in such institutions as the New England state universities, the Boston Public Library, and a few other such groups. Mr. Palmer said that although these groups were not the end-all to problems, they were a welcome supplement to other systems of distribution.

James Craig, of General Motors Corp., said his company's experience with distribution via the public library had not been satisfactory. Mr. Craig's staff of 14 people operates out of three offices in New York, Detroit and San Francisco, and handles 8,500 prints, keeping them constantly busy.

Best Served by Professionals

Jack Flynn, of Union Carbide Corp., said he thought that effective distribution could best be performed by professionals skilled by years of experience—such as the leading commercial distributors. Union Carbide relies on Modern Talking Picture Service and the U. S. Bureau of Mines for reaching the public with its films, and has had a remarkable audience record.

Russell Haynes, of Ford Motor Company, said that although he has great respect for the leading distributors no one had ever convinced him or his company that they could do the job as well as Ford's own people—or do it as economically. Mr. Haynes presented some formidable statistics. Ford gets about 40% adults of total audience—an enviable figure. Mr. Haynes' staff consists of 13 people handling 11,000 prints out of three offices in New York, Dearborn and San Francisco.

Alan E. Yost, of Bethlehem Steel Co., described a special distribution his company had laid on in college-town theatres with th idea of aiding the personnel r cruitment program. Mr. Yost d scribed the results as phenomena Bethlehem reached 100% of th towns it was seeking and foun there was a high coincidence b tween new college graduate en ployees and those who had r membered seeing the film.

Stressing the Plus Factors

Daniel Rochford, of Standar Oil Co., (N.J.), spoke on "Ho to promote interest in new r leases, increase audiences and i sure good bookings to prop audiences." He urged his listene to remember the basic urges th motivate people and to stress t plus factors in films: *hope* rath than *fear*, *gain* not *loss*, *progre* for *status quo*, etc.

Howard E. Lynch, of Fairchil Camera Corp., demonstrated t Fairchild Cinephonic Eight Ma netic Sound Camera and Proje tor. Mr. Lynch said that an audi visual department of Fairchild ha only been set up four weeks ag but that the company could no forecast a big future for 8m sound films in the industrial fiel

Two stumbling blocks which r main: duplication of 8mm origin

GOING OUR WAY? WE AND OUR CLIENTS ARE TRAVELIN

OWENS-CORNING FIBERGLAS CORPORATION

ESSO STANDARD OIL COMPANY

SALES COMMUNICATION, IN

A.N.A.

THE BORDEN COMPANY

GENERAL MOTORS DIESEL

COLGATE-PALMOLIVE COMPA

EASTMAN CHEMICAL PRODUCTS INC.

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LADIES HOME JOURNA

CLAIROL

SOCONY MOBIL OIL COMPANY

ANHEUSER-BUSC

CHAS. PFIZER & CO., INC.

THE DOW CHEMICAL COMPANY

GOING OUR WAY? IF SO . . . CONTAC



rinceton participants *(l to r): Larry Warnock, Link Belt; Aldie Livgston, DuPont (closed circuit t.v.); Ralph Hoy, Alcoa (who led the discussion on film creativity); Russell Haynes, Ford (distribution panelist); and Dan Rochford, Jersey Standard (motivating film viewers).*

ints, and the excessive weight of ie projector. Constant experientation is going on to solve the nm to 8mm duplication problem reduction—16mm to 8mm—is latively simple and is being done gularly by such firms as Colburn Chicago and Watson in New ork), and Fairchild now has a velve-pound suitcase projector the prototype stage.

Closed Circuit TV at DuPont

Alden H. Livingston, of duPont, ld about his company's new osed circuit television installation. He explained that with duPont's large investment in television advertising it was imperative for the staff to ride close herd on commercials' content and quality. This cannot be done successfully by viewing films on large screen with conventional projection techniques. Prints designed for TV look washed-out and soft on the large screen.

DuPont's installation consists of a film chain for closed circuit broadcasting of 16mm and 35mm film, slides, and live images. Although some large New York advertising agencies have similar installations, duPont's is said to be the first made for the end-user. The equipment was made and installed by General Precision Laboratories, whose manager of industrial division, John J. Hawthorn, was on hand to answer questions at the meeting.

Good Ideas for Transparencies

James Phillips, of Tecnifax Corp., demonstrated the preparation and use of still and animated transparencies for overhead and slide projectors. Comment was made by several people in the audience that while movement effects have their place in modern overhead techniques, too many operators have designed the message to fit the gimmick rather than suit the gimmick to the appropriate message. Tecnifax people agreed.

L. A. Whitney, of L. A. Whitney Associates, demonstrated new ideas in flip charts and platform aids. Most impressive was a new Executive Presentation System, priced at $145, that included a whole kit of easy do-it-yourself

(CONTINUED ON NEXT PAGE)

TOGETHER IN THE DIRECTION OF

THE MOST EFFECTIVE FILMS IN

THE INDUSTRY

WIDE SCREEN FILMS
FILMOGRAPHS
REGULAR FILM STRIPS
SPECTACULARS
SLIDES • VU GRAPHS
FLIP CHARTS • BOOKLETS
16MM SLIDE MOTION

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PEPSI-COLA COMPANY

VISUALSCOPE
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103 PARK AVENUE, NEW YORK 17, N. Y. • MU 3-3513

Industrial Audio-Visual Fall Workshop:

(CONTINUED FROM PAGE 11)

visual aids in a suitcase carrying and presentation case.

Contents include flannel boards, flip charts, and paper boards of many descriptions—lettering aids, even a built-in projection screen. Idea back of the kit is that a salesman can prepare a custom-tailored presentation for each customer right in his hotel room on the road—or even in his car, if necessary.

Optical Sound for Slidefilms

Morris Schwartz, secretary-treasurer of The Kalart/Victor Corp., demonstrated a prototype of his company's automatic sound slidefilm projector with optical sound track. Based on an original approach to the problem, the Kalart/Victor machine is decidedly revolutionary. Mr. Schwartz said his company was not satisfied with the projector in its present state, but was rapidly eliminating the bugs.

The basic idea is that the image (double frame) and sound are contained on two contiguous frames of 35mm film. Both frames are transported simultaneously—two frames at a time—a lens projects the visual frame, while a sound-scanning system picks up the audio portion from an optical track on the stationary other frame. The scanner, in effect, moves, but the optical tracks do not.

Features of Prototype Noted

Mr. Schwartz passed out samples of the optical track frame and it could be seen that about 30 tracks were contained in an area of 10mm high by 32mm wide.

Besides the advantages offered of integral sound on film with no disk or tape, the Kalart/Victor prototype permitted any frame to be held on screen for as long as required without interfering with synchronization. It also permitted any frame's audio track to be repeated if desired.

No date is set for release of the equipment for sale. Research is continuing until the company is satisfied that the projector will meet all requirements.

Frank Lovejoy Dinner Speaker

Guest speaker at the Annual IAVA President's Dinner was Frank W. Lovejoy, who was associated with Socony Mobil Oil Company for the past 25 years as a sales executive.

Winding up the meeting on October 6, Edward W. Palmer, of New England Telephone & Telegraph Co., demonstrated a new technique for combining front overhead and rear projection with



Technifax' *Phillips shows how to prepare transparencies . . .*

live platform presentations using special wide-angle lenses, mirrors and white-surfaced translucent screens.

William J. Connelly, of Bakelite Division, Union Carbide, showed new ways to make executives' talks into effective visual presentations.

Willis H. Pratt, Jr., of American Telephone & Telegraph Company, acted as leader of a conference to develop (1) a practical plan for demonstrating how the effective use of proper audio-visuals can produce important benefits for top management; and (2) a second plan for keeping top management informed and up-to-date on how motion pictures, slidefilms and other audio-visuals are playing an important role in solving employee training, public relations, communications and selling problems.

* * *

C. F. Schwep Heads A/V Training Dept. for Management Group

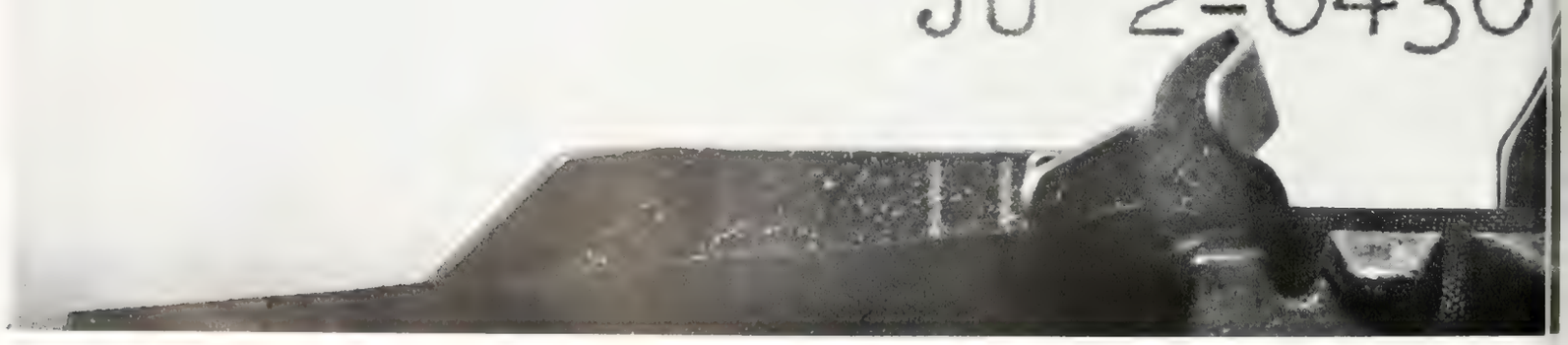
☆ Charles F. Schwep, former president of Trident Films, Inc., New York City, has been appointed manager of the Visual Communications and Training Department, a new unit of the American Management Association.

Schwep headed the Film Selection Committee for the U. S. at the Brussels World's Fair.

His newly created department includes video tape equipment, closed circuit television, as well as motion picture facilities which will be used in improving management skills of some of the 70,000 executives who participate annually in AMA meetings.

Call
Willard Pictures
for a new perspective

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NEW! High Speed Anscochrome Professional Film Type 242

ALL THE BRILLIANT COLOR RENDITION OF THE TYPE 242 EMULSION PLUS E. I. 25

Here is the *new* High Speed Anscochrome® film Type 242 that will give you *realistic* benefits in terms of film speed. Fully 1 stop faster than the older version, this new film offers a speed of 25 *with no sacrifice of quality!*

If you are a user of low-contrast color emulsions for cinematography, you can't afford not to test this superb high-speed film. Contact your local Ansco representative today. Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.

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Type 242

UNDIVIDED
ATTENTION



See the difference...

when 16mm Color Specialists process prints!

To concentrate one's undivided attention and efforts on a particular field of activity is *specialization.* This is what Color Reproduction Company has been doing for over 22 years! This *specializing exclusively* in 16mm color printing, has earned Color Reproduction Company a reputation for *guaranteed quality* which is the Standard of the Industry. The cost of your production warrants *finest quality prints.* See what the technical know-how and production skills of Color Reproduction's *specialists* can do for your 16mm Color Prints!

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Telephone: OLdfield 4-8010

Scholastic Awards Program f Educational Films in 12th Ye

☆ The national program awards to outstanding mot pictures and slidefilms produc for educational purposes, spo sored by SCHOLASTIC TEACH magazine, is going into its twel year. Films eligible for the 1 annual awards are those produc during the period September 19 to September 1960. Nominatio were closed October 15, a judges are currently reviewing tries for selection of awards.

Once again a general categ covers all sponsored films p duced by business or industr firms or associations which available either free of charge at nominal cost for educatio purposes.

A change was inaugurated t year for the first time for inf mational films. This classificati for films made commercially producers for direct sale or ren to schools, is divided not only grade level (elementary a junior-senior high school) b also by separate subject matt categories—science, social stu ies, language arts and art, a miscellaneous information.

* * *

Rockett Co., Hollywood, Chos To Produce Rose Parade Film

☆ The official full-color mot picture of the famous Pasade Rose Parade on New Year's Da will be filmed and produced the Frederick K. Rockett Co pany of Hollywood. The Pa dena Tournament of Roses As ciation chose the veteran film p ducers to create the full-co documentation for release schools, churches, civic grou and various other non-theatri showings.

The colorful parade and p eant is annually witnessed more than a million spectat along the parade route, a viewed by millions more throu television and newsreels.

"Production and distribution a Rose Parade motion picture capture and highlight all drama and beauty of this sp tacle and add a vast viewing dience that will undoubtedly ca this annual event to realize one the largest, most diversified diences for any single preser tion," predicts Stan Webb, s director and producer at Rockett studios.

Prints of the 1961 Parade be available in February, and be loaned without charge to qu fied groups by the Association.

PUBLIC RELATIONS · EDUCATIONAL · TECHNICAL · TRAINING · FARM . . . and

Medical motion pictures have grown-up. The layman sees only a very few of the many screened for physicians, surgeons and hospital staffs. All of them, nowadays, are designed to bring new and vital information to the greatest number of professional people in the shortest possible time. Medical motion pictures are helping to save lives. But remember: Doctors are the toughest audience a motion picture can face. Some of us are bug-hunters. Doctors are lint pickers, bless them.

Medical Pictures by Audio...



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American Telephone & Telegraph Co.
Babcock & Wilcox Co.
E. I. duPont de Nemours & Co., Inc.
Ethyl Corporation
The Gillette Company
McGraw-Hill Book Co.
National Board of Fire Underwriters
National Cancer Institute
National Cotton Council
Port of New York Authority
Schering Corp.
E. R. Squibb & Sons Div.
The Texas Company
Union Carbide Corp.
U. S. Navy
Western Electric Co.
Westinghouse Electric Corp.

—and many, many others

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Frank Beckwith
L. S. Bennetts
Alexander Gansell
H. E. Mandell
Harold R. Lipman
Erwin Scharf

HERE'S HOW TO TRAIN MEN FOR A CALL-BACK

Color Sound Slidefilm



The interrupted first interview, a stall for time, a direct turndown . . . any of these can necessitate a call-back. This filmstrip shows that preparation for a call-back must be more thorough than that for the first call, that call-backs demand more power and determination, to close more sales.

DEVELOPING THE RIGHT ATTITUDE ON A CALL-BACK is one in a dynamic sales manpower development program:

"Selling Is Mental"

Six powerful, fact-packed slidefilms to provide you with material for 18 inspiring meetings. Other titles:

- THE POWER OF MENTAL ATTITUDE IN SELLING
- SELLING THE END RESULT FIRST
- TURNING A DEAF EAR TO SALES RESISTANCE
- DEVELOPING THE RIGHT ATTITUDE TOWARD PRICE
- CLOSING THE SALE

WRITE TODAY FOR DETAILS CONCERNING A PREVIEW

BSB

BETTER Selling Bureau

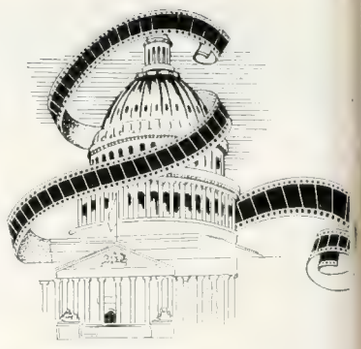
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Los Angeles 38, California

WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen



Land, Wildlife Conservation Air Force Film Theme

☆ The National Wildlife Federation and the Remington Arms Co. are co-sponsoring a new Air Force sponsored film titled *Runways in the Wild*. The 14-minute color motion picture, being produced by Douglas Productions of Chicago, will tell a surprising story about the management and conservation of land and wildlife by the Air Force, which has bought or otherwise acquired public property for air bases. It may come as a surprise to many that, previous to Congressional law requiring the conservation of these lands by the military, the Air Force started its own voluntary program to enhance, as well as maintain, these properties.

* * *

Granducci Scripts, Wolff Narrates a Chevy Picture

Bob Wolff, the local announcer for the Washington Senators, will be featured in an unusual 45-minute filmed sports program sponsored by Chevrolet Parts and Accessories. *Team up for Profit*, which will be shown by Chevrolet dealers to independent garage-men throughout the country, is being produced by General Motors Photographic and scripted by Oeveste Granducci, Inc., of Washington.

* * *

Ag. Dept. Hosts Preview of Four Spanish Pictures

☆ Four films with English commentaries, sponsored by the Spanish Ministry of Agriculture, and produced by Marques de Villa-Alcazar, were recently previewed for the Washington film industry at the U. S. Department of Agriculture. Titles of the films were: *Land Consolidation, Transformation of Badajoz Countryside, Dry Irrigation* and *Sherry Wine*.

* * *

Goodwill Industries' New Film Tells Service Story

Goodwill Industries of America, Inc., has completed production of its third film, *To Help Themselves*. Narrated by Academy Award star, Charlton Heston, the 14½-minute sound color film portrays the service of Goodwill Industries, "Where handicapped people, striving for dignity and self-respect, and self-support, are given an opportunity to help themselves." Prints of the film, produced by former Washington producers William E. Haigwood Associates, can be obtained on loan throughout the country from Goodwill Industries, or can be purchased from Goodwill Industries of America, Inc., Washington, D. C.

* * *

Rubber Workers' Sequel Film on "The Thirties"

The Thirties is the working title of a new United Rubber Workers film which Washington Video Productions will produce to celebrate the union's 25th anniversary. As a follow-up film for the highly successful *Mighty Fine Union*, the picture will tell, through graphics, the story of labor during the hard luck years.

* * *

Audio-Visual System at Air Force Command Center

For the Air Force's fantastically efficient new electronic Command Post, TelePrompTer Corporation is producing a management information display system called "Telemids." The system will include remote-controlled slide projectors offering random access to a total of 3,240 color slides with sync audio tape. More later on the use of visuals here. Already John Flynn, local professional Washington film actor, has donned the Air Force blue to film a short, fascinating color briefing on the mission of the Command Post.

* * *

Social Security Admin. Reveals What's Behind Over-65 Checks

☆ Although they may not realize it, midnight on the second of each month is an all-important hour for millions of people o[ver] 65. That's when the monthly [so]cial security checks go out! All [a]bout this is told in *Before The Day* [is a] chronicle of the Social Secur[ity] Administration, which is celebr[at]ing its 25th anniversary. The ha[lf]-hour black and white film w[as] produced for the SSA by Miln[er] Fenwick of Baltimore. It w[as] directed by Gene Starbecker, n[ar]rated by Norman Rose, with t[he] U. S. Air Force Symphony O[r]chestra playing the score by R[ay] Nelson.

* * *

Baltimore's Sunpapers on Screen for Local Audience

☆ "Keeping in touch" by readi[ng] the Sunpapers has been a fam[ily] tradition since 1837 in Baltimo[re] and surrounding Maryland. In t[he] early days there was one morni[ng] sheet—now there are two, w[ith] morning and evening editors (. L. Mencken was an editor), 12 [to] 15 editions a day and worldw[ide] coverage from permanent bure[aus] in Rome, Paris and Moscow.

Light for All, a new pub[lic] service film produced for the Ba[l]more Sunpapers by News of [the] Day, is a lively 30-minute, behi[nd]-the-scenes documentary of [the] growth of this big newspaper. [It] was designed for schools, busin[ess] and professional groups and soc[ial] clubs throughout the circulati[on] area of the Sunpapers.

In typical fashion, Sunpap[ers] has made this informative fi[lm]

(CONTINUED ON PAGE 1[9])

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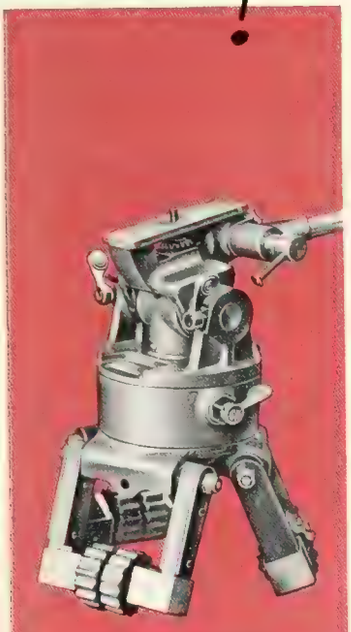
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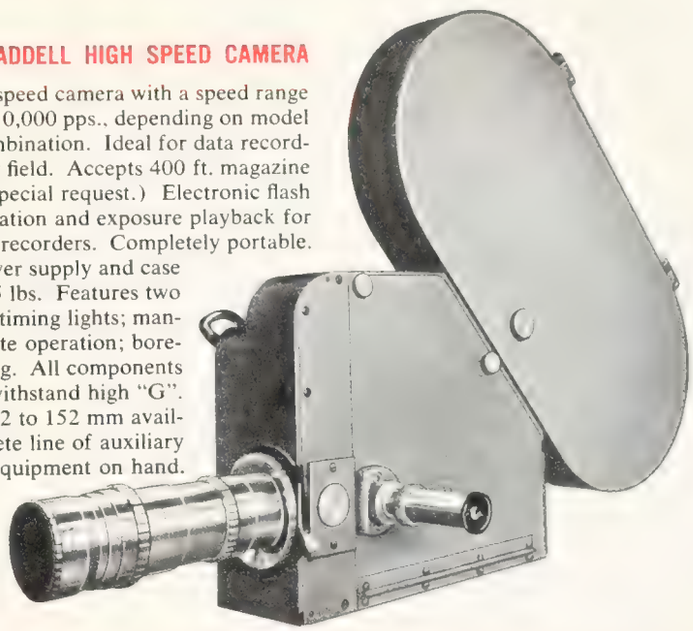
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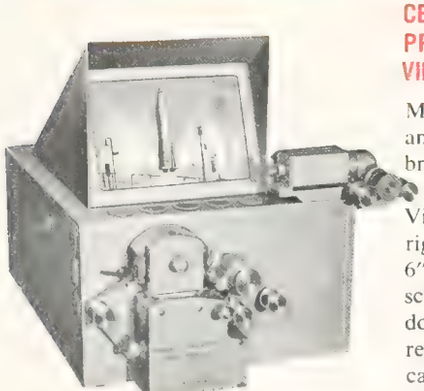
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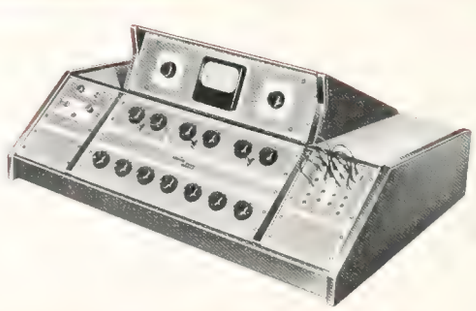


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ASHINGTON:

(CONTINUED FROM PAGE 16)

y for readers of their "family" view—club chairmen or chers need only write or call h paper.

* * *

ree Join Staff of Scripts by Oeveste Granducci, D. C.

Two men and a woman have ently been added to the writing tf of Scripts by Oeveste Granci in Washington, D. C. The man is Dale Walker Brown, merly London representative of Knyon & Eckhardt Advertising gency, producer-writer for Phescope productions in New Ork, and writer with Southwest Fm Productions of Houston, Txas.

John Larry Washburn, play producer and Harvard graduate, vs a staff writer with the Army Etorial Center in Long Island, Nw York, and has been, for ny years, in free-lance writing d production. He was previously in the radio and TV departents of C. J. LaRoche and Fletcer D. Richards in New York.

Norman Hunt Willis, 26, was rmerly film specialist in the ight Propulsion Division of eneral Electric in Cincinnati, nio. He had previously been in dio-visuals with The Asphalt



John Larry Washburn



Dale Walker Brown

Institute in College Park, Md., and the Naval Photographic Center in Washington.



Norman Hunt Willis

Creative Arts' New Branch Office Opens in Baltimore

Creative Arts Studios, Inc., has kicked off a new expansion program by opening a branch office in downtown Baltimore. Con Culbertson, well known for activities in the Art Director's Club in Baltimore, will be in charge of audio-visual productions and will specialize in training and informational films for big business in this booming commercial area.

Creative recently produced a brilliant three-dimensional "authorama" art exhibit, supple-

(CONTINUED ON PAGE 20)



"It fell to earth I know not where."

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(CONTINUED FROM PAGE 19)

mented with a seven-minute color slide and sync tape program for the Association of Prosthetics and Orthotics. The program was displayed in the lobby of the Department of Commerce and covered current practices and research and development in prosthetics and orthotics in the U.S.A.

* * *

Film Series Tells Use of AV Aids In Teaching Foreign Languages

☆ *To Speak With Friends*, a dramatic new film report on modern media methods for teaching foreign languages in elementary and secondary schools, has been released by the United States Office of Education. The 28-minute, black and white motion picture is the first in a series of films which will show how TV and audio-visuals are used to teach French, Spanish, German, and Russian in classrooms. George C. Stoney Associates of New York directed and filmed the picture mainly in the Boston and New Jersey areas; it was written by Merrill McClatchy, coordinated by the National Education Television Center, and edited by Sylvia Betts of Betts-Cummins in Washington. United World will distribute the film f sales and NETRC will hand educational and commercial T distribution.

* * *

New Use for Closed Circuit T . . . Trouble-Shooting in Sewe

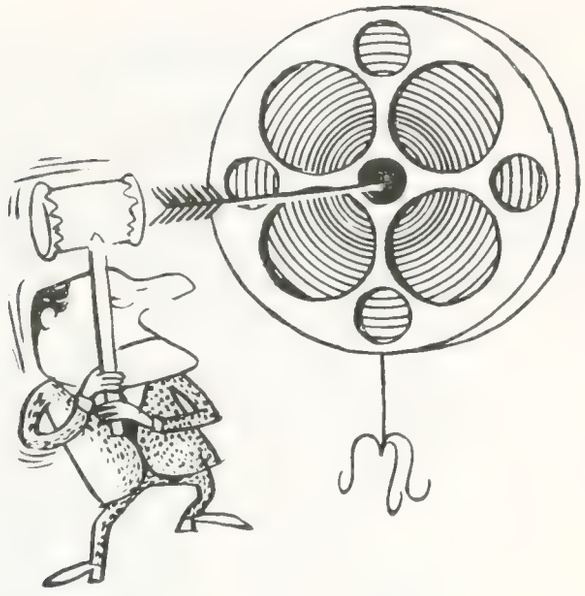
☆ The Industrial Pipe Repai Corporation of Hyattsville, Mar land, and Florida, has just doc mented on film the amazing ne methods for scouting out leal and trouble spots in sewage pip with closed circuit TV. The 1 minute color film, produced b Paragon Productions of Washin ton, will be used in the field o Cinesalesmen.

Paragon has also completed 15-minute film for Atlantic Re search Corporation of Virginia Titled *Flight to Pine Ridge*, th film tells the story of the Pin Ridge facilities where solid rock propellants are made.

Chas. B. McVay IV and Mr Frances Millington of Paragon an nounce the location of their ne offices at 2810 Pennsylvania Ave N.W., Washington 7, D. C.

* * *

☆ Also see Mary Tanham's repo on Federal Aviation Agency pro gram, Page 31 of this issue.



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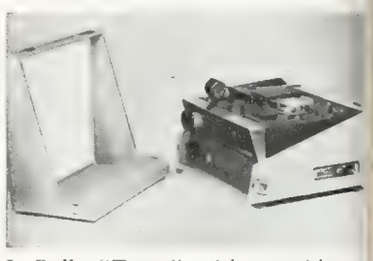
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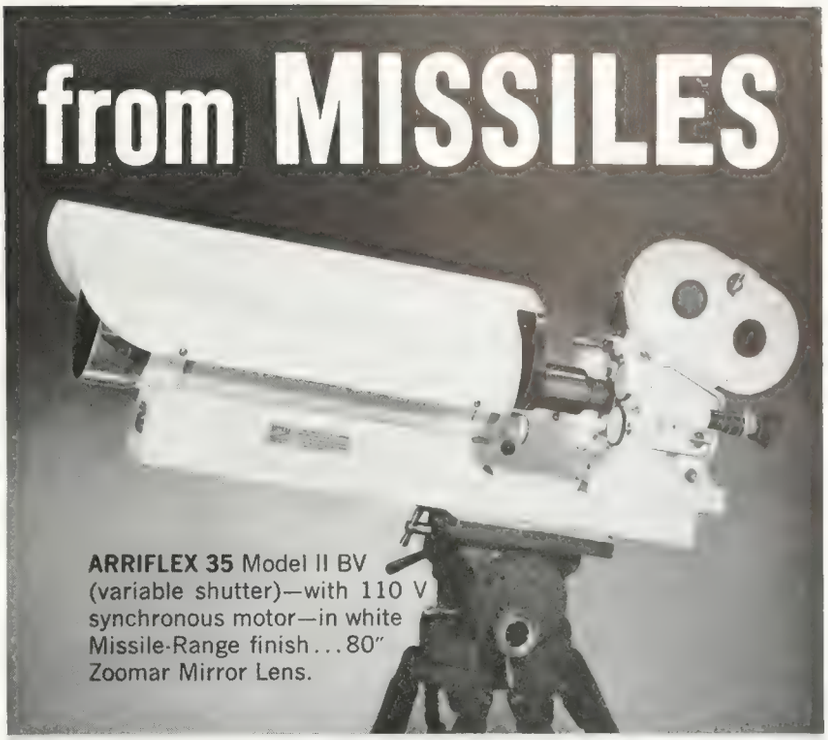


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High-Speed Congress a Major Achievement

Twelve Countries Participate in 5th International Program

THE PROGRAM for the recent (October 16-22) 5th International Congress on High-Speed Photography at the Sheraton Park Hotel, Washington, D. C., was as rewarding and valuable as it was varied.

The Congress, sponsored by the Society of Motion Picture and Television Engineers, had the unanimous endorsement of the United States House of Representatives, which concurred in a Senate Resolution declaring the worth and importance of the Congress, and urged that "all interested agencies of the Federal Government should participate actively to the greatest practicable extent."

Chairman of the Congress, Dr. Max Beard, of the Naval Ordnance Laboratory, Silver Spring, Maryland, selected outstanding men in the field for the Technical Program Committee.

Members are: Richard O. Painter, General Motors Proving Ground, associate papers program chairman; Dr. J. S. Courtney-Pratt, Bell Telephone Laboratories, associate program chairman for papers abroad and editorial chairman of Congress proceedings; Morton Sultanoff, Ballistic Research Laboratories, associate program chairman for Congress sessions; James A. Moses, U. S. Army Signal Corps, associate program chairman in charge of film showings. Prof. Dr.-Ing. Hubert Schardin, director of the German-French Research Institute, was deputy chairman of the Congress and the National Delegate from West Germany.

Over 125 Papers Offered

More than 125 papers were submitted for presentation at the Congress, and as many as possible were accepted. The Congress intends to publish in a single volume all papers accepted, with abstracts in the three official languages of the Congress—English, German, and French. The topics ranged widely over the fields of research, development of new equipment and techniques, and applications in fields from biology to ballistics, aero-dynamics to machine analysis, x-rays to data reduction, and microscopy to space technology. Technical papers were submitted from twelve differe countries, representing the par cipation of National Delegates.

Motion pictures were an impo tant part of the program. Films techniques and applications illu trating the various concepts high-speed photography and scie tific studies were used as sessi openers, and technical motion p tures were also shown duri some of the paper sessions by t authors.

Modern IBM Wireless Trans tor equipment was employed f simultaneous interpretation of t program in the three official Co gress languages. A small tra sistorized radio with earphon was made available to each reg trant.

President Extends Greetings

President Eisenhower extend his best wishes for the Congress a letter to Dr. Norwood L. Sim mons, President of the SMPTE:

"The delegates attending th Congress have made noteworth contributions in their special fiel of scientific research and enginee ing. It is my hope that their mee ing in our Nation's Capital w prove of mutual benefit to a through the free exchange of i formation and ideas."





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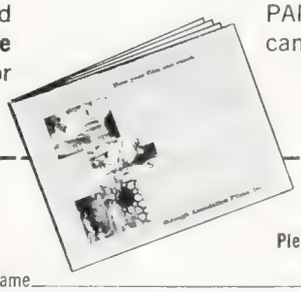
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"The Quality Of Mercy"

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"The quality of mercy is neither strained nor strange"—it is full, wide-reaching, and welcomed by those who need it. And more and more of those who need it in Chicago are receiving it as doors open to them, bringing them the help and relief of the Crusade of Mercy.

The Quality of Mercy, the 1960 Crusade of Mercy campaign film, is a powerful motion picture that brings to the heart the message of the thousands of Chicagoans who are in urgent need of aid and counsel—the underprivileged, the lonely, and the ill. The sweeping eye of Chicago's Palmolive Beacon looks on the city's splendor, *and* on its squalor, but *it* can't help the people it sees.

All of the people of the city, however, *can* help them through the Crusade of Mercy, the campaign of the Community Fund-Red Cross Joint Appeal of Chicago, Inc. As the organization behind the fund drive, they have sponsored an excellent appeal on film, which is showing to employees in Chicago factories, plants and offices who will see the film at their place of employment, on company time, as part of the company campaign for the Crusade. In addition, the Chicago television stations will show the 13½-minute film several times during the campaign, and prints will be distributed to governmental agencies, welfare and educational institutions.

Filmed in black and white by Fred A. Niles Productions, Inc., of Chicago, *The Quality of Mercy* features a cast composed entirely of people served by Crusade of Mercy agencies who gave their time without cost. Dramatic lighting is used throughout, and representative sets are used in some sequences to convincingly portray situations not often seen by many people in this city. Touching stories are told in capsule form to familiarize the viewer with the work of the Crusade of Mercy, and to tell what it means to show mercy to the handicapped and ill, to restless, apathetic youth and the lonely aged, to victims of disaster, to veterans and to homeless children in nurseries.

The Quality of Mercy, written and produced by Edith Klaeser, directed by Gordon Weisenborn, with camera work by Andy Costegia, will be distributed by Crusade of Mercy headquarters for showings until the end of November, through the duration of the campaign.



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Our clients range from modest firms taking their "first plunge" with a simple five minute film, to industrial giants like Pan American World Airways and Olin Mathieson for whom we've produced, respectively, location films from Norway to Tierra del Fuego, and an epic of one of the world's largest aluminum plants (the latter took over two years).

Why not take a few moments off and see for yourself. No obligation, of course. No bother to us . . . we enjoy showing our films. Write or phone.

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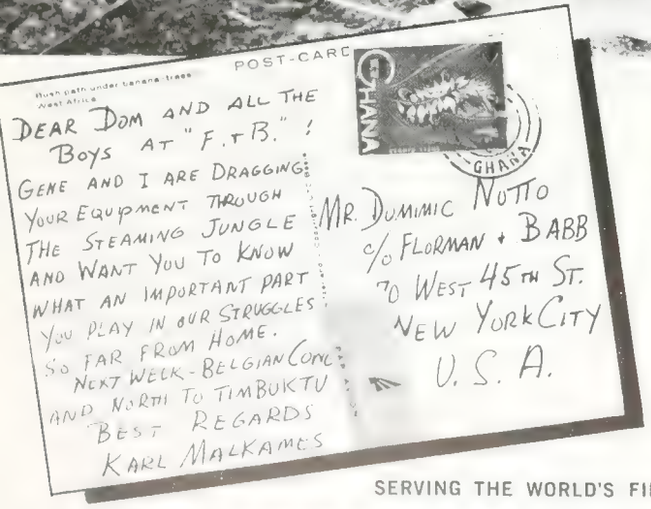


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On location in the heart of the Ghana jungle, Karl Malkames (left), Cameraman, and Gene Boesch (right), Ass't Cameraman (both of the N. Y. IATSE, Local 644), pose for a snapshot. The F & B accessory case in the center is carefully guarded by our new Ghanese vice-president.

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Hollywood Studios, USC Hold Classes to Benefit Animation

☆ Faced with a shortage trained personnel to produce a mation sequences for docume tary films, TV commercials, a features, the Hollywood animati industry and the University Southern California are cooper ing in a unique course of study animation and techniques.

Twenty studios have contri uted $400 each to the progra the only one of its kind in t nation. The money will be used furnish teaching materials a eventually provide scholarships f the program.

The USC department of cinem cooperating with the fine arts d partment, is offering five nig courses beginning this fall. I structors are top men from t animation industry in Hollywoo who will serve as a paid faculty the University College, the ev ning division of USC.

Offer Five Study Courses

Courses of study and the i structors are:

—*Filmic Expression,* taught Les Novros, organizer and own of Graphic Film Corp. Novr studied at the National Acaden of Design, and had a contract wi Walt Disney from 1936 to 19 when he established his own bus ness.

—*Animation,* with instruct Art Babbitt, director of animatic and co-owner of Quartet Film He animated Mr. Magoo in least ten of his most successf films, and was with Disney fro 1932 to 1947 as supervising d rector and animator.

Cinema Design and Production

—*Cinematic Design,* taught Paul Julian, co-owner of Quart Films. Julian started in animatic at Warner Bros., and was a fre lance artist and exhibitor.

—*Elements of Production,* wi instructor Leo Salkin, writer-d rector for Format Films. In Salkin is also a film animato photographer, and cartoonist. H

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edits include the writing and irecting of the Academy Award ominee, *Pigs Is Pigs*.

—*Problems in Camera*, taught Ray H. Thursby. Currently th Anicam, he was a cameraman r many years with Pacific Proactions, the Army, Disney, Instrial Films, and assistant direcr at UPA.

It is hoped that these practical ourses of instruction will help plenish the supply of trained imation personnel.

* * *

illiams, Brown & Earle Holds 5th Anniversary Open House

In observation of its 75th anniersary, Williams, Brown & Earle, c., 904-906 Chestnut St., one Philadelphia's oldest specialty uses, held an Open House for e public October 18 and 19.

Demonstrations by major manacturers in the fields of photogphy, audio-visuals, laboratory, ptical, engineering, drafting and eather instruments were some the features. "We are dedicatg our anniversary celebration to e public, who made this event ossible," said Peter Abrams, resident.

Williams, Brown & Earle sold hotography in the days of the lass wet plate, started the miniare camera clubs in the Delaware alley, invented the continuous lue-print machine, had the city's rst X-Ray machine, received umerous awards, and was one of e first to merchandise laboraory instruments, such as microcopes and engineering and draftng supplies.

* * *

ugh Ralston to Manage Ad ept. at Ford International

Hugh C. Ralston, who has been ctive in audio-visual affairs for e Ford Motor Company for everal years, has been appointed anager of the advertising and ales promotion department of ord's international staff. His preious assignment was manager of e television department, adversing and public relations staff.

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2. *Distracting Projector noise.* The new Kalart/Victor is the quietest running 16mm sound projector ever built. Even students closest to the projector are undistracted.

3. *Choice in speaker placement.* While the speaker is next to the screen in this classroom, the film could have been shown without ever removing the speaker from the projector. Only Kalart/Victor offers the new *door-mounted speaker* which can be left closed on the projector, or detached.

Other major Kalart/Victor improvements include truly magnificent sound quality, once-a-year lubrication, and brighter than ever stills. Choose from models with 15-watt or 25-watt amplifier. Ask your authorized Victor Dealer for a demonstration soon.

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BRIEF REVIEWS AND COMMENT ON CURRENT INFORMATIONAL FILMS

Animation, Jazz Tell Story of Railroad's Electronic Yards

☆ A jazz "combo" in a train yard? Why not? This brand of lively musical background is featured in an animated cartoon released by New York Central railroad.

Road to the Future, a 7-minute motion picture in color and sound tells the story of the Central's electronic freight yards. A humorous mood is used to describe a freight car's trip through one of the Central's four new electronic classification yards.

Produced by Pendulum Productions, *Road to the Future* was premiered recently for newsmen and shippers at the opening of the Central's $11,000,000 electronically-controlled Big Four Yard at Indianapolis. The film will be shown at New York Central's major passenger terminals, and prints are available for service and civic clubs on the Central's line, local TV stations, and Central employees.

* * *

Hospital Use of Paper Products Told in 2 Dixie Cup Slidefilms

☆ The increasing market for paper products in *The Most Important Building in Town*, the hospital, is the subject of two new sound slidefilms produced by Dixie Cup Division of American Can Company.

Both films are part of one sales program; one film is for showing to hospital administrators and dieticians, emphasizing the advantages to hospitals of complete paper food service. The second film is aimed at purchasing agents and other personnel, and covers all the services paper renders in hospitals—for feeding, medications, snack bars, bedside water service, dentures, etc.

A promotional program of this nature is very timely; modern hospitals are using more and more single use paper items as fast as they are produced, the film points out. "The reasons are obvious: sanitation—used once and destroyed; saves time and labor; no washing or sterilizing; always available, with no waiting for supplies, and the risk of cross-infection is reduced to a minimum."

The Most Important Building in Town emphasizes the public relations advantages in using sanitary paper service, and suggests several new ideas for usage. The films are available for showing to hospital or paper wholesaler personnel through Dixie Cup sales representatives.

* * *

General Electric Film Series On Metropolitan Transportation

☆ The first and second parts of a series of ten-minute film editorials by General Electric have been produced. The project is designed to alert metropolitan areas to the growing traffic crisis and the neces-

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A FILM PROGRAM FOR INTERNATIONAL HARVESTER

"HEADLINE FOR HARPER" a dramatized color documentary highlighting 50 years of progress in the field of Public Works as a special tribute to the unsung heroes in the profession who make living safer, healthier and more comfortable for the American public. Starring Mel Keith and Dee Carroll. Color, 30 minutes; black and white television version, 29 minutes.

* * *

AND A LETTER FROM MR. DON HERRICK

Recently Retired
Executive Secretary,
AMERICAN PUBLIC WORKS ASSOCIATION

August 25, 19

Mr. Charles Palmer
Parthenon Pictures
Hollywood

Dear Cap:

YOU DID IT. To take a subject as prosaic as Public Works and produce a picture which brings a tear to your eyes, takes the work of a genius. You are.

"HEADLINE FOR HARPER" is a real contribution to the public works field, it is a tribute to those engaged in public works activities and also a tribute to International Harvester who had the vision and money to make it possible.

As for me, you know how I felt about it. The idea for such a picture had been running in my mind a long, long time and I often wondered if it would ever become a fact rather than just a thought. I sure was happy that I could be in New York for the event. It was just wonderful. Thanks for doing the job as I had hoped it would be done.

With many thanks and the best of wishes to you, I am

Sincerely,
DON HERRICK

* * *

NEXT MAJOR RELEASE "LOCKED ON"

Feature-length semi-documentary dramatizing the RELIABILITY campaign of a major missile and astronautics organization to its employers, vendors, and field crews. Featuring Jack Mondeux, Peg Stewart and Robert Shayne. Color. Release around Nov. 15th.

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y of immediate coordinated ansportation planning.

The first film, *Everyone's Ex-ess* features the centralized met-politan transit systems of cities hich have put planning to work rails and buses—San Francisco, oronto and Chicago.

The second installment, *Getting our Right of Way*, outlines a gical method for alleviating affic problems, and details typi-l steps community-minded citi-ns must take to improve the ansportation situation in their ties.

Wilding Inc., produced the 16-m black-and-white sound films; ey are available for group show-gs from Association Films, dis-ibutor.

* * *

ilm Tells National Benefits f TVA's Development Program

National benefits derived from e Tennessee Valley Authority's esource development program re presented in a new color mo-on picture produced by TVA. *VA and The Nation* uses the ennessee Valley region as an ex-mple of how strengthening of an rea adds to national strength.

Among the points described re: TVA's flood control benefits lower Ohio and Mississippi alleys; how inland waterway enefits are extended to 20 states; ow half of TVA power produc-ion directly aids national defense; nd locally, that the Valley is now he No. 1 customer for electrical ppliances.

Black and white prints of *TVA nd The Nation* are available for elevision use. Other bookings ay be made through the TVA nformation Office, Knoxville, ennessee.

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s offered to a man who controls usiness through a partnership ar-angement in the production of icture or pictures he controls. He ill have no financial responsi-ility—make no investment. The New York area producer who of-ers this opportunity has a long erm record of producing high uality pictures for scores of lead-ng industrial companies, govern-ment agencies and other sponsors.

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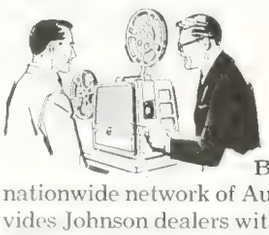


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Johnson asked: How can we get dealers to use motion picture demonstrations of outboards? Bell & Howell joined with Johnson to create a special promotional package built around the famous Filmosound 16mm projectors. Johnson salesmen took it into the field, used it to convince dealers of the ease, speed and economy of showing prospects, demonstrations on film.



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Labor's Road Ahea

SPONSOR: The AFL-CIO.

TITLE: *Land of Promise,* 27 min., b/w, produced by Jo O'Brien Productions.

☆ Totting up its accomplishmer in this film, labor points out th at last most working men can a ford to buy what they produce. wasn't always so, and without o ganization it might never ha come true.

For 20 minutes, Narrator Me vyn Douglas traces labor's bac grounds, the long road to the di nity and security enjoyed by 14 000,000 union men today.

Lest any AFL-CIO memb feel too satisfied about this, hov



AFL-CIO President Meany

ever, President George Meany a pears in the film to point out th the job has only begun—Amer can labor can never rest whi there are slums, while migra workers must live and toil und harsh and cruel conditions, whi old people lack proper comfo and care, while schools are inad quate, and while the stain of se regation soils our national imag

Some skilled film-makers too part in this production: Willia Buckley, director; Richard Ba ley, photography; and Ted Lowr animation — among others, ar the result of their effort is evide in a well-made film. Buckley ha used a technique of carefully fu ing together old prints, phot graphs and other graphics int moving sequences of early labo history.

Distribution of the film kicke off on the Sunday before Labo Day when the ABC network tele cast the film. Many local statio used it on the following day.

The sound of labor—in this a in ever so many other labor film —is a folk singer and a twang old up-country guitar.

How Federal Aviation Agency Is Expanding Audio-Visual Program

20 New Films in Production on Training, Research Problems

THREE YEARS AGO, the Federal Aviation Agency (which was then CAA) had only a small projection theatre in a temporary building beneath the shadow of the Washington Monument—and had produced only one short film which was narrated in French! Today, nearly a dozen pictures have been completed by the FAA and close to 20 new ones are on the boards for production and bid by the film industry and other suppliers.

As Deputy Administrator James T. Pyle has indicated (see box on next page), FAA is using films extensively as educational and public relations tools in many areas.

Bureaus, Offices Need Films

Specifically, motion pictures are being produced to meet the growing needs of the bureaus and offices which comprise this growing and important Federal agency. The FAA estimates that its nationwide staff will reach 42,000 by June, 1961. These include the Bureaus of Air Traffic Management; Facilities & Materiel; Research & Development; Flight Standards; Aviation Medicine; and National Capitol Airports as well as the Offices of Public Affairs, General Training, etc.

"After we receive a request from one of these Bureaus or Offices for a film, and after this request is approved, scripts are written within the Agency or let out on contract. In practically all cases, bidding for production is on completed scripts only," emphasizes George Mathieu, Chief of the Film Production Section who, until recently, ran a "one man" motion picture operation for FAA.

Topping off the list of new films in production at this time is *Flight*, a 28-minute color film of the FAA story, being produced by Vision Associates, New York City, from the script by Lee Bobker. Accompanying Vision's crews on location all over the U. S. is Tony Jowett, newly-appointed audio-visual specialist for FAA's Public Affairs Office.

For the Bureau of Research & Development, *The Path From the Sky* will be produced by Norwood Studios of Washington. This 28-minute color film was written by Harry Muheim and will tell about all-weather landing system devices.

Jet Traffic Military, produced by Monumental Films & Recordings of Baltimore and written by Spence Bostwick of Planfilm, Washington, is a 14-minute black & white motion picture which will be used by the military as well as the FAA. *Jet Traffic Civil*, shot in both color and black & white by Basore-Longmoor of Kansas City, was written by Harold Clover.

Aircraft Familiarization Series

Wilding, Inc., will produce a package series of motion pictures on *Aircraft Familiarization* for use by FAA and all three branches of the armed forces. These have been written by Bill Betts of Betts-Cummins, Washington, D. C.

For the Bureau of Personnel & Training, Wilding has lensed color film at two locations in Oklahoma for segments of a 30-minute picture titled *In These Hands*. Photography for this film, which urges electronic maintenance personnel to increase their knowledge to meet the exploding technology of the future, has been completed at Idlewild Air Terminal in New York by George Mathieu who wrote the script.

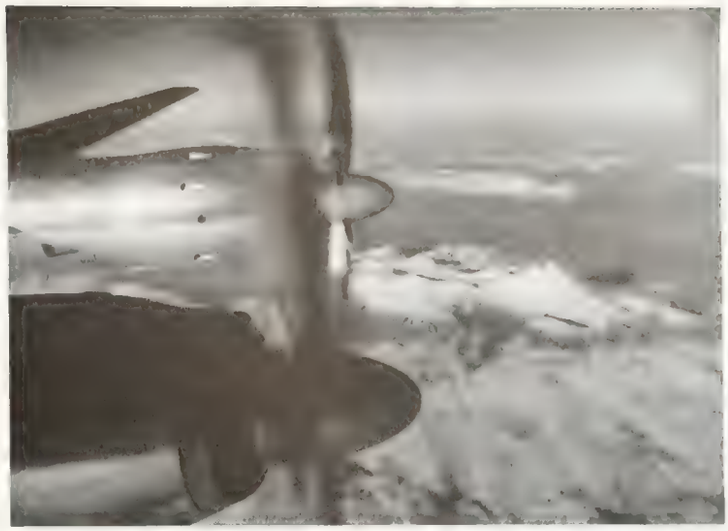
Wilding will also produce *The R and D Story*, scripted by Spence Bostwick, to tell about FAA's tremendously varied programs in research and development. This film will show the Agency's fantastic experimental testing center in Atlantic City.

In addition to films made in the studios and on location by leading commercial producers, the Motion Picture Service of the U. S. Department of Agriculture is filming two FAA pictures.

Other Important Subjects Ahead

And out for bid to producers now are two additional titles: *Instant Communications*, written by Eddie O'Brien and *The Eye of the Needle*, by John O'Toole. Two other scripts, covering extremely technical phases of air traffic con-

(CONTINUED ON NEXT PAGE)



Producer Robt. Steele *shot this scene for a New Zealand National Airways film—high above volcanoes of North Island (see p. 40)*

A BUSINESS SCREEN SURVEY REPORT ON

FILMS AND THE AIRLINES

Films and Related Audio-Visual Media Help Promote Travel, Train Employees Among Worldwide Carriers

☆ These survey pages on the air transport industry's extensive use of filmed media have timely implications. They appear in an era of transition from piston to jet power; at a time when world attention is focussed on dwindling boundaries; when outmoded films must be replaced with top-quality new pictures. Today's finest airline travel films have a tremendous audience awaiting them in theatres, on television and among the half-million owners of 16mm sound projectors here at home. But airline film production is also wisely concerned with sales and technical instruction for the jet age; with research needs and safety education, recruiting and other problems which the film can help solve.

Delta's *"Assignment DC-8," was produced by Cate & McGlone, shows its new jet equipment now in use along the line (p. 34)*



FAA Audio-Visuals:

(CONTINUED FROM PAGE 31)

trol and "en route" procedures are being written by Harry Muheim.

FAA's film production unit continues to turn out films at a fast pace on key technical subjects, recruiting spots for public service use on television, films on emergencies, airport operations, etc. *Preparedness Pays Off*, for example, was filmed for the Washington National Airport and documents airport procedures for the safe landing of a crippled airliner. In this film, probably for the first time anywhere, Mathieu used actual tape recordings of communications from a distressed airliner to achieve highly-dramatic effects.

At the present, the FAA film unit has completed a first progress report on Dulles International Airport; it is currently producing another film titled *The Care and Feeding of Microphones* and has in work films on scan conversion and personnel requirements.

Assists Film Producers

Serving the film industry, as well as being served by it, the FAA Film Production Section provides assistance to producers with aviation footage, animation material and sound effects. For example, Mathieu's group provided a package of drawings, sketches and animation for Remington Rand's recent short film on *Automation and Air Traffic Control*. This RemRand production was written by Scripts by Oeveste Granducci.

In the near future, FAA will have a library of special aviation sound effects recorded on quarter-inch magnetic track with portable battery-powered tape equipment.

George Mathieu, who heads the expanded film project for FAA, is well known in the Capital for his writing, film work and animation on aviation subjects. He has been with THE NEW YORK TIMES, the Naval Photographic Center, and in the Air Photographic and Charting Service of the U. S. Air Force before he assumed his present position with the old CAA in 1957.

Audio-Visuals' Role in the Federal Aviation Agency



☆ THE FEDERAL AVIATION AGENCY uses film, film strips and a variety of audio-visual devices both for training purposes and in our efforts to explain our many programs to the public.

We have found that a carefully-planned and well-executed audio-visual program is an important part of an effective training and educational effort.

—James T. Pyle
Deputy Administrator
Federal Aviation Agency

Film Serves the Civil Aeronautics Board

RECENTLY, after the tragic crash of a helicopter in Chicago, Civil Aeronautics Board officials gathered together to view a film which was shot by a camera mounted on a helicopter wing for the purpose of showing the effect of airflow on the "eggbeater" blades. This is standard procedure for CAB—to back up its findings with films whenever possible. Often, as in the case above, careful study provided enlightenment for the experts.

"We are interested in any film which has anything to do with aviation safety, engineering, operations or electronics. Anything to help us with accident prevention," says the Chairman of CAB, Whitney Gillilland, who has instigated a program for showing informational films each week to agency personnel.

CAB studies films which they have made themselves and those on loan from the various aircraft companies; it draws heavily on the National Aeronautics and Space Administration film library which, (though it may surprise those who regard NASA solely as our "space" agency now), has hundreds of films directly concerned with aerodynamics for loan to governmer agencies, industry, colleges an universities and other intereste groups.



Whitney Gillilland, *Chr. Civil Aeronautics Board*

These films, which have bee produced in NASA's researc centers, cover a wide range c subjects. Those on "ditching," fc example, are used extensively b the airlines for pilot training. An —indicative of NASA's interest i films—a page of film supplement is now attached to the unclassifie documents and technical note which are constantly fed to th airlines.

The New Air Transport Association Film

☆ On a stark black and white stage, hung with plastic jet models, and centered around a magic blackboard on which emerges unusual stockfootage of the air age, Dr. Frank Baxter has narrated a new 13½-minute film titled *Sound Progress* for the Air Transport Association, of Washington, D. C.

It's the story of how air trans port contributes to communit progress and serves the nationa defense. It's a lucid demonstra tion of complicated instrumen landing systems. It's a revelatio of all that is being done by the ai industry to follow noise abatemen

(CONTINUED ON PAGE 41)



GROWTH STORY: AIR TRAFFIC CONTROL

20-year growth span in Air Traffic Control activity is contrasted by 1957 photo (left) at Idlewild (N.Y.) Terminal Center and the 1937 picture by FAA's George Mathieu taken at the old Newark ATC Center . . .



American Airlines Uses Visual Media for Promotion, Training and Research

AMERICAN AIRLINES, keeping pace with the air transport industry across the nation, is exploring new potentials in audio-visual presentations for both the public and its employees.

Motion pictures are being used for promotion and public relations purposes, and other a v tools are also being produced and widely used for training and research within the company.

New Picture on Stewardesses

A recent color, wide-screen motion picture sponsored by American and produced by Filmaster Productions, Inc., is a dramatic visual exposition on American's stewardesses and their training, designed to enhance air travel by American. In *Come Fly With Me*, American Airlines stewardesses are shown at the Company's Training College in Fort Worth, Texas, at Filmaster's studios in Hollywood, and on location in New York and Mexico City. This is one of several promotion films for American, and it is being shown nationally.

Charles E. Skinner produced and directed *Come Fly With Me*.

Maintains A V Aids Branch

One of the interesting applications of internally-produced audio-visual aids at American Airlines is the use of color-sound slidefilms for pilot qualification.

This government-approved training system takes the place of actual visits and pattern fly-through by a pilot at an unfamiliar airport. Shots for a qualification film are taken from helicopters, showing a bird's-eye view of the approaches, precise letdown patterns, and area obstructions.

These filmed sequences are supplemented with drawings to correlate the data into an effective teaching aid.

Unit Supervised by Sam Davis

American's internal production unit, the A V Aids Branch of the Flight Department—under the direction of Supervisor Sam Davis, carries out research and production of training aids. Because much of the training information is quickly outdated due to improvements and modification, the majority of audio-visual aids produced by this unit are sound slidefilms, 35mm color slides, and



A V Aids Supervisor Davis *examines test grooves on recording.*

8″ x 10″ overhead projection transparencies. When this often-changing training data needs motion techniques, rapid sequencing methods of the slidefilm are used quite successfully.

Motion pictures are also created for training purposes. Black and white sound "quickie" 16mm shorts are used for testing flight instruments in training flights. TV cameras transmit a reproduction of the actual instrument on a monitor screen, and synchronized motion picture cameras photograph both screen and test instrument. Color sound 16mm films utilize simple animation techniques to explain instrument landings and the operation of electronic navigation aids.

The staff of the production unit, all of whom have aviation background in addition to technical a/v experience, try to put new, fresh approaches in the use of audio and visual aids in teaching.

Extensive Training Research

In addition to producing films, the staff does extensive research in the various phases of training, according to Supervisor Sam Davis.

"Our research through the past five years has included such subjects as pilot hearing tests, using actual cockpit background noises with radio and across-cockpit voices in binaural sound for automatic self-administered and self-graded tests; the use of transcriptions in soap-opera form for motivation, procedural and safety training; sleep-training for masses of technical data which must be committed to memory; proper balance and coordination between various types of a/v aids in teaching a single subject; and the use of sound slidefilms and motion pictures with instruction and sections for student response on equipment being taught, followed by sections for comparing action, procedure and accuracy."

Production facilities for American's audio-visual unit are set up at New York's La Guardia airport, with a specially designed layout of studio, equipment and projection rooms, and offices for production activity. Custom power and audio wiring, special partitioning, sound-proof glass windows and other improvements were incorporated into reconverted office space to provide a setting for the extensive equipment used in audio-visual development and research. With these facilities, the staff produces the training aids which go to American Airlines' nine school and crew bases around the nation.



American Airlines A V Aids studio at work. *Supervisor Sam Davis is narrating track for Emergency Procedures training film while artist (left) checks animation sequence and booth man (r) watches recorders.*



At right: *scenes from American's "Come Fly With Me" filmed at the Ft. Worth Stewardess College.*



Delta superintendent *of flight operations is Capt. T. P. Ball . . .*



Jet flight reactions *are recorded in film: "Assignment DC-8."*

Delta's Jet Champions in Stellar Role; Other Films Aid Tourism and Employees

DELTA AIR LINES' recent additions to its motion picture program reflect the public concern and interest in the great advancements in the air transport industry—jets, the jet age, and what it means to people.

Assignment DC-8 traces the development of an airlines company from its beginnings up to the jet age through the story of the search for the holder of CAB Certificate No. 1. This recent Delta film was produced by Cate and McGlone, of Hollywood.

Shown Along Jet Routes

A vehicle for the promotion of Convair 880 jet service as it is inaugurated in different cities is Delta's *Introduction to a Champion*, also produced by Cate and McGlone.

Delta proudly presents this film to show that they think of their 880 as the champion in its field, just as there are acclaimed champions in many other fields. Produced through Delta's advertising agency, Burke Dowling Adams, Inc., this film contains some breathtaking scenes of a Convair 880 in night flight over San Diego.

Employees See the Pictures

In addition to showings for public groups, Delta uses these films for various employee groups. Sales clinics in cities scheduled for jet service feature screenings of the promotional films, and employees at Delta's general offices and main overhaul and maintenance base in Atlanta attend special showings of the films. Introduction of new employees to Delta Air Lines is accomplished with showings of the film *This Is Delta.*

Colorful travel films produced by Delta give the public scenes of areas that Delta Air Lines serves, such as *The Great New South, Venezuela,* and *Island Hopping in the Caribbean.*

Other Films in Delta Library

Delta's film library includes, besides the films sponsored by Delta, motion pictures from other sources—Air Transport Association, International Air Transport Association, etc. General subject motion pictures on travel and flying include Shell Oil Company's *Song of the Clouds,* the Douglas Aircraft Company's *Birth of a Jet,* and Convair's *Progress Reports* on the production and testing of the Convair 880 jet transport. Bookings of Delta's films in 1959 tallied more than 3,100 group showings, and the total 1959 audience reached by Delta's films was 220,596.

Recently, Modern Talking Picture Service exchanges have assisted the airline in developing audiences.



Luxury service aloft *is pictured i "Introduction to a Champion."*

Cate & McGlone production crew *is set up to shoot one of the superb night scenes featured in Delta's "Introduction to a Champion."*



Eastern Airlines Has Audience Winners

THE power of the film medium for sales promotion force is being used by Eastern Air Lines. Through public showings of colorful, interesting promotional films to potential customers, Eastern notes a favorable response in the increasing passenger business.

Eastern maintains an extensive free film library available to social groups, business organizations, etc. One of Eastern's films, produced several years ago, attests to the quality of this airline's pictures. *Air Power Is Peace Power,* narrated by Capt. Eddie Rickenbacker, chairman of the board and former president of Eastern Air Lines, Inc., is still being popularly booked, and since its release ha been seen by millions of viewers not including theatre and televisio showings.

Flying With Arthur Godfrey starring the radio-television personality, is another one of Eastern's still-popular films. Othe travel films from Eastern are tour ist features picturing calling point on Eastern's routes—Miami, Mex ico, Virgin Islands and Florida.

At one time or another all personnel at Eastern are shown film regarding safety, new service an equipment for purposes of indoc trination and training. Emphasi is also put on the use of films i training of Eastern salesmen.

Films Help Lake Central to Qualify Pilots

Motion Pictures Prove Less Expensive, Equally Effective

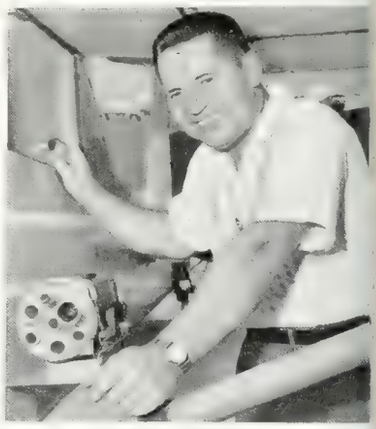
TYPICAL OF GROWTH in airlines systems, Lake Central Airlines, a local service carrier operating out of Indianapolis, Indiana, has three separate cases before the Civil Aeronautics Board in application for additional routes which would triple the size of the airline.

Part of the expansion program is the qualification of pilots to land at newly certificated airports. Several years ago, regulations required that a pilot make a physical entry into a new airport by actually flying an aircraft into the field.

First in Local Carrier Use

Lake Central and several other airlines felt that a less expensive and equally efficient method of pilot qualification could be based on the use of motion pictures.

The CAB was petitioned for the approval of the plan. When the petition was approved, Lake Central was the first local service carrier and one of the first domestic carriers to use films for pilot qualification.



Don Frye *and camera setup.*

Production of these films is handled by Donald Frye, Lake Central ground school instructor, who actually makes the trips under flight conditions. Using a light aircraft, he shoots approaches, outstanding area landmarks, general terrain characteristics with a 16mm camera on a specially de-

sed mount on the wing of the lane, whereby he can put one nd out the window and operate e camera. When the films are dited, additional visual informa- on—stills, diagrams, charts and ther art—is supplemented.

In addition to these training lms, Lake Central has a film vailable for public or special roup showings entitled *The Lake entral Story*. Filmed at the In- iana University Radio and Tele- ision Center, the 25-minute mo- on picture is a pictorial story of he inner workings of Lake Cen- ral.

It recounts the step-by-step rocedure, from a behind-the- cenes view, of what happens rom the time the passenger makes reservation to the time he ar- rives at his destination. The view- er is taken through accounting, reservations, flight control, stew- ardess and pilot training, mainte- nance and radio shops and pre- flight check in the cockpit.

The conclusion is concerned with the local service carrier's fu- ture in the jet age. This is espe- cially timely for Lake Central, since its fleet will include five prop-jet Convairs by the end of the year.

The Lake Central Story supple- ments training films for the fa- miliarization of new employees, and any employee may use the film for special group showings. *Story* is also promoted through inter-employee competition to see who can reach the largest public audience.

Piedmont Shows Aircraft Makers' Films

PIEDMONT AIRLINES uses mo- tion pictures on a modest scale, but they do play a key role in the operations of this company.

Films are used for training and public relations, and although other media are employed to a greater extent, the usefulness of films is recognized. Most of the films used by Piedmont are made available by aircraft manufac- turers with whom the airline deals, and are used for the purpose of training employees and for fa- miliarization with equipment.

In some instances, these films are suitable for public showing and have been widely used in the introduction of Piedmont's new F-27 prop jet equipment.

Another area where motion pic- tures are useful is found in those of an industry nature available to Piedmont through the Air Trans- port Association and the Associa- tion of Local and Territorial Car- riers. With these films, Piedmont carries on community relations projects of a general scope to benefit the airlines industry.

Focus on Scenic Wonders at Western Air

SERVING SCENIC WESTERN areas of the U. S., Canada and Mexico, Western Airlines has a picture-maker's paradise to draw on for its travel and promotional films.

From the resorts of the *Valley of the Sun*, Phoenix, Arizona, to an auto race to the top of *Pike's Peak or Bust* in Colorado Springs; from historical Montana, *Amer- ica's Last Frontier*, the site of "Custer's Last Stand" and Yellow- stone National Park, to San Fran- cisco, *City on Seven Hills*, the films of Western Airlines bring a wide panorama of the West.

Several of the films feature va- cation trips conveniently accessible on a "Fly'n'Drive" plan, combin- ing travel by air and automobile. Each of the travelogs on the U. S. A. are in sound and color, and the various titles include a diversity of activities—a climb to the 16,000 ft. peak of Mt. Rainier, a trip underground into the Cave of the Winds, the roar of the blast furnaces in a steel mill, and the famed choir at Salt Lake City's Mormon Tabernacle.

A feature of Western's sales promotion program is the series of 120 35mm color slides with matching commentary on tape, titled *Fanciful Flight to Mexico*.

Distribution of Western's films and the slide program is made through all major sales offices on the system, with extra prints re- tained in a "roving library" at the Los Angeles general offices.

Canadian Pacific Offers Worldwide View

TRAVEL FILMS with subtle but effective "commercials" are among the Canadian Pacific Air- line's most important auxiliary sales tools. Color and sound mo- tion pictures produced exclusively for CPA are real assets in this airline's public relations—promo- tion program.

Japan—Land of Enchantment, *Holiday in Europe*, and *Holiday in Latin America*, all produced by Hal Linker Productions of Holly- wood, are the travel films which give CPA's public a graphic pic- ture of what to see, and where to go, in each of the areas filmed.

In addition to these specially- made films, Canadian Pacific sup- plies various other travel titles, secured from several outside sources. They include such films as *Wonderful Mexico* and *Our Islands of Hawaii*.

CPA keeps prints of its films supplied to all of the company's sales offices throughout North America. Use of the film medium to promote sales is also carried on in major overseas cities along the airline's route linking five conti- nents.

Because this airline is a wholly- owned subsidiary of the Canadian Pacific Railway, many of the sales offices in North America act for both the airline and the railroad, and these offices have available instructional and travel films which feature Canadian tourist attrac- tions.

In addition to the promotional motion pictures which Canadian Pacific offers the public, extensive use is made of films for internal training purposes, particularly at the Company's Air Age College at Vancouver International head- quarters. Here a variety of train- ing films are regularly shown to all types of airline personnel-in-train- ing, including pilots, air engineers, stewardesses and sales and traffic employees.

Some of the subjects of CPA's training films are: *Flying the VHF Omni Ranges; Meteorology—Temperature, Pressure and Wind*, and *Aircraft Engines, Types, Mechanism, Oiling System*.

Versatile Audio-Visuals Aid at Trans-Canada

Use Films, Slides, Transparencies in Promotion & Training

VERSATILITY IS THE WORD for Trans-Canada Air Lines' use of audio-visuals. For outside pro- motion *and* internal training pur- poses, Trans-Canada successfully employs motion pictures, 35mm slides, slidefilms and overhead projection for their appropriate roles in a wide range of applica- tions.

The TCA catalog of films lists over 100 titles available for both external and in-company use. Subjects are as diversified as are the applications of audio-visuals at TCA.

Training a Major Field

The bulk of films are in the category of training, and topics in- clude accident prevention, tech- nical information on aircraft—en- gines, maintenance, overhaul—flight training, salesmanship, supervisor training, work simplifi- cation. Besides motion pictures for use in training, various other tech- niques are drawn upon.

Visual aids for pilot training include 35mm slides of airport runways and approaches. Learning the use of instruments is simplified and clarified via motion pictures made of instrument settings dur- ing test flights. Another part of flight-crew training, for stew- ardesses, includes the use of mo- tion pictures.

Technical and mechanical in- formation for maintenance and service personnel is presented al- most exclusively by overhead pro- jection, a system which allows the instructor maximum flexibility in handling visuals for these groups. Station services training of ramp personnel, done at various stations on the line, is handled almost en- tirely with the use of 35mm color slides.

Slides for Sales Meetings

Sales training groups are also shown 35mm slides, to familiarize passenger agents with the features of TCA aircraft. Many of the available sound slidefilms and mo- tion pictures on salesmanship have also proved useful in sales training classes at TCA.

Highlights of the provinces of Canada from New Brunswick to British Columbia are pictured in travel films of the TCA library. Various other color films bring Trans-Canada's public interesting views of cities—*Paris Is a Wom- an's Town* and *Stockholm, City On the Water*—and motion pic- ture visits to many countries—*Romance of Old German Towns*, *Irish Holiday*, and *Bermuda Bound*, for example.

Clips for Television Stations

Added to the regular features of this film library and service is the supply of film clips of TCA aircraft provided to TV stations by Trans-Canada's public rela- tions department.



In this scene from "Isles of the Caribbean," St. Lucia's Petit Piton rises out of the water.

The Wonderful Jet World of

PAN AM

Often-Honored, Eagerly-Sought Film
of Pan-American Airways Have S
Enviable Standards in Creativity
Millions of Viewers Will Affirm . .

Prized Glimpses into Wondrous Places

Pan-American's Creative, Colorful Pictures Are Among World's Best

FILMS OF PAN AMERICAN AIRWAYS, often translated into as many as seven languages, are enjoying a global popularity among television viewers, theatre-goers and the millions who see them in community halls, meeting rooms and other places where 16mm sound prints are widely distributed.

Like that of other airlines, the PAA film program is also two-fold in general content and concept. Within the company are those resultful, top-calibre communications and training films which the company provides for its crews and members of the sales force. To that phase of the PAA film program, BUSINESS SCREEN has devoted many feature articles.

In *these* pages, we pay a long-deserved tribute to the *public* aspect of the PAA film program—that creative and colorful collection of travel motion pictures which has set standards of quality for the entire transportation industry and an enviable record of audience success around the world.

Films like *Grand Tour* (of Europe) which received highest honors at the 1960 Columbus Film Festival; like *Wings to Italy, Land of Enchanted Fountains* and *Wonderful Jet World*, honored with Awards of Excellence at Columbus; like *Islands Under the Wind* (Tahiti) and *So Small My Island* (Japan) which have delighted literally millions of viewers in addition to many award jurors—provide an all too-brief sampling of the PAA film library.

Professional in Concept and Quality

While all too many travel films depend wholly on the fascination of their faraway subjects, these and other PAA films are uniquely and universally *professional* in creative and technical quality. If there is one single distinguishing feature that sets Pan American's film program apart from most others, it is their top-flight screen *quality and creativity*.

That standard was set and has been maintained by Willis Lipscomb, PAA's vice-president in charge of traffic and sales. Following his approval, PAA travel promotion films become the responsibility of Murray Barnes, director of advertising, in whose department of Special Features they are directly supervised, produced and promoted under the watchful eye of manager J. Michael Krupnick.

2,500 Prints Are in Circulation . . .

Florence Mouckley, supervisor of films within the Special Features office, keeps close rein on the nearly 2,500 prints of 16mm subjects now in constant circulation as well as numerou other 16mm and 35mm subjects enroute t television stations and theatres. Special Fea tures is PAA's liaison with the television, radi and film industries and audience group thoughout the world.

Currently, there are some 18 "headliners in Pan American's 16mm film library for tele vision and 16mm group audiences. Their con tent follows the company's "flag" both Eas and West around the globe and the familia *Wings to* . . . prefix is used in a number o these titles.

Seven *Wings to* pictures bring the glamou and glory of Europe's historic cities, castle and cathedral towns to the screen. These in clude Austria, Britain, Germany, France (*voic la france*), and Spain (*Castles and Castanets*



Her beauty is bright *with the colors of faraway Japan in Pan-Am's "So Small My Island" produced by Henry Strauss & Company.*

Below: *at Ocho Rios in Jamaica, an inviting pool beside the sea sets the scene for a visit to the "Isles of the Caribbean."*



well as the previously cited award-winning bjects on Italy (*Land of Enchanted Foun-ins*) and the inclusive *Grand Tour*, which sits Portugal, Spain, Italy and France.

Pacific lands are visited in the two films on apan and Tahiti as well as the exotic *Wings Hawaii*, a 28-minute color picture.

Films on Latin-American Neighbors

A sunlit saga of the tropical Caribbean was nother recent addition to the PAA library as *les of the Caribbean* made its debut. Pan merican's *Wings*' series flies over South merica in a two-part, 55-minute color trip the *Continent of the Sun*, that is also made vailable in two separate 27½-minute ver-ons. *Wings to Central America and Mexico* ays a rich 28-minute color tribute to these atin-American neighbors.

Another film takes viewers to the Northwest, here *Alaska, the 49th State*, is extolled in a 1-minute color epic. Joining these world-irdling subjects within the coming half-year s another major film on Eastern Europe and wo short films on Bermuda and Nassau.

But travel odysseys are not the only stuff PAA films are made of. The previously-cited *Wonderful Jet World* takes viewers behind the cenes at New York's International Airport—howing what it takes to put a huge jet into the ir on a split-second schedule. And a brief but widely-popular 12-minute sound film called *Wings for Tomorrow* is showing young people hat their model hobbies can lead to a pilot's eat on a Pan American Clipper, like that ccupied by Captain Kim Scribner. A new air cargo film is slated to join these subjects.

Groups Are Charged Modest Service Fee

Variety, compelling interest, design . . . all these contribute to the already potent lure of faraway places, helping keep from 100 to 150 prints of every PAA film constantly on the move, despite the unusual prerequisite of a service charge imposed on audience loans. This modest fee charged 16mm groups ($2.50 for a 30-minute film) helps defray distributor costs. Motivating bookings are some 28 Pan American offices in the U. S. and Canada. Handling the films are 27 member film libraries of Ideal Pictures Corporation across the country.

But underscoring the whole program is that standard of quality which Willis Lipscomb believes must reflect PAA's own high standards of service. Professional quality of production carries that standard forward in PAA's pictures, through the creative and technical capabilities of such producers as Coleman Productions, Dynamic Films, Henry Strauss & Company and, for a special *New Horizons*' series of theatrical and 16mm shorts, the skills of 20th Century Fox were employed. As an indication of the audience effectiveness of that phase, Mike Krupnick estimates that 250 million persons will see the PAA short on Hawaii.

The PAA film program, travel-wise (as well as in training phases), must constantly meet new challenges. Its future plans, in keeping with the air transport industry's all-out promotion of trans-oceanic travel, point to *new kinds of films to even larger audiences*, if possible. Films "less specialized, but undiminished in quality" are being considered for tomorrow's audiences. This may include 8mm films.

It's a Film Program on the Move . . .

That bright pair of *Wings* flashing over a million screens around the world probably belongs to Pan American Airways. It's a major film program on the move, at jet speed, bringing "prized glimpses into a myriad of wondrous places" and helping sell a world public on the habit of going places, preferably by Pan-American.



The glory that was Rome's Forum, *once the heart of the Eternal City and of the civilized world, is pictured in the award-winning Pan-Am film on Italy, "Land of Enchanted Fountains."*





At left: *the bridges of the Seine behind a glimpse of Notre Dame in "Grand Tour," while (below) the statues of Don Quijote and Sancho Panza are seen in a Madrid plaza. "Grand Tour" was produced by Dynamic Films, Inc. "Wings to Italy" by Coleman Productions.*



With Films as Modern as Its Jet Equipment and as Colorful as a "Holiday in Hawaii" (scene below), United Builds Goodwill and Business Among Growing Audiences



United Air Lines' Films Reflect Jet Age in Training and Travel

"Office in the Sky" Depicts Vital Role of Flight Training; Education & Training Unit Provides Useful Technical Films

UNITED AIR LINES' multimillion dollar flight school and training center in Denver, considered the most comprehensive in commercial aviation, is an example of United's thoroughness and striving for perfection in all phases of air transport. Capturing the spirit and telling the story of the "University of the Air" is this airline's newest motion picture, *Office in the Sky*.

Emphasizing United's facilities and techniques used in retraining pilots for the growing jet age, this high-quality documentary shows special training and technical procedures which underlie a routine jet flight.

Five electronic flight simulators, each an exact copy of an airplane cockpit, and each costing about a million dollars (the newest simulator, that of the DC-8 jet, is tagged at $1,600,000), are the focal point of the training center.

Office in the Sky shows how these simulators are used in connection with closed circuit television for realism and training accuracy.

Produced by Cate & McGlone, Hollywood production firm and long-time producers of motion pictures for United Air Lines, *Office in the Sky* offers proof of why United's extensive training school is recognized the world over.

Known as "the airline that trains the airlines," United's flight school has provided flight instruction for personnel from many other leading airlines, both domestic and overseas, pilots for industry and trainees from the Military Air Transport Service and the Federal Aviation Agency.

Used as a public relations-documentary film, *Office . . .* joins the ranks of other outstanding United productions—the famous *United 6534*, travelogs like *Skyway to Yosemite* and *High-Way to Hawaii*. Current Cate & McGlone productions for United are *Flight 803, California—A World in a Week*, and *Holiday in Hawaii*, the sequel to the beautiful and popular *High-Way to Hawaii*.

The title of another current promotional film is exemplary of the all-encompassing changes taking place with the present growth and expansion of the airlines—*Jet Age Stewardess*.

Also Produces Technical Films

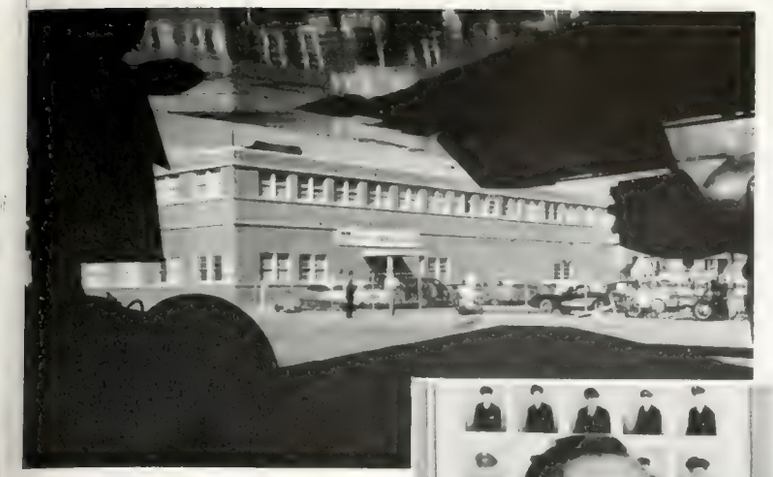
☆ A big part of United's train ing program involves the use c technical training films, audic visual presentations designed fc specific purposes for informatio and instruction. The Education Training Department at United' San Francisco maintenance bas has a full-time motion picture uni producing films for other division of the company. To date this grou has released 14 motion pictures ranging from a three-minute shor for stewardesses on serving *Cop per Skillet Breakfast* to a 55 minute film on radar, *Little Si Echo*. There are also several othe

The "message" *of United Air Lines' "Office in the Sky" is symbolized by this intent group of future pilots at the Denver flight school.*



At left: *this tail assembly houses camera and producer Ed McGlone as he prepares to film scene in United's new "Office in the Sky" which is concerned with pilot training.*





The Denver Pilot Training Center *of United Air Lines where crews are trained for jet operations.*

hort films on services performed by the air hostesses, in addition to those in categories of employee information, employee relations, customer relations, safety, and maintenance training and services.

Instructional films for use at the Denver training school, where each of the classrooms is equipped with projectors, are also obtained from military and other outside sources to supplement United's own productions. Most of the purchased titles deal with safety or technical subjects, such as *Ground Crew Safety—Fire, Static Electricity*, and *Gas Dumping Procedures.*

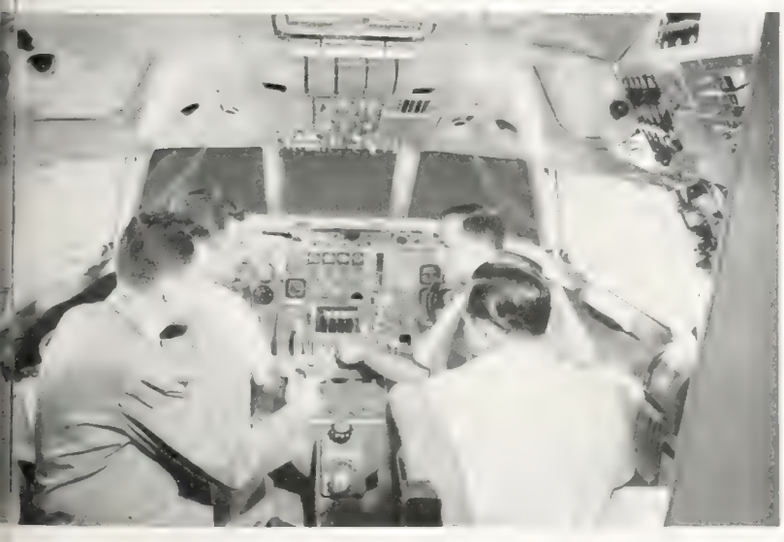
In order to provide the greatest possible audience with United Air Lines' productions and services, an extension of the film library of the education and training department is a collection of thousands of feet of stock footage and film clips, in color and black-and-white, for placement in television shows, educational productions and commercial motion pictures. A new catalog of this footage lists more than 250 entries under the general headings of in-flight, takeoffs and landings, taxi, and passengers boarding and deplaning.



General Jay Brown (USAF) *directs the Flight Training program and is responsible for jet crews of today and for the future.*

United Air Lines' own offices handle distribution of travel and promotional films available for public showing, but a recent storage and handling arrangement made with Modern Talking Picture Service, Inc., makes it convenient for United representatives across the country to channel distribution of more popular films.

Flight crews of United Air Lines, *in training for DC-8 Jet Mainliner operations at Denver, "fly" by means of the electronic simulator shown.*



OTHER DOMESTIC AIRLINE PROGRAMS

Continental Air Lines, Vice Pres., Publicity, Stapleton Airfield, Denver 7, Col.	• Seven Continental travel films, plus two shorts on aircraft; also lists Pan Am films from the *Wings* series; also United's one-week tour of California. Continental trailer is added to these films.
Frontier Airlines, Stapleton Airfield, Denver 7, Col.	• Three color/sound films of Western U. S., featuring National Parks, Cheyenne rodeo, western cities.
Hawaiian Air Lines, Dir. of Merchandising, Honolulu, Hawaii. Note: Prints for sale at Cate & McGlone Studios, 1521 Cross Roads of the World, Hollywood 28, Cal.	• One film, 28-min., color/sound. *Our Islands of Hawaii.* Winner of four international awards; a pictorial summary of the seven major tourist islands of Hawaii.
New York Airways, Inc., Traffic & Sales Dept., P. O. Box 426, La Guardia Airport Station, Flushing 71, N. Y.	• One 24-min., color/sound film on scheduled helicopter flights serving metropolitan New York.
Northeast Airlines, Ad. & Promotion, Logan International Airport, Boston, Mass.	• Three films; two in color of Northeast routes—*North by Northeast, Sky Holiday;* plus *A Day in the Life of a Northeast Stewardess.*
Northwest Orient Airlines, Public Relations, 1885 University Ave., St. Paul, Minn.	• Thirteen color/sound films, on Alaska, the Arctic, south to Hawaii. Other titles feature travel to Far East, Hong Kong, Japan, the Philippines.

*Commercial film handling and distribution for many of the airlines covered in this survey is being provided by Modern Talking Picture Service, Inc. through its nationwide exchanges and television services.

OVERSEAS AIRLINES AND THE FILM

"Quality" the Word for Air France' Films

AIR FRANCE, one of the largest of the international jet passenger carriers, is going places as a producer and user of quality films for public relations and promotional purposes. This airline, with scheduled world-wide flights, has recognized the value and usefulness of motion pictures for presenting the concept of air travel, and especially Air France.

One of the airline's films, *Bravo Alpha*, was honored by being selected for the Venice International Film Festival. Filmed in color, with soundtracks in English, French and Spanish, the outstanding film shows the part accuracy plays in the commercial as well as the technical field, making it possible for Air France to offer speed, safety and comfort to its customers.

One of Many Pictures

Bravo Alpha is one of the many motion pictures in Air France's free film library. The list includes travelogues and tourist views of France, Portugal, The Holy Land, India and Japan, to name just a few of the diverse vacation spots around the world brought closer by air travel.

Public relations films showing the internal workings of the large airline are also featured, such as *16h.40: Destination Rio*, which gives a description of all the preparatory operations before a long-haul flight, and a French-language film, *Ni Archange Ni Robot*, showing the training of pilots and the modern methods used. Most of Air France's films, which are regularly promoted for use by clubs, schools, civic and fraternal organizations and similar potential tour groups, are available with either English or French narration.

Cooperation With Builders

Using audio-visual aids to supplement individual instruction, Air France incorporates technical films, supplied by the manufacturer of its aircraft, in its rigid training program for flight personnel and cabin crews. In its special schools in Paris, and at the Boeing school in Renton, Washington, Air France adds training films to on-the-spot instruction and practice.

Motion pictures are also em-

ployed in the overall training program for office personnel and sales representatives. When Air France purchased the first of its fleet of seventeen Boeing 707 Intercontinental jets, an introductory Boeing film was screened for the entire staff before they met the jets firsthand through a series of familiarization flights to Paris.

Aer Lingus Woos Tourist in the Theatres

ONE GOOD WAY to view Ireland's scenic attractions (short of going there) is via the film program of Aer Lingus, the Irish International Airlines.

Taking advantage of what the country has to offer as an enticement to travellers, I. I. A. has produced two of its own 16mm color films, *Irish Holiday* and *Dublin's Fair City*, a close-up of Ireland's capital featuring tourist attractions.

Currently, I. I. A. is actively following a policy of cooperation with Bord Failte Eireann (Irish Tourist Board), C. I. E. (Irish Transport Company) and Shannon Free Airport Development Company for the production of 35mm color feature films on Ireland by various production companies. These films go into commercial theatres in Great Britain and Ireland, and arrangements are being made for theatre showings in the U. S., as well as in France and Germany.

This type of commercial theatre distribution benefits the airline and the tourist industry as a whole, and I. I. A. can obtain 16mm prints for its own public relations and sales promotional use.

Two films already produced under this cooperation and currently in distribution are *Honeymoon Island*, a newlywed couple's trip through the land of the shamrock, and *O'Hara's Holiday*, the story of a New York traffic cop's vacation in Ireland.

Motion pictures supplied by other airlines, by plane makers, and by other industries connected with the airline business form a large part of I. I. A.'s library of free films available for use by travel agencies, schools, and other groups. Outstanding in the last category is Shell Oil Co. Films produced by Shell in England include technical subjects—*High Speed Flight*, *Test Flight 263*—and the popular film that sings the praises of the air transport industry, *Song of the Clouds*.

Vickers, aircraft manufacturing company, has supplied several films ranging from an explanation of *The Gas Turbine* to an introduction to the *Vickers Viscount* Turbo-Prop airliner.

Irish International Airline's external film program is supplemented with a supply of in-company films for general staff and technical training; instruction, ranging from the handling of a supervisory problem to problems in *Landing Gear Torsion*, is provided via the screen.

Immediate plans for expansion of the use of audio-visuals at I. I. A. include the setting up of a small film unit using 16mm studio equipment. This is in accord with the opening of an Irish TV station next year by Radio Eireann, and the desire to build a permanent film record of newsworthy and historical events related to Aer Lingus.

New Zealand Offers "An Evening of Films"

A NEW APPROACH to the showing of airlines' films by club groups, etc., is being carried on by New Zealand National Airways Corporation.

From its chain of 15 air centers in New Zealand's main cities and through its agents in other towns, NAC regularly offers complete evening programs of film showings for invited audiences. This program service is in addition to meeting loan requests for its films by travel clubs, civic and fraternal groups.

Because New Zealand is dotted with small towns with a widely-distributed population, an evening of films sponsored by NAC is often the social event of agricultural areas in the country region. Using this method of country-wide saturation with motion pictures, NAC reaches a large proportion of New Zealand's population.

In order to supply this busy program, NAC produces many of its own films through Robert Steele Productions Ltd., of Auckland, New Zealand, besides using films supplied by associated airlines.

NAC's purpose in this activity is to tell the story of aviation, in general and regarding NAC itself, and to encourage a broad and expanding two-way flow of traffic



Fearsome but happy, a Maori haka party says "hello" to New Zealand.

of citizens of New Zealand and other lands around the world. The present series of films created by NAC has as its overall theme "Behind the Scenes With NAC," and stresses the diversity of scenery which has given New Zealand a "world-in-itself" atmosphere.

But NAC's films are not mere travelogs; they go deeper, showing various aspects of air transport, from the transport of cattle and air-freighting of households f furniture to technical subje s such as aircraft radar systems.

However, the beauty and exci ment of New Zealand provic prime film fare. NAC's latest p ture, *Flying Through the Calend* shows the country's deep lak and gleaming mountains, its gl ciers and geysers, and other yea 'round attractions the land hol for the tourist with its full l month sport advantages for t hunter and fisherman.

NAC realizes that "films a now part of aviation; it recogniz that in this age of swift, smoot flying jets the promotion of avi tion, both internally and oversea opens a vast field for the inte national traveller; and, films pr vide one of the best ways to stimu late the inherent instinct to e plore the world around us."

International Audience for TEAL Films

REACHING AN INTERNATIONAL audience through the film medium, Tasman Empire Airways Ltd. (TEAL) employs motion pictures to perform three main functions—sales promotion, "air age education," and company-airline public relations.

The location of TEAL in New Zealand offers the exotic background for such films as *Red Hibiscus*—a vacation in the Crown Colony of Fiji; the South Seas splendor of *Tahiti on the Coral Route*, and *Dances of the South Pacific*—performances of the colorful native dances of Fiji, Samoa and Tahiti.

A new half-hour color film, *World in Miniature*, depicts the infinite variety of scenery compressed into the comparatively small area that is New Zealand

TEAL films are distribute widely to TV stations and fo commercial showings outside Ne Zealand. Catalogs of films avail able from TEAL's regional sta tions at Auckland, Wellington an Christchurch, New Zealand, offe a wide assortment of films, includ ing selections acquired from sources such as the British Trave and Holidays Association, and th Shell Oil Company's library of out standing flight films.

With a present listing of mor than two dozen films with whic to reach the public, TEAL cur rently has three additional colo motion pictures in production de voted to locales with an endless supply of scenery and subjects fo the camera—Australia, the South Seas, and New Zealand.

Picture-Minded Trans-Australia Airlines

THE USEFULNESS and value of motion pictures to the air transport industry is recognized the world around, and "down under" in Australia, Trans-Australia Airlines makes extensive use of films, both for staff training and for public relations promotions.

While some special training films are obtained on loan from external sources, TAA produces many of its own films, ranging from training and functions of pilots and air hostesses to ground handling and maintenance methods. These self-produced films, for internal use, are usually not titled. They are offered strictly for the *content* involved, are in black and white, and run about 10 minutes each.

General training films in sales, personnel and administrative courses are borrowed from other sources.

In addition to production of training and special films, TAA has produced several public relations films. Among the more recent are *4000 Hours*, a 15-minute color film describing maintenance methods in a non-technical pres-

entation, and *Mantle of Safety*, telling of the unique activities of the Royal Flying Doctor Service of Australia. A short color film on central Australia has the interesting title of *To the Alice and Beyond*, and a half-hour travelogue-documentary on aircraft procurement around the world takes the viewer *In the Wake of the Stars*.

These public relations-promotional films have commercial showings in theaters throughout Australia, besides being loaned to special groups and organizations. The TAA centralized film library catalogs about 300 prints of the airline's own films and films borrowed from other sources to provide programs for interested outside groups, and to TAA branches throughout Australia for use in supporting special sales campaigns. Annual audiences for films circulated by TAA's library runs about 250,000.

AIR TRANSPORT FILM:

(CONTINUED FROM PAGE 32)

practices, to aid in municipal planning and zoning around airports. In short, it's a good neighbor film, neatly and efficiently presented by the "dean of educational TV" for schools, civic organizations and other community groups.

Use Distribution Agencies

The Air Transport Association, representing the nation's scheduled airlines, will distribute prints of *Sound Progress* to each of its 49 member organizations as well as to operational ATA managers in Chicago, New York, San Francisco, Kansas City and Dallas.

In these areas the film will be shown to the aviation industry, city fathers, airport managers and FAA officials. Additional distribution to the general public is being handled by Sterling Movies Inc., and Association Films, Inc., both of New York.

Produced by Film Graphics

The picture was produced by Film Graphics, Inc., in cooperation with Film Counselors, Inc., also of New York City. Technical assistance was provided by airline pilots and FAA technicians, and dramatic flight sequences were made available through the courtesy of the Convair Division of the General Dynamics Corp., the Boeing Airplane Company and the Douglas Co., Inc.

EDITOR'S NOTE: a "postscript" to this Airlines' survey will appear in the following issue of BUSINESS SCREEN.

Showings Aloft as TAI Pioneers the Theatre-in-the-Sky

UNIQUE AMONG services provided airline passengers are the film programs offered in flight by T. A. I., Transports Aeriens Intercontinentaux.

Operating out of Paris and running scheduled flights across Africa, to India, Australia, the South Pacific and Tahiti, T. A. I. several years ago found it desirable to provide entertainment enroute for its passengers. T. A. I. began



T.A.I. steward *threads up a film for passengers on long trans-Pacific journey.*

(in 1954) to experiment with projection of motion pictures while in flight.

The innovation was well-received by the passengers on the first special flight, and since that time, the system has been constantly improved to solve various problems, such as stabilizing the projection apparatus, providing for satisfactory viewing by passengers in both First class and Tourist cabins, and simple handling of the equipment for the rotating shifts of stewards.



Both First and Tourist Class *passengers enjoy film showings aloft as T. A. I. provides DC-6B and DC-7C planes with 16mm sound equipment that utilizes special double lens with prisms to serve two screens.*

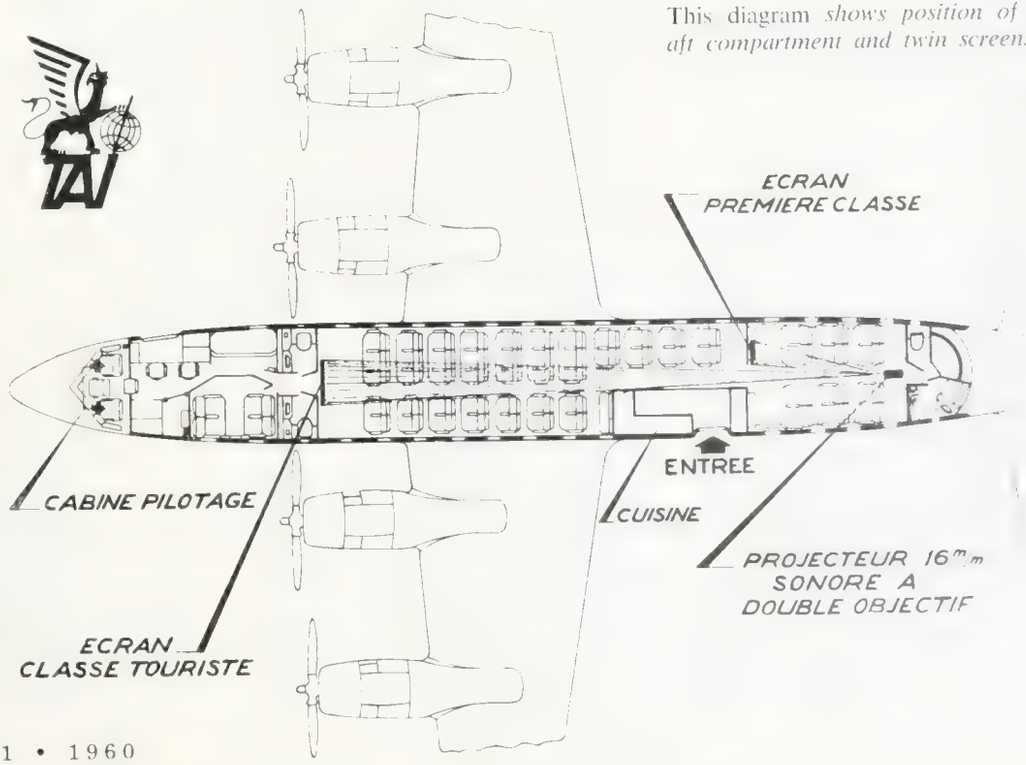
For its now-perfected projection system, T. A. I. uses a special double lens with a lateral extension which simultaneously projects a picture on two screens, one in each of the cabins. The projector is positioned on a special built-in hanging stand at the rear of the plane.

Passengers are given the opportunity to express their choices of films to be shown and the result is that a typical program brings a variety of news, travel shorts, and cartoon films—greatly appreciated by passengers on long flights with few stops.

* * *

T. A. I. has produced several color travel films for use in these "theatres in the sky." Some of these, capturing on film the color and excitement of the areas served by the line, are *Flight to Tahiti*, *New Caledonia—"Island of Light,"* and *La Route de Tahiti*, picturing the main calls on the Tahiti Route, such as Pakistan, Siam, Australia and New Zealand. These films have both English and French soundtracks and are available for loan to outside groups. In addition to its own productions, T. A. I. frequently makes use of sponsored short subjects borrowed from other sources.

This diagram *shows position of projector in aft compartment and twin screens forward.*





This insurance executive *finds that recruiting of career men is more effective through the "third party" approach of the sound slidefilm.*

Competition, Costs Turn Focus on Selling

Dramatizing Customer Benefits from a "Third Person" Angle, Sound Slidefilms Are Helping Raise Sales Power in the Insurance, Investment and Other Fields

Selling is not only their middle name, but their first aim in service to clients . . .

- as told to BUSINESS SCREEN by Dick Westen, *President Better Selling Bureau*

CAN YOU NAME any field in modern communications where *selling* is not the primary objective? Whether it's to promote an idea or a product or a service, or to define company policies, or to enlist employee interest in improved methods, or to recruit and train new people—the basic goal in every contact is to sway an individual or a group to a desired action. In the final analysis, selling underlies all human endeavor. It is also the animating philosophy of the Better Selling Bureau.

Intensified competition and rising costs today demand a more virile skill in selling, with more vivid communication tools. It is the clarified presentation—whether spoken, filmed, recorded, or printed—that most quickly enlists and wins the interest of the person whose favorable decision controls the sale.

The use of audio-visuals has contributed enormously to better selling, in that it clarifies ideas and reduces the chance of misunderstanding between prospect and salesman. Nothing can match it for accuracy of presentation and assurance that a complete sales story will be conveyed. We all know that the distinguishing attribute between the success and the failure—when it comes to selling—is that the first man exercises all his skill and patience and intuitive wisdom in making his story emotionally appealing to the prospect. This quality, emotional impact, is what the filmed presentation can be designed to possess in its most dramatic aspect.

Through scenes like this, *sound slidefilms are helping agents present the benefits of mortgage insurance in prospects' homes.*



Value of the "Outside Authority"

Certain approaches are, we have found, more successful in their motivating power than others. If you can have an outside authority present your product or service story, the prospect shows a tendency to accept the facts, with less resistance. For it's another well-known fact that prospects do build a wall of resistance to most salesmen, whether the presentation is made in person or by audio-visuals. The power of a filmed presentation can be very considerably enhanced when it is made to serve as an adviser, a "third party" endorsement, helping the customer . . . or the prospect, or the employee . . . to a decision.

But audio-visuals cannot serve fully as a "third party" adviser, in our opinion, when they carry the name of a manufacturer or service organization. When the viewer—whether he's a desirable prospect for employment or the ultimate customer—notes a sponsor's name, he sets up the customary resistance to suspected sales pressure. He creates a protective barrier that reduces the power of the most subtly prepared arguments.

Impartial Approach Breaks Sales Barrier

The ideal audio-visual technique, as we see it, is the slidefilm or motion picture made by an outside authority, where the name of the manufacturer or service company is not featured on the screen. This is the truly impartial approach, the one that *breaks the sales barrier.* It implies a *service* to the prospect. Viewing such a production, he feels no need for building a wall of resistance. He identifies himself with the characters and action on the scree and feels free to reveal his interest.

Like the recommendation of an imparti authority—banker or doctor, attorney or a countant—the voice on the screen serves as friendly aid, helping the prospect to form a opinion. He has been presented with all th facts and it is almost axiomatic that he will a rive at a desirable decision.

This persuasive "third party" power is e fective in every field: as valuable to the sale manager in convincing qualified applicants o the advantages of working for his company, t the training supervisor in indoctrinating nev employees, as to the individual salesman in hi contacts with retailer or consumer.

Rewards and Benefits Multiply Sales

Logic may underlie the designing of such film, but dramatizing the rewards and benefits and presenting these from the third party angl are factors which invariably sway the prospect and send sales results soaring.

This is clearly demonstrated in recent sounc slidefilms we have made for the insurance field In producing the mortgage insurance film *Which Will It Be?,* the technique of the impartial advocate was employed to a degree that is showing exceptional results. This color sounc slidefilm is proving, wherever it is shown, that prospects for mortgage insurance quickly "identify" with the filmed characters. A climate of agreement develops swiftly in the prospect as he watches the dramatic sequence. The vivid, visual subject discourages interruptions. It completely outlines a solution for the avoidance of similar tragic experiences for the viewer, and wins a fascinated and friendly acceptance.

Helping Men Help Others and Themselves

From *What Do You Want?*—a slidefilm created to make easier the agency manager's work in recruiting career life underwriters—

(CONTINUED ON PAGE SIXTY-FIVE)

This film helps *insurance agencies develop more business life insurance volume—it shows reward of "Additional Commissions."*





President Henry Harnischfeger's *introductory sequence was filmed at the St. Paul studios of Reid H. Ray Film Industries on May 10th.*

Harnischfeger Visualizes a Growth Story

Made in Record Time, Picture Aids $7 Million Stock Issue

MILWAUKEE'S bustling, growing Harnischfeger Corporation can attest to the value of the film medium. The "big picture" of this multi-plant and multi-product maker of power shovels, overhead and truck cranes, hoists, welding equipment, diesel engines and prefabricated homes was recently presented nationwide to financial analysts and investment counsellors directly concerned with the company's $7 million stock issue, funds needed to meet the company's expansion needs.

That issue had been previously introduced through regular financial channels and was withdrawn when analysts indicated that the company had to become better known among investor groups. To meet that challenge, President Henry Harnischfeger went on the road, meeting financial people in face-to-face sessions. But his presentation needed a strong visual tool, compelling evidence of products, growth and facilities which are integral parts of the corporate image.

Time was a vital factor as the assigned producer (Reid H. Ray Film Industries) tackled the urgent assignment. From a first script session on April 26th to the final delivery of two answer prints on May 27th, a comprehensive 20-minute color and sound motion picture featuring commentator Chet Huntley was created and produced in a single month to Harnischfeger's exacting specifications!

Vignettes from existing footage on the eight U. S. plants and an equal number of manufacturing facilities overseas were incorporated and all were "tied" in by Mr. Huntley in his familiar role of news-caster. Huntley appeared before the cameras on May 7; President Harnischfeger's introductory sequence was filmed on May 10 at the St. Paul studios of Reid H. Ray. This final "take" completed all new photography and sound tracks.

But the best of this story is in the finale, in the *results*.

The following week (after delivery of answer prints), Mr. Harnischfeger appeared before groups of analysts in Chicago, Milwaukee, Philadelphia, Boston and New York. His mission was completely successful. Thanks, in part, to the completeness of the presentation and the "big picture" which brought understanding to those in attendance at these key meetings, the new issue of $7 million was not only *fully subscribed* —but was considerably oversubscribed.

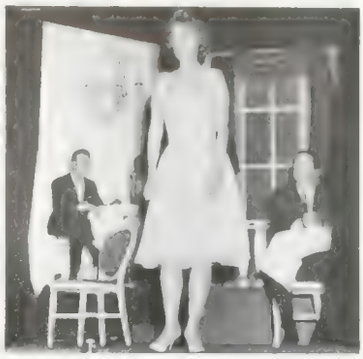
Ray staff *writer Bob Bruce (l) discusses script with Advertising Manager Louis Flora (r).*



SHOWTIME

Cadillac Presents "A Work of Art" as 1961 Models Make Dealer Debuts

WELCOMING MEMBERS of his dealer family at the ten coast-to-coast "advance showings" of 1961 new car models, H. G. Warner, General Manager of the Cadillac Division introduced the artistic and lively musical show which prefaced the unveiling of "the distinguished Cadillac" for 1961 "as one of the most interesting we have ever presented." Taking the bows for "A Work of Art" on the stage was the Industrial Show Division of Parthenon Pictures, Hollywood.



Lovely, lissome *Kitty Kover does one of her show-stopping songs.*

And Hollywood talent plus technical skill were prime ingredients for this full-scale three-act musical comedy. The story by Charles Palmer and music of Jack Meakin were ably directed by Al White, who also did the choreography. Casting brought star quality in the singing of Kitty Kover; settings by Donn Greer Associates were bright and colorful and had that "fresh" look of originality seldom found in these hard-moving, budget-conscious product shows.



Dale Harris, *as Bud Brandon, is featured in "A Work of Art."*

Chief engineer Fred Arnold of the Cadillac Division opened the shows with a brief stage appearance. The "story line" was laid in the Brandon Dealership where young Bud Brandon aims to achieve his father's ability in selling. Cadillac design features find a natural setting in Bud's clever tie-up with the local art museum for a "design exposition." Success comes to the Brandons, to the sales force and to those fortunate Cadillac owners—and it all leads up to the inevitable climax when the dealers saw their 1961 model, live and luxurious, in center-stage at the finale.

Living up to the title billing *of "A Work of Art" were colorful settings like this sidewalk cafe in Paris created for Cadillac's show.*





THE GIBSON SHOW

Gibson Refrigerator Air-Lifts Dealers and Their Wives to an "Hawaiian Holiday" Where 1961 Products Are Unveiled in Highly-Successful Stage and Screen Shows

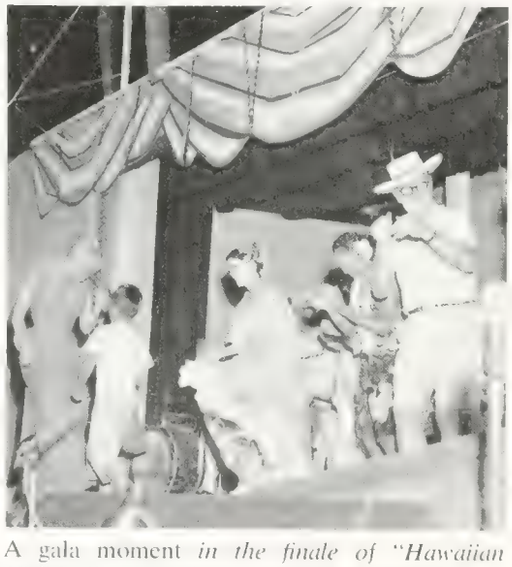
Original Songs, Lively Skits and Solid Product Facts . . . Delivered by Vistastrip Are Helping to Keep This Manufacturer's Plant Facilities Humming With Orders . . .

HAWAII'S PACIFIC PARADISE was reinforced in September and October by enthusiastic members of "task forces" which ultimately included some 5,000 Gibson Refrigerator dealers and their wives who were air-lifted to Honolulu for the unveiling of their company's 1961 products. When "Gibson Show Time" was over last month, all sales quota expectations had been exceeded and Greenville, Michigan plant facilities were on a three-shift basis to meet dealer orders.

The Gibson shows, presented as evening performances following the traditional Hawaiian luau, introduced the new refrigerators, freezers, air conditioners, dehumidifiers and electric ranges in a sparkling series of "live" show skits, lightened by moments of comedy and highlighted by original songs and music. At each critical phase during the presentations, Vistastrip slidefilms dealt with product features in detail. The entire show was produced by Wilding, Inc.

Highlight of the Gibson show *was the unveiling of the company's 1961 product line which included this handsome refrigerator below.*





A gala moment *in the finale of "Hawaiian Holiday" won salvos of dealer applause.*

William C. Conley, Gibson vice-president in charge of sales, brought an eye-filling, sales-making product line to Hawaii that met a tremendous response from these dealer audiences. He gives full credit to the planning and execution of the product show which began under his direction last February. Tom Byrnes of Wilding wrote the "book" and music director Lloyd Norlin did the original music and lyrics.

Product slidefilms (in Vistastrip, a Wilding exclusive) were written by Leon Kreger. Show production was in the hands of Barri O'Daniels, assisted by Jimmy Dexter and Byron Keath. Product visuals were produced under the supervision of Bob Rockwell and Harry Flagg handled the technical end.

From Greg Donovan (N.B.C.), who handled the introductions on stage, through a series of neatly-tied skits and songs, the Gibson audience got top-notch performances. Songs like "The Whole Wide World Wants Gibson" and "So Quiet" were high spots but the entertainment gave way to solid product facts and features as eleven Vistastrip films lighted a wide screen at one side of the open air auditorium where the Honolulu shows took place.



Gibson's 1961 dehumidifiers *were carried on-stage by this pair of lovely island maids*

One of the best of these Vistastrip sound slidefilms was that featuring PARENTS Magazines' director of consumer services, Dr. Esther McCabe, who presented some telling facts on Gibson product-engineering features. Gibson-went-Hollywood in another colorful Vistastrip subject showing the home of Mitzi Gaynor in Beverly Hills, California with its handsome Gibson kitchen, lacking only the 1961 electric range she's waiting for . . .

World politics came in for some humorous asides with a Russian spy series of skits that end up with the "Chief" going to Gibson—and the windup of the new product unveiling brought on a "Parade of the Products" to sum up the show with another song hit, "We Love That Gibson." The evening performances were concluded with a teaser slidefilm on Gibson's 1961 Show that brought on a troupe of entertainers from Panama where the next trip is scheduled at the Panama Hilton.

FORD

"Entertainment With Purpose" as the Ford Division Premieres 1961 New Car Models at Nationwide Showings of Stellar Film

☆ ☆ ☆

IN THE BEGINNING of this crucial fall season, the automotive industry launched its new models for 1961 with primary emphasis on *selling the sales force* out across the land. Cementing the main selling features of the new cars in the minds of the dealers' salesmen who must, in turn, communicate with enthusiasm to *their* customers and prospects has long been recognized by the industry as a priority operation.

This priority carries through to that critical final hour when the labors of designers and engineers are realized "on stage" with the unveiling of the new models for nationwide gatherings of the men on the selling front. Here, the cement is liberally applied with accompanying entertainment. But it's entertainment with a purpose that spells the difference—and in September of this year the Ford Division of the Ford Motor Company put double emphasis on *purpose* in its 1961 Dealer Show.

Shown in Theatres from Coast-to-Coast

Audiences totaling between 35 and 40,000 Ford dealers and salesmen assembled in deluxe theatres and auditoriums in 36 cities from coast-to-coast this September to see the complete line of 1961 models in a two-hour color motion picture production loaded with product and *product information* but well-seasoned with elaborate production values and a star-studded cast that included Diana Dors, George Murphy, Tennessee Ernie Ford, Mickey Rooney, Louis Prima and Keely Smith. It was the first time that Ford has put its introduction show *entirely* on film, though film has been extensively used in previous years.

"Entertainment with a purpose," complementing the Division's followup sales training programs, has proved an effective means of arming the sales force with facts and, often more important, the fulsome enthusiasm necessary for today's highly competitive selling. Ford officials tallied up the response after the showings and found broad acceptance that validated the hearty applause. Showings were followed by luncheons and sales meetings at which product features were amplified and a look at the new year's prospects brought into sharper focus. Not only was this a first for an "all-film" show but the first time that dealers and salesmen were brought together at the opening kick-off performances.

Produced for Ford Division by MPO

To produce its Dealer Introduction Show (which has no other formal tag), the Ford Division retained MPO Sales and Training Programs, Inc., whose parent company, MPO Videotronics, Inc., is a leader among the producers of motion pictures and televised film commercials. Filmed portions of the show were created in New York, Detroit and Hollywood under the supervision of MPO executive-producer Ira Marvin and Tom Thomas, midwest manager of the production company.



Keely Smith and Louis Prima *sing praises of the new Ford (center stage above) as talented pair joined stellar cast assembled by MPO for the all-film 1961 Ford Introduction Show.*

Complementing the star talent already named, to carry the theme of fact into the layers of entertainment, are notables like Chet Huntley, George Bryan, John K. M. McCaffrey, Peter Roberts, Johnny Silver, Romo Vincent, Bert Freed, Ross Martin, Jack Mann and Guy Raymond. There's a "science-in-engineering" sequence that includes Prof. Jonathan Karas and an athletic flavor in the appearance of Mr. Quarterback, Johnny Unitas and members of the Baltimore Colts' band.

But, above all, it's the new Ford cars that are the featured stars of this show. They're presented in a series of skits that feature these well-known personalities. Product pointers are underscored with humor but they score in memorable fashion as in the sequence extolling the virtues of the Ford Falcon. Playing a key role is the narration of George Murphy.

Ford's got the product for 1961, the talent to break through the selling barriers and its nationwide dealer family should be "up" for the game if even a modest percentage of enthusiasm engendered at these shows carries through the rugged months ahead into spring! Technically, this MPO project was tops in quality, in production values, casting and color on those *big* theatre screens.

After seeing the new Falcon, *Diana Dors and friend changed the name of their organization to Car Owners Unanimous in this Ford show skit.*



Salesman Ross Martin *convinces the inimitable Mickey Rooney that there's a new Ford in his future in another happy skit from Ford show.*





Rheem's new product show *"in session" as a skit is enacted on the large stagette; a translucent screen for films is hung behind the traveler.*

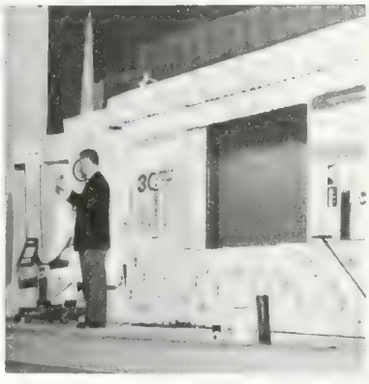
Rheem Sales Shows Meet Dual Objective

Sales Force and Dealers Benefit From a Basic Program

PREPARING ITS OWN sales force to introduce new products as well as providing the *best* of the basic ingredients of an introductory "live" show presentation to carry the story to dealers throughout the country was the dual objective faced by Rheem Manufacturing Company's sales chiefs this fall.

The Chicago-based maker of water heaters, air-conditioning equipment and plumbing supplies presented its "live" show on a large portable stagette, equipped with the usual complement of traveler curtains, and lighting, plus rear projection and sound equipment, all furnished by Wilcox-Lange, Inc.

To reproduce this big meeting with maximum convenience and effectiveness out of its four district sales offices across the country, four extremely portable "stage fronts" were acquired. Each of these was equipped with a rear-projection screen, ten sliding panels to carry salient "word messages," lighting, projection and a simple switchbox with pushbutton control for *one-man show operation.*



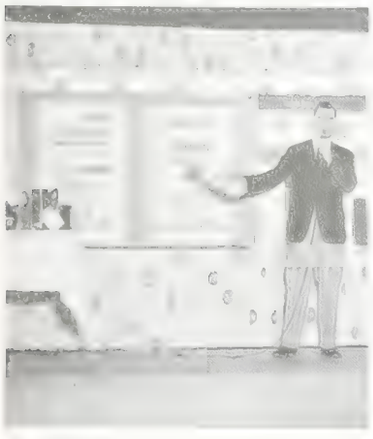
Smaller "stage fronts" *include a translucent screen (ctr., above).*

To illustrate this one-man control feature, for example, 16mm sound film sequences were interspersed during the field man's talk and were entirely controlled by a pushbutton "start" control in his hand and by a sensing device on the projector that automatically *stopped* the film on cue after each sequence.

At its introductory show, Rheem's sales organization saw the new products, discussed 1961 sales policies and were "trained" for the subsequent field presentations. During recent weeks, they have been meeting plumbing supply dealers across the land with some of the most effective meetings the company has held, thanks to the success of its dual-objective program that carries the "heart" of the 1961 story out into the field with minimum loss of its original flavor and sales punch.

All staging, projection and electrical equipment was supplied by Wilcox-Lange, Inc. for both the "live" headquarters show and the four field versions.

Sliding panels *are another feature of "stage fronts" for the field.*



Homelite Sponsors a Winner in Sweden

Thanks to U. S. Maker of Chain Saws, Swedish Workers in Vital Forest Industries Have a Useful Safety Film

THE SUCCESSFUL Scandinavian safety film, *Skogen, Sagen, Sakerheten,* seems Sweden's best and surest solution to satisfactory sylvan sawing systems since Stockholm started selling spruce.

Jointly sponsored by the Homelite Division of Textron, Inc., American makers of chain saws, and the company's Scandinavian representative, AB N. K. Kristensson, the 23 min. color film was produced in Sweden by Victor Kayfetz Productions, Inc., New York, using Swedish actors, locations, technicians and suppliers.

Skogen, Sagen, Sakerheten means "The Forest, The Saw, and Safety" and the film shows the part played by wood and wood products in everyone's life and the importance of forest industries to Sweden's economy. Hundreds of thousands of people are involved in wood industries constituting about 40% of Sweden's export trade.

Through the efforts of men like Swedish forest worker Karl-Gustav Bornstrom, trees are harvested to begin their long journey to the markets. Bornstrom is followed through his daily routine as he fells, limbs and bucks trees using efficient and safe work techniques. After his day in the forest, in his garage at home he follows a program of proper maintenance of his chain saw.

Through the training of younger men in government and industry, forestry schools plus programs of conservation and reforestation, Sweden is assuring her position a world leader in forest produc And—using the best tools a techniques—Swedish forest wor ers are highly respected citize making a better living for th families and a bigger contributi to their communities.

Skogen, Sagen, Sakerhet was recently reviewed by Swedi government and private foreste at a preview in Stockholm. It h been selected for showing at t Fifth World Forestry Congress Seattle this fall, where 2,000 fo esters from 90 nations will gathe

* * *

Hans Svanberg, young Swedis cameraman who worked on t film, has returned to the Unite States with Vic Kayfetz and now working for Kayfetz Produ tions in New York. He is on special visa as an apprentic trainee in film production.

Karl-Gustav Bornstrom, t h forester in the film, was most c operative with the time-harrie film-makers. He agreed to c trees from dawn to dark on Sun day, asking only an hour out f church in the morning, and tw hours out for taking part in cross-country ski race in the afte noon. He won the race, too.

AKA-film and SOL-film, Stock holm, are distributing the Hom lite film in Scandinavia. A suc cessful system has been to rer local theatres on off-season o bad-weather mornings. Homelit dealers play host and forest work ers are invited in for the filr showings.

Crew and cast of the Homelite film *(l to r): George Brofeldt, technica advisor; Vic Kayfetz, producer-director; Karl-Gustav Bornstrom, Swed ish worker; Hard Olov Anderson, Crown Forester; and Hans Svanberg*





It's the Picture That Counts . . .

For quality production, more and more of the quality accounts are entrusted to MPO's care . . . and below is a list of companies whose motion pictures* are currently being produced by MPO:

CONSOLIDATED NATURAL GAS COMPANY
E. I. DuPONT DE NEMOURS & COMPANY
FORD DIVISION, FORD MOTOR COMPANY
FORD MOTOR COMPANY
GENERAL MOTORS CORPORATION
GULF OIL CORPORATION
JOHNSON & JOHNSON
MONSANTO CHEMICAL COMPANY
PAN AMERICAN WORLD AIRWAYS
SWIFT & COMPANY
UNITED STATES ARMY
UNITED STATES RUBBER COMPANY
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, MUrray Hill 8-7830

MPO

Productions, Inc.

in NEW YORK CITY
15 East 53rd Street
MUrray Hill 8-7830

•

in HOLLYWOOD
4024 Radford Avenue
POplar 9-0326

•

in DEARBORN, MICH.
921 Monroe Avenue
CRestview 8-4412



GE camera setup *for filming old photos, artwork in "Water" film; dolly movement ranged from two feet from subject back to ten feet.*

Water: Crisis Ahead for Growing Cities

Syracuse Outlines Problem of Future in New Color Picture

☆ The daily water requirement of one person—for bathing, drinking, cooking—can easily total almost 100 gallons. Multiply this by the population of a city the size of Syracuse, New York, add to that the water needs of business and industry, and the necessary amount reaches an amazing total.

At present, Syracuse can fulfill its water requirements, thanks to earlier generations of city planners who provided facilities for bringing clear, fresh water into the city from nearby lakes. But the growth of industry in the area, which increases the population, and the resulting increase in business and trades to service the additional families means that present facilities will not be sufficient in a few years.

Through a new, 21-minute color motion picture, *The Prosperity of Water*, the Metropolitan Development Association of Syracuse is informing the public of the water problems the area faces for the coming generation. Using old photographs, engravings, lithographs and drawings, the story unfolds of how the people of Syracuse from 1820 to 1890 attempted, and succeeded, to bring an adequate public water supply to the city. The film stresses the need for the same kind of concern and foresight to be applied immediately to provide water transport facilities for the future generations, symbolized by a young schoolgirl and her classmates.

Live photography depicts the activities of industry in the area, how it is growing, and how it uses water. Through the use of quarter-screen filming techniques, the film portrays the per capita consumption of water in the county. Local photography and animation show the available sources of water, but also show that money and planning are necessary to bring it into the metropolitan area.

Producer of *The Prosperity of Water* is the motion picture department of General Electric's Heavy Military Electronics Department; sponsor is the Metropolitan Development Association of Syracuse as part of a major public relations program concerning the water problem. Industry, civic officials, and the City-County Water Commission co-operated on the project.



This schoolgirl *symbolizes water needs of the future.*

During September the film was screened on continuous projectors at the New York State Fair. The Syracuse Chamber of Commerce is handling distribution, through its Executive Secretary.

* * *

Vacuum Pouring Steel Process Shown in Film by Bethlehem

☆ The demand for increased quality and high mechanical properties of steel, especially in the field of highly stressed forgings for the atomic energy, electric power, and other specialized industries prompted the development of the vacuum pouring process to remove molten steel of entrapped hydrogen.

Having the knowledge and experience of making vacuum poured ingots, Bethlehem Steel Company has produced a 16mm motion picture, *Vacuum Pouring for Better Forgings*, as a way of sharing this information with others interested in the process and the product.

The 15-minute color film shows through live and animated action each successive step in the vacuum pouring process from preparation of the equipment to the pouring of a multiple-heat ingot. Interesting photography includes a high-speed television camera shot into the vacuum chamber to show the molten stream of metal exploding into countless tiny droplets in order to release the trapped hydrogen gas into the vacuum.

Prints of *Vacuum Pouring for Better Forgings* have been released for showing by Bethlehem on a no-charge basis to scientific and engineering groups, educational institutions, and other interested groups. Return postage is the only cost for securing this film from Publications Department, Bethlehem Steel Company, Bethlehem, Pa.

Television monitors *quality control in Bethlehem's picture.*



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Kodak

EMPHASIZING the value of films in the interpretation of history, and with "Our American Heritage" as its meeting theme, the University Film Producers Association held its 14th annual meeting August 7-13 at William & Mary College, Williamsburg, Virginia. More than 40 universities were represented by over 200 persons at the conference.

C. N. (Ned) Hockman of the University of Oklahoma was elected president of the UFPA for the coming year; Luella Snyder, Winnsboro, La., is secretary-elect and Oscar Patterson of UCLA is the organization's new treasurer.

Honor Four for Achievements

President's Awards, made for the first time this year, were presented in recognition of achievement. John Flory, advisor on non-theatrical films for the Eastman Kodak Company, was honored for his help in guiding the organization through its formative years. Past-president Robert Wagner of Ohio State (currently editor of the UFPA JOURNAL) and Dr. Don Williams, of the University of Kansas City, another past-president and now president of the International Congress of Schools of Cinema, were also honored recipients of President's Awards.

The UFPA will host the International Congress at its August, 1961, annual meeting to be held at the University of California in Berkeley.

Speaker Cites Need for Ideas

The principal speaker, Arch A. Mercey, formerly chief information officer of the World Health Organization and onetime assistant chief in the pioneering United States Film Service, addressed the delegates. He charged them to concentrate more on the thoughts behind production.

"Film makers might consider devoting more time to ideas and the really creative pursuits and spend less time on mechanics. The technical people are doing a fine job in their specialties and we can trust them to come up with continued improvements and advancements.

"Preoccupation with gadgetry is a safe course of action; ideas are sometimes disturbing and even dangerous, but we should never sacrifice ideas for inspiration just for the sake of playing safe," Mercey said.

Other speakers, some professional historians, addressed the delegates on the problems and potentials in historical film production. Producers were urged to make *believable* historical films in which the audience can find identification. Patriotism served up on a "hard sell" basis often falls flat, they said, especially when the audience is smothered with "glittering generalities and panoramic spectacle."

A better approach, one speaker said, would be a smaller scope, picturing the small but significant things in history and showing the human condition at work in history—man's hopes, fears, loves and strivings.

One suggestion by a historian was for producers to experiment more with the creation of motion pictures from still photos, woodcuts, maps, documents, engravings and paintings, such as that used effectively on television in *Mr. Lincoln* and in *Mark Twain's America.*

Report on Progress Abroad

UFPA members who represented the organization abroad during the past year reported to the delegates. Don Williams and Ned Hockman reported on Poland, Germany and France; Robert Wagner, Ohio State, and O. Knudsen, Iowa State, reported on film progress in South America.

40 motion pictures created by university producers were screened and discussed during the week. As an example of a small aspect of history wonderfully related, the audience was shown the film, *The Journey Home,* one of the six shorts written by James Agee and produced for *Omnibus* telling of incidents in the life of Lincoln.

* * *

Association Films' Brochure Tells of "The Viewing Millions"

An informative brochure on the state of the film distribution business as seen by Association Films, Inc., went into the mail last month. Called *The Viewing Millions,* it is attractively set up in golden ink to celebrate AF's 50 years in the business of serving 16mm and TV audiences.

"The Viewing Millions" are some 155,390,000 people, says the brochure, and it points out that 60,000,000 were reached by Association Films through the vast 16mm network of 600,000 sound projectors in regular and frequent use by educators, group and community leaders last year.

In another section, the brochure says there are 46,000,000 TV households, turned on five hours a day, seven days a week. These households can be reached by telecasts of sponsored public service films.

UNIVERSITY PRODUCERS AT WILLIAMSBURG



Pictured (l to r) are *Dr. Don Williams, Director, Motion Picture Production, University of Kansas City; John Flory, Advisor, Non-Theatrical Films, Eastman Kodak Co.; Dr. Robert W. Wagner, Director, Motion Picture Division, Ohio State University, as they received President's Awards from Charles N. Hockman, Motion Picture Production, University of Oklahoma and President of the University Film Producers.*

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The Making of U. S. Steels

"Modern Steel Making" Leads Off New Series Being Produced by Sutherland

Skip-cars move swiftly up a conveyor system, dumping their loads of iron ore, coke, and limestone into the huge mixing pot, the blast furnace. Here these ingredients, gathered from around the nation and the world, are super-heated to begin the purifying process step-by-step, soon melting down the white hot iron. Another short conveyor trip to open-hearth or electric arc furnaces, and these raw materials are on their way to becoming red hot slabs of strong, but malleable, steel.

Modern Steel Making is an exciting process, and an interesting story as told in this new motion picture from United States Steel Corporation. Camera close-ups show the troughs of bubbling molten iron, animation "takes the top off" of the furnaces, and on-the-spot sound brings to the viewer the roaring of the steel and slag as it is poured into immense ladles. Though they work with tons of materials, the steelworkers turn out their product with the care and precision of a top-flight chef.

Produced by John Sutherland Studios of Hollywood, this 23-minute color film depicts the steelmaking sequence from the blast furnace and open hearth to rolling and finishing mills. Location photography was shot in the various U. S. Steel mills.

Marvin Miller, star of TV's "The Millionaire," narrates the film. *Modern Steel Making* is the forerunner of a series of films now being made and known as "The Making, Shaping and Treating of Steel" series. Five or six shorter subjects in this series, covering different phases of steelmaking, will be released soon. This first film replaces an older U. S. Steel motion picture, *Steel—Man's Servant*.

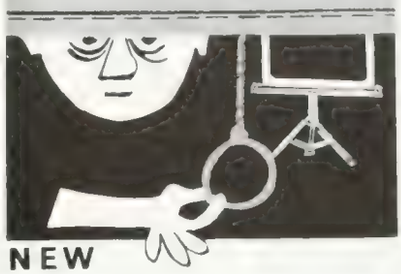
Versions of *Modern Steel Making* in Spanish, French, German, and Portuguese are being prepared for distribution abroad. It is now available for television bookings as well as for showings to schools, civic organizations, churches, and other groups.

According to Alvin L. Krieg, Chicago district director of public relations for U. S. Steel, films in that corporation's motion picture library were shown 35,639 times during the first six months of 1960 to an audience of 19,236,106. *Rhapsody of Steel*, the award-winning film produced recently by John Sutherland Studios for U. S. Steel, has had, since its release, showings in 4,500 theaters around the country, with a total of 11 million viewers.

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Outboard boat drivers *in rugged ramp jump for "Boats A'Poppin'"*

Daredevil Boaters in Action Filmed by Veteran Cameraman

With a film that Paramount Pictures says represents "a return to fundamental action" in the filming of short subjects, Richard Matt, producer, director and photographer of more than 70 sponsored 16mm outdoor, marine and adventure films has entered the field of theatrical films.

His first production is a 17-minute, 35mm wide-screen color featurette entitled *Boats A'Poppin'*, just released by Paramount for U.S. and world-wide distribution. Featured in the film are six outboard boat drivers called the "White Angels," patterned after the Navy's famous precision flying drill team, "The Blue Angels."

Leap Through Fiery Wall

Action highlights include these daredevil drivers putting their 15-foot aluminum boats and 40-horsepower outboard engines through the paces of wake jumping, ramp jumping, land crossing, and leaps through a 20 by 40-foot wall of flames. LIFE magazine reproduced a full-page color still of this fiery scene in its August 29 issue.

Filmed in its entirety at Cypress Gardens, Florida, *Boats A'Poppin'* also features the colorful action of the famous water ski show there, including the Aqua-Maids' ballet on single skis, barefoot water skiing backwards and frontwards, flying-kite routines, and antics of the Aqua-Maniacs. Producer-Director Matt appears in the film in a short comedy sequence.

In his career as producer, director and photographer of non-theatrical motion pictures, Matt has taken his camera throughout the world from the wilds of the Amazon River in South America to Copenhagen, Denmark, and into the heart of America's scenic and wild country, including Georgia's Okefenokee Swamp and Oregon's rugged Rouge River.

In one of his recent pictures for Johnson Motors, outboard engine manufacturer, Matt filmed the first crossing of the Atlantic Ocean by an outboard boat, doing most of the shooting while hanging high in the air in a bosun's chair on an accompanying freighter.

Paramount's Award Choice

Paramount predicts an "Oscar" in the offing for *Boats A'Poppin'*. Edgar Fay, Paramount's short subjects executive, said the film is that studio's selection for an Academy Award in the two-reel division.

* * *

Siding Sense Tells History of Shelter, Promotes Wood Siding

"To have good *siding sense* is to know and understand one of our most dependable building materials—sawn lumber siding." With this theme, the Western Pine Association tells, via a new 16mm motion picture, the wood siding story completely and concisely.

Beginning with a delightful animated prelude reaching back to the days of our caveman ancestors, the film tells the general history of how man has provided shelter for himself through the ages. Included in the live sequences are flashbacks to fine old homes built in the 19th Century, still standing. Also shown are three homes built in 17th Century New England—still on exhibition as prize examples of the longevity of wood.

Siding Sense is intended to create an appreciation for wood siding, and using the requirements of exterior siding—beauty, durability, weatherability and ease of maintenance—the story pictu paints a colorful impression of potential in architecture, desi and living.

The sponsor of the film, We ern Pine Association, is an orga zation of more than 400 lumb mills in the West whose slog reads . . . "Producing Lumb Today, Growing Trees for T morrow." Produced in full col by Photo-Art Commercial Studi in Portland, Oregon, *Siding Sen* is available on free loan to ed cational, architectural and gene groups from the Association.

* * *

Bureau of Mines Releases 3rd Version of California Film

A newly-revised version of t popular film, *California and I Natural Resources*, emphasizi the advancements which ha taken place since the last revisio is now available for free showin from the Bureau of Mines, Unit States Department of the Interio

The theme of the 30-minut color film is the contribution mineral and energy resources the Golden State's notable indu trial and economic progress; s quences picturing mining oper tions, irrigation projects, petrol um production, modern farmi and forestry practices show ho Californians are developing a conserving their natural resourc to provide a foundation for pre ent and future growth.

Not neglected, however, California's perennial appeal as vacation land and tourist mecc with scenes filmed at National a State parks and amusement ce ters, and action shots of winter a summer sports.

Produced by Fred Rockett Co.

The Frederick K. Rockett Co Hollywood, produced the 16m motion picture, which is the thir version of *California* since t original came out in 1948. Th Bureau of Mines estimates tha more than 8 million people hav viewed the film in one version another at the 110,000 grou showings it has had to date, wit millions more having seen publi service showings on television.

The recently completed film wa sponsored by the Richfield O Corp., Los Angeles, which pro vided prints for circulation t schools, universities, scientific civic and industrial groups.

Requests for loans of *Californi and Its Natural Resources* may b sent to Graphic Services, Burea of Mines, 4800 Forbes Ave., Pitts burgh 13, Pa. Borrowers must pa return charges.



THE SALES MANAGER'S AUDIO-VISUAL GUIDE

Selected Motion Pictures and Sound Slidefilms You Can Borrow, Rent or Purchase

16MM MOTION PICTURES Available for Free Loan*

A Little Time for Henry, 17 min., color, Republic Steel. Animated cartoon about a salesman's management of his time. How sales result from planning time expenditure to best advantage is shown. Important points of proper time management also applicable to other business people. **Source: Republic.**

A Talk With Mr. D., 20 min., color, Standard Pressed Steel. Created as a needed missing link in the distributor's sales and promotion program, this film explains, via Mike Wallace-type interview format, the important but often misunderstood role of industrial distribution in the business economy. The picture covers many of the principal ways in which the industrial distributor serves both buyer and supplier alike. Centered around an interview with Mr. D.—the typical industrial distributor—by an interrogator who initially is a doubting antagonist but subsequently becomes a convert to industrial distribution. **Source: Standard Pressed Steel Co.**

Calling All Salesmen, 14 min., color, Life Magazine. Animated cartoon shows salesmen that national advertising of the products they sell to be retailed locally is also local advertising; this advertising helps retailers sell the products the salesmen supply. **Source: Life.**

The Care and Handling of Buyers, 45 min., b/w, Republic Steel Corp. Tips on the effective application of fundamentals of successful selling, gathered from nationwide field surveys of people in buying and selling today. Told via story of improvement of Salesman Jim Sennett. **Source: Republic.**

Career Calling, 27 min., Chevrolet Div., General Motors. Candid interviews with college students provide a live news quality in this timely sales recruitment picture. The students' reasons for avoiding the million sales job opportunities in today's economy are contrasted with the professional viewpoints given by successful salesmen. Several top corporation executives who started as salesmen also emphasize the opportunities. The film is narrated by John Daly, tv commentator. Free loan. **Source: GM.**

Chuck Woods, Go-Giver, 26 min., b/w, Wood Conversion Company. Gives retail lumbermen examples of effective selling techniques and proper customer relations. General advice for retail salesmen centers around treating the customer as a guest, with the salesman-host helping him by asking questions, guiding the purchase. **Source: Wood.**

Design for Selling, 30 min., b/w, Johnson & Johnson. Dramatically portrays need and methods for modernizing interiors of drug stores to meet the new buying habits of customers. Merchandising ideas included in the story. Package program consists of film, leaflets and other materials. **Source: Johnson.**

Down to Earth, 25 min., b/w, American-Standard. A crotchety Irish plumber, a touch of "boy-meets-girl," an invasion of the Pearly Gates, and a heavenly "Earth-o-scope" combine to do a down-to-earth sales indoctrination job; getting plumbing contractors and journeymen plumbers interested in "journeyman selling." **Source: American-Standard.**

Engagement Party—The Story of Trading Stamps, 29 min., color, Sperry & Hutchinson Co. How and why merchants give their customers the bonus of trading stamps. Behind-the-scenes story of the idea that for over 60 years has benefited large and small businesses, their customers and the American economy. Told in terms of a young couple planning for the future, the film stars actor Leon Ames. **Source: Modern.**

It's All Yours, 35 min., b/w, Republic Steel Corp. The difference between the top-notch and mediocre salesman is often determined by the knowledge of his products and his foresight in appraising all possible applications for the products he sells. Tells how one salesman, by conscientious effort and creative thinking, rose above the "law of average" salesman. The use of samples, discussions about competitive products and prices, service and delivery, are among the many selling points dramatically demonstrated. **Source: Republic.**

It's Up to You, 25 min., color, Kraft Foods & National Restaurant Association. Designed to show food service operators and suppliers facts about merchandising, selling, and advertising as methods to build their business. **Source: Kraft.**

Of Time and Salesmen, 35 min., b/w, Dun & Bradstreet. Suggests to salesmen ways of planning their working day to get the most effective use of minutes and hours spent on customer calls and interviews. **Source: Modern.**

Small Business U. S. A.—The Story of Main Street, 33 min., b/w, Dun & Bradstreet. In trying to answer the question, "Is there a formula for success in business?" an accountant visits the small business men of Main street. How problems are met—successfully and unsuccessfully—are shown in a number of typical small businesses: hardware, grocery and drug stores, ladies' apparel shop and boys' wear shop. Presents points of guidance regarding buying skill, selling skill, accurate record keeping and integrity. **Source: Modern.**

Story of Distributive Education, The, 21 min., color, Sears-Roebuck Foundation & American Vocational Assn. A training program for careers in retailing and allied fields. Shows the setting up of a D. E. program, where students combine classroom studies with part-time work in local stores and other distributive enterprises. Significance of the program is told by Mr. John Beaumont, Director of the Division of Distributive Education, U. S. Office of Education. **Source: Modern.**

The Story of Oil Marketing, 27 min., color, Shell Oil Co. How oil is sold and how young men can prepare for careers in oil marketing. Explains means of good service—getting products to the customer when, where, and how the customer wants them. **Source: Shell.**

Success Story, 30 min., b/w, Johnson & Johnson. Sequel film to *Design for Selling.* Tells how to modernize exteriors of drug stores for eye appeal and most effective display of merchandise. Package program includes film, booklets and "how-to-do-it" manual. **Source: Johnson.**

The Voice of Your Business, 13 min., color, Bell System. Mr. Long is a happy man. His business is running smoothly—more orders, more pleased customers and more profits. Mr. Short is very unhappy. His business is sliding, his profit slim, his customers leaving. So Mr. Short decides to do some detective work to discover the reason. He finds his business has a bad phone voice—a voice that is unhelpful and unpleasant. On the telephone, his people remind him of animals rather than humans. By improving the voice of his business, Mr. Short finds a key to success. **Source: Bell.**

Wanted—Man Alive, 11 min., b/w, General Motors Corp. A "tongue-in-cheek" approach to selling for any sales-training meeting. In an off-beat change-of-pace way, sales manager's complaints are put across to emphasize the weaknesses of lackadaisical marginal salesmen. **Source: GM.**

World Is Yours, The, 27 min., color, Montgomery Ward & Co. An international trip with the mail order house buyers. Visits to the fashion salons of Paris and Rome; shows how the large company buys from small retailers in an Italian village. The differences between American and other systems of distribution are contrasted when the camera goes to a Russian fashion show. **Source: Assn. Films; Modern.**

Motion picture and slidefilm showings help widen salesmen's horizons.



16MM MOTION PICTURES for Rental and Purchase

American Portrait, 25 min., b/w, Institute of Life Insurance. Emphasizes the important place that the salesman occupies in the community. The life insurance salesman brings to the American public a better way of life—just as the pioneer salesman of the coal-oil lamp, the salesman of automobiles, and the salesman of packaged foods did

(CONTINUED ON THE NEXT PAGE)

*Sources of these films are keyed to addresses on page 59.

THE SALES MANAGER'S FILM GUIDE

16mm Sound Motion Pictures Available for Rental and Purchase*

(CONTINUED FROM PRECEDING PAGE)

before him. **Source: A-V Center**—rental $1.50 for one day, plus shipping charges.

Approach, 11 min., b/w, McGraw-Hill Book Co. Correlated with Russell and Beach's *A Textbook of Salesmanship*, film stresses the importance of a well-planned sales interview. Do's and don'ts illustrated. Follow-up filmstrip also available. **Source: McGraw**—purchase: motion picture, $65.00; filmstrip, $5.00.

Autopsy of a Lost Sale, 30 min., b/w. Shows the salesman how to evaluate with self-criticism in order to improve selling technique. Illustrates the 12 principal reasons why salesmen lose orders. **Source: Swank**—rental, $15; with Leader's Guide and Visual Digest.

Ben Franklin Sells Today, 23 min., b/w, Jam Handy Org. Benjamin Franklin, America's first star salesman, laid down rules to help sell personalities, ideas and merchandise. In modern selling situations, these precepts are applied to selling many kinds of merchandise and intangibles—methods good in any type of business. **Source: Jam Handy**—purchase, $145; rental (can be applied to purchase within 30 days) $25 for one day, $15 for second day, $10 each day thereafter.

The Bettger Story, 30 min., b/w, Dartnell Corp. Frank Bettger, author of the book *How I Raised Myself From Failure to Success in Selling*, is shown demonstrating the points in his book which will assist any salesman in making himself better and more successful. Overcoming objections, making the sale in spite of competition, the important secret of salesmanship, all are dramatically presented. **Source: Dartnell**—purchase, $290.00; rental $1.00 per person attending each showing with a minimum charge of $40.00, plus shipping both ways.

Career of a Salesman, 11 min., b/w, National Sales Executives. Produced by NSE as a refutation of the movie *Death of a Salesman*. Discusses and reveals the utility of the sales profession and the proper training necessary. Scenes from *Death of a Salesman*, showing the improper sales attitude, are compared to the proper approach. **Source: Business Education**—rental, $3.50 for one day, plus postal charges.

Challenge to America, 28 min., b/w, Assn. of National Advertisers. Shows that creative marketing is the only way to move goods in the volume necessary to maintain our American economy. With such marketing, companies can help people achieve the better living they want and can afford. Stress is on effective marketing as the answer to fears of overproduction and unemployment. **Source: Assn. Nat'l. Advertisers**—purchase, $75.00 plus shipping charges. Free loan for preview purposes.

Closing the Sale, 30 min., b/w, Dartnell Corp. Famed sales team of Borden and Busse demonstrate five specific methods for closing sales which experience has proved to be the most practical and effective. Also helps salesman or dealer overcome fear of asking for an order when the time comes. Importance of sincere customer service is also stressed. **Source: Dartnell**—purchase, $290.00; rental $1.00 per person per showing with minimum charge of $40.00, plus shipping both ways.

Country Auctioneer, 9 min., b/w, Nat. Film Bd. (Can.). Reveals sales methods used hundreds of years ago, still in vogue today. An auctioneer, at a country auction, demonstrates his sales ability to dispose of farmers' goods. The customers are drawn to the sale as much by his vocal tricks as by the items on the block. **Source: Business Education**—rental, $2.50 for one day, plus postal charges.

Developing Your Sales Personality, 30 min., Dartnell. Featuring the sales team of Borden and Busse, this film demonstrates the personality quirks common to many salesmen, all of which cause them to lose business. B & B show in practical and often humorous sketches how any salesman can improve his sales personality and correct his personality weaknesses. Seven specific points are made as highlights of the film to show how to develop habits and manners of modesty, friendliness, confidence, enthusiasm, animation, and reliability to make the customer feel he is king and to improve sales. **Source: Dartnell**—purchase $290, with comprehensive meeting guide; rental $1.00 per person per showing, minimum charge $40, plus shipping.

Devil to Pay, The, 28 min., b/w, Nat'l. Assn. of Wholesalers. The humorous story of what happens when wholesalers are eliminated from our business system. Buster (Diabolus) Keaton rockets from space to earth and bumbles into a national revolt against wholesalers. To the tune of an old time piano, chaos unfolds across the screen as the strike against the middleman sweeps the country. Retailers grow to hate manufacturers; customers grow to hate retailers; one by one the headaches multiply, until there is the very devil to pay. **Source: Nat'l. Assn. of Wholesalers**—purchase $125.00, rental $7.50 per showing.

Herman Holds a Sales Meeting, 10 min., color, Dartnell Corp. A humorous spoof of all the hackneyed sales meeting situations . . . the overloaded expense account . . . the cliched sales pitch . . . the appeal to sell more new accounts. An effective counterbalance to the serious side of any sales meeting. Shows a sales meeting of a mythical company, run by its dynamic and "conservative" sales manager, Herman J. Flounder, Jr., who really peps up the boys so that "with perseverance, hard work, and steadfast endeavors, Flounder Foundry will advance to new frontiers." **Source: Dartnell**—purchase $125; rental $50, plus shipping charges.

Herman's Secrets of Sales Success, 10 min., color, Dartnell Corporation. Sequel, by popular demand, to *Herman Holds a Sales Meeting*. In this ever-to-be-remembered performance, "Herman" entertainingly tells how he did it . . . how he pulled himself up the ladder of sales success, and lays bare the real secrets that lead to success in selling. Good meeting device or program break. **Source: Dartnell**—purchase $125 plus postage; rental, $50.00 for each showing, plus postage.

How to Develop Your Dynamic Power, 30 min., b/w, ICR Corp. Think correctly and develop a finer personality, better human relations and greater success in life and business—the message of Dr. Norman Vincent Peale presented in this film. Dr. Peale illustrates the need for self-analysis and positive thinking in order to develop the "drive" necessary in today's highly competitive society. **Source: ICR**—long-term rental, $195; one day, $40; plus shipping.

How to Make a Sales Story Sell, 30 min., b/w. The film dramatizes the following five sales principles: Three-dimensional exhibits; Magnetize your Salesmanship with curiosity; Dramatize your Salesmanship with Tests; Let your prospect be the Tester; Use your prospect's props. **Source: Swank**—rental, $15, with Leader's Guide.

How to Sell Creatively, 30 min., b/w, Dartnell Corporation. Actual cases are used to show how creative salesmen overcome the "token order" bugaboo. Shows specific techniques to ferret out the hidden needs a buyer might have for this particular product or service. Demonstrates how imagination can be used to raise the buyer's sights, and suggests steps any salesman can take to move buyers to act *Now* rather than later. **Source: Dartnell**—purchase $290 with meeting guide, booklet. Rental, $1.00 per person per showing, $40 minimum charge, plus shipping charges both ways.

How to Sell Quality, 30 min., b/ Dartnell Corp. Script taken fr booklet *How to Sell Quality*, by C. Aspley. A typical frustrat salesman is taken through a ser of eye-opening sequences in whi he observes topflight salesmen quality products and services action. He convinces himself th selling quality is the answer to pri competition and the best way build a future in selling. **Sour Dartnell**—purchase, $290.00; rent $1.00 per person per showing wi minimum charge $40.00, plus shi ping both ways.

How to Talk Business to Win, min., b/w, ICR Corp. A practic approach to the secret of successf accomplishment—fully developi one's skills. Millard Bennett, w known sales executive, explains h knowledge, experience, initiative a ingenuity all function together develop a more effective sales pe sonality. Designed to show th success with people can be *wo* **Source: ICR**—long-term rental, $19 one day, $40; plus shipping.

How to Up Sales by Better Sal Supervision, 30 min., b/w, Dartn Corporation. Demonstrates key tec niques of good supervision by sho ing how to: get people to do wh management wants done; hold go salesmen against the sniping competitors; reinforce "tell-how training with "do-how" demonstr tions; improve salesmen's perfor ance by skillful appreciation. **Sour Dartnell**—purchase $295 with mee ing guide, work kits. Rental, $62. plus postage, per showing.

Imagination at Work, 22 min., b/ or color, Roundtable Production Aimed at encouraging creative thin ing in management development a sales training, the film is used stimulate the flow of new ideas a to develop an atmosphere in whi creative abilities are recognized a encouraged. Centers around prese tation and discussion of four facto which psychological research h shown contribute to creative abilit sensitivity, fluency, flexibility a originality; also deals with t major perceptual, cultural and em tional blocks that inhibit creati thinking and suggests how to ov come them. **Source: Roundtable**- purchase b/w $140.00, color $240.0 5-day preview before purchase, rental $25 per week.

The Importance of Selling, 20 min b/w, Encyclopaedia Britannic Films. Emphasizes the services pr vided by salesmen to business an the consumer. Describes the stru ture of typical sales organizatio and shows the duties of sales exec tives, following a product to it ultimate sale to the consume **Source: EBF**—purchase $120.0 rental $4.50.

The Inside Story, 15 min., colo Masonite Corp. Illustrates princi ples of retail selling using Masoni Hardboard as the product. Describe production of the various types o

*Many of these sound films are available directly from producers (see source listings on page 59). Note special rental terms where applied.

THE SALES MANAGER'S FILM GUIDE

hardboard and gives advantages and uses. **Source: A-V Center**—rental, $1.50 for one day, plus shipping charges.

t's Good Business, 30 min., b/w, Bates Manufacturing Co. Answers such questions as: "What about gifts?", "What about reciprocity?" for salesmen and purchasing agents. Also touches on courtesy on the part of purchasers to salesmen and purchasing policies. Shows why purchasing agents give preference to salesmen who put themselves in the buyer's place, show a knowledge of their product, and offer ideas to the buyer. Sequel to *It's the Little Things That Count*. **Source: Bates**—purchase, $56.75 fob New York; loan charges, $2.50 per print for servicing, borrower pays postage both ways.

t's the Little Things That Count, 30 min., b/w, Bates Mfg. Co. Spotlights better selling techniques by dramatizing sales principles frequently neglected or forgotten. **Source: Bates**—purchase $61.90 fob New York; loan charges, $3.50 per print for servicing, borrower pays shipping both ways.

t's A Pleasure, 18 min., b/w, Cooper's Inc. A salesman discovers that by being helpful to his customers and by trying to understand their needs he can find satisfaction and profit in his job. **Source: A-V Center**—rental $1.50 plus shipping charges.

Making That Sale, 17 min., b/w, McGraw-Hill Book Co. Methods of closing difficult sales and need of effective follow-up are presented as given in Russell and Beach's *A Textbook of Salesmanship*. Demonstrations of products and meeting objections are stressed. Follow-up filmstrip also available. **Source: McGraw**—purchase, motion picture $100.00; filmstrip $5.00.

Man to Man, 25 min., b/w, Remington Arms Co. Suggests five selling principles designed to make your sales more accurate, foolproof and faster. Tells how effective these selling principles can be when backed up with real product information. **Source: A-V Center**—rental $1.50 for one day, plus shipping charges.

Memo To a Salesman, 30 min., b/w, Fortune Magazine. Spoofs the paperwork involved in selling and shows the frustration of the salesman in handling the mountain of paperwork at his own desk. Also demonstrates the worst examples of the inter-office memo in the sales department. A sequel to *The Salesman*, starring Dave Oliver. **Source: Fortune**—purchase, $200.00 (some short-term loan and preview prints available . . . allow one month's advance notice.)

Source Addresses (keyed to titles above) are provided on page 59 of this Film Guide section. Note rent and purchase terms and limitations.

More Than Words, 14 min., color, Henry Strauss & Co. Combination animation and live action present communications from all points of view—what it is, how to improve it, its importance. The necessity of choosing the right communications tool and method in regards to the nature, expense, time and frequency of the message; the presence of "unspoken communications" through gestures, expressions, tone of voice; and an outlined working communications plan built around recognition of the sender and receiver in every communications instance, are highlights of the film. Study booklet and leader's guide included for discussion aids. **Source: Strauss**—purchase $185; preview charge $17.50, deductible from purchase price.

Nearly Right Won't Do, 28 min., b/w, Alexander Smith & Sons Carpet Co. Designed to help the housewife select the proper rug or carpet. Explanation of quality in rugs, rug making, and the selection of appropriate colors and designs. Useful to salesmen in enabling them to obtain customers' points of view as a basis for effective selling. **Source: A-V Center**—rental $1.50 for one day, plus shipping charges.

The Nimble Young Man, 30 min., b/w, Packard Motor Series. Reviews the basic principles of the selling process—create a willingness to listen; know your product; create a desire to own; remove objections; close the deal—and shows how a versatile Packard salesman was able to adapt them to a specific situation and to specific people. **Source: A-V Center**—rental $1.50 for one day, plus shipping charges.

Opening the Sale, 30 min., b/w, Dartnell Corp. Borden and Busse, famed sales team, demonstrate to salesmen certain skills and techniques they can use to improve the effectiveness of their approach and ease their way to the order. **Source: Dartnell**—purchase, $290.00; rental, $1.00 per person per showing, with minimum charge of $40.00 per show, plus shipping both ways.

Overcoming Objections, 30 min., b/w, Dartnell Corp. Borden and Busse demonstrate how salesmen, distributors, jobbers, and dealers can change objections from stumbling blocks into sales-getting stepping stones. Concentration is on basic techniques that can make any objection lose force—without the customer losing face. **Source: Dartnell**—purchase, $290.00; rental, $1.00 per person per showing with minimum charge of $40.00 per show, plus shipping charges both ways.

The Power of Enthusiasm in Selling, 30 min., b/w, Dartnell Corp. Dramatizes the importance of salesmen learning more about their product and the problems of those on whom they call. Demonstrates that sincere enthusiasm based on knowledge is one of the most important personality factors in selling. **Source: Dartnell**—purchase, $290.00; rental, $1.00 per person per showing with minimum of $40.00 per showing, plus shipping charges both ways.

Pre-Approach, 11 min., b/w, McGraw-Hill Book Co. Preparation for the sale involves extensive planning—how a sales plan can be adjusted to meet expectations of buyer. From Russell and Beach's *A Textbook of Salesmanship*. Follow-up filmstrip also available. **Source: McGraw**—purchase, motion picture $65.00; filmstrip $5.00.

Presenting Your Sales Case Convincingly, 30 min., b/w, Dartnell Corp. Borden and Busse present five techniques to assist salesmen in convincing the prospect or buyer that they should buy their product. In some selling sequences they demonstrate "soft spots" in sales interview which cause lost orders—and what can be done about them. **Source: Dartnell**—purchase, $290.00; rental, $1.00 per person per showing with minimum charge $40.00 per show, plus shipping both ways.

Prospecting, 10 min., b/w, McGraw-Hill Book Co. Three salesmen are interviewed on how they selected a prospect. Explains their methods and makes mention of other systems for getting new customers. Correlated with Russell and Beach's *A Textbook of Salesmanship*. Follow-up filmstrip also available. **Source: McGraw**—purchase, motion picture $65.00; filmstrip $5.00.

The Quarterback, 29 min., b/w, Nat'l. Assn. Mfrs. Recounts the difficulties of a young man whose training and school athletic popularity fail to fit him for adult occupational responsibilities. Shows how, as a real estate salesman, he makes rash investments and talks about football instead of real estate to customers. He is subsequently dismissed from his first and then second job and his wife assumes financial support of the family. Wiser and humbled, he returns to his first employer for a second chance and becomes a successful salesman. **Source: Business Education**—rental, $2.50 for one day, plus postal charges.

The Right Approach, 6 min., b/w or color, Crawley Films, Ltd. Importance of using the right opening to start sale flowing smoothly. A welcoming atmosphere to the store through the attitude of sales staff. **Source: International**—purchase, color-$75.00, b/w-$40.00: rental, color-$4.50 a day, $9.00 a week; b/w-$3.00 a day, $6.00 a week.

Sales Catchers, 15 min., color, Point-of-Purchase Advertising Institute. Deals with point-of-purchase window and store displays. Offers suggestions on how to use displays effectively, and illustrates actual experiences of national advertisers. **Source: A-V Center**—rental $2.00 for one day, plus shipping charges.

Sales Promotion or Shaping Thoughts, 18 min., color, Seagrams Distillers. Film points out how the retailer's thoughts can be shaped by the salesman who can function as business advisor, not just an order taker. Salesmen must point out the advantages of good sales promotion; how to attract the public through intelligent window, shelf, counter and floor display. **Source: A-V Center**—rental $1.50 for one day, plus shipping charges.

The Salesman, 30 min., b/w, Fortune Magazine. Dave Oliver stars as the salesman attending a typical (horrible example-type) sales convention, complete with cliche-ridden convention sales harangue. He expresses all possible facial reactions. Useful both as a humorous opening to any sales meeting and a "how-not-to-do-it" demonstration of boring any sales audience to death unless meetings are properly conducted. **Source: Fortune**—purchase—$200.00 (some preview and short-term loan prints available, allow one month's advance notice).

(CONTINUED ON FOLLOWING PAGE)

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The Salesman Makes a Call, 30 min., b/w, Fortune Magazine. A parody on sales techniques shows Dave Oliver as the salesman waiting in the outer office of a client, remembering everything his boss told him to say when he sees the customer, figuring out strategies for making the sale. Surprise ending makes this film particularly humorous. Another "horrible example" or introduction to sales training course production. **Source: Fortune**—purchase, $200.00 (some preview and short-term loan prints available . . . allow one month's advance notice).

Selling—A Career For You, 15 min., color, City College Audio-Visual Extension Service. Suggests selling as a career which offers challenging and interesting work, higher pay, good promotional possibilities and opportunity to meet people and travel widely. Describes personality traits and educational background that speed the road to successful selling. **Source: A-V Center**—purchase $20.00; rental $3.00 one day plus shipping charges.

Selling the Sizzle, 30 min., color, Fotovox, Inc. Elmer Wheeler, known as the salesman's salesman, presents a condensed version of his sales training course in this film. His five points to improve sales and customer relations are demonstrated. **Source: Ideal**—rental, $1.00 per person for first 100 per showing (minimum $40.00), $.50 per person for all those after first 100.

Selling Your Personality, 11 min., b/w or color, Crawley Films, Ltd. Graphic demonstration of courtesy, intelligence and interest in the customer that makes for sales and resales. Right and wrong methods of retail selling demonstrated. **Source: International**—purchase, color-$110.00, b/w-$60.00: rental, color-$6.00 a day, $12.00 a week; b/w-$4.00 a day, $8.00 a week.

Sense Into Dollars, 13 min., b/w or color, Crawley Films, Ltd. Descriptive selling and multiple sales within a department combine with suggestion of featured merchandise in other departments. **Source: International**—purchase, color-$125.00, b/w-$65.00: rental, color-$6.00 a day, $12.00 a week; b/w-$4.00 a day, $8.00 a week.

Sizzling Sixties, 8 min., color, Swift & Co. With photos, graphs, and animation, this film portrays the growth of markets during the past decades and shows, by comparison, the phenomenal increase of production, population, and income predicted for the next ten years. Can be used to motivate sales organizations, distributors, production personnel, or to explain growing market potentials and to compare with previous years. **Source: Wilding, Inc.**—purchase, $75.00. Three-day preview prior to purchase, available to companies, trade groups only on letterhead request.

The "Stars of Selling" Series of Motion Pictures

(Nationally premiered for Sales Executives Clinics and now on film)

Stars of Selling, 6 motion pictures, b/w, Jam Handy Org. Fourteen guest stars who reached the top by selling contribute the cream of their experience to salesmen of America. Arthur H. (Red) Motley makes the introductions and clinches each point. He also gives a running commentary. **Source: Jam Handy**—purchase price per unit $290, extra prints $145 each. Titles are as follows:

* * *

Salesman's Importance, with Point of Closing, Use of Time, and How Buyers Think, 30 min. Vice President Nixon opens film; Mr. H. Bruce Palmer, President, Mutual Benefit Life Ins. Co., describes his method of "closing." Herman C. Nolen, President, McKesson and Robbins, Inc., shows how he best makes use of his time; and Judson S. Sayre, President, Norge Div., Borg-Warner Corp., tells how buyers think.

* * *

Using Objections, Showing and Proving, Getting the Decision, Making Buyers Work For You, 30 min. Alfred C. Fuller, Chairman of the Board and "first salesman and founder" of Fuller Brush Co., explains his use of objections; Byron Nichols, General Manager, Group Marketing, Chrysler Corp., demonstrates "showing and proving"; Philip M. Talbott, Sr. Vice Pres., Woodward and Lothrop, and Pres., U. S. Chamber of Commerce, gives his experience on getting customer to decide. Harry Abram, Chevrolet salesman, who sells more than 600 cars a year, shows how his customers bring in new ones.

* * *

Your Personal Relations In Selling, 20 min. Guy Sorel, screen and TV star, shows how effective selling principles are based on fundamentals of man-to-man relationships.

* * *

Importance of Selling, Getting In, Being a Pro, Buying Appeals; 30 min. Sinclair Weeks, Sec'y. of Commerce; Wade McCargo, Pres., McCargo and Baldwin Stores; R. S. Wilson, Exec. Vice Pres., Goodyear Tire & Rubber Co.; and John M. Wilson, Vice Pres., National Cash Register Co., cover the points in this film.

* * *

Getting Yourself "Hot," Getting Yourself Ready, Sticking To It, Helping Them Purchase; 30 min. Joseph Kolodny, Managing Director, National Ass'n. of Tobacco Distributors; Mrs. Brownie Wise, Vice Pres. and General Mgr., Tupperware Home Parties; John M. Fox, Pres., Minute Maid Corp.; and Mrs. Rita Breithut of Gimbel Brothers, give their ideas on the subjects of the titles.

* * *

Handling Yourself Effectively, 20 min. Alan Bunce, screen and TV star, gets laughs and profits from them as he spends his off-day as a wholesale salesman looking in on masters of the retail trade.

Solid Gold Hours, 30 min., color · b/w, Dartnell Corporation. M salesmen use their time conscie tiously, but even the best seldom u it as advantageously as they mig This film shows salesmen how organize their time better to ga more solid gold hours of selling. assistant of Father Time shows e cient methods and techniques; s teen tested principles of good ti management are woven into t script. The script allows the pictu to be brought down to cases a fitted to the problems of time ganization in selling a specific pro uct or service. A time-utilizati chart is provided for this purpos **Source: Dartnell**—purchase, col $335, b/w $290; rental $1.00 p person attending each showing wi a minimum charge of $60.00 col $40.00 b/w, plus postage both way

Story of Two Salesgirls, 12 mi color, W. T. Grant. An unusual light approach to the problem maintaining a spic and span ret store. Shows what results wh counters are not kept neat, and t effect by comparison of a well-ke counter or department. **Source: A-Center**—rental $1.50 for one da plus shipping charges.

Streamline With the Lily Line, min., b/w, Lily-Tulip Cup Cor A sales training film on selling Li Cone Cups wherever there is fou tain service. Emphasizes the nece sity of knowing each prospect a general business problems and i terests and of convincing him th the Lily Line will benefit him pe sonally by reducing costs, increa ing profits, being more convenien and winning new customers. **Sourc A-V Center**—rental $1.50 for o day, plus shipping charges.



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uccess Story, 8 min., b/w or color, Crawley Films, Ltd. The opportunities for building a permanent areer starting as a salesclerk and oving through the higher levels of nployment to a position as a buyer. **ource: International**—purchase, olor-$85.00, b/w-$45.00: rental, olor-$4.50 a day, $9.00 a week; b/w-3.00 a day, $6.00 a week.

elephone Technique, 9 min., b/w or color, Crawley Films, Ltd. General telephone manners, knowledge f stock, correct names and addresses and importance of descriptive vocabulary when speaking of erchandise. **Source: International**—purchase, color-$90.00, b/w-$45.00: ental, color-$4.50 a day, $9.00 a eek; b/w-$3.00 a day, $6.00 a week.

he Things People Want, 20 min., b/w, Jam Handy Organization. isualizes the importance of the six reat interests of buyers and shows ow to present your product in erms of the customer's interest. oints emphasized include knowing our product, creating the desire to wn, getting the decision to buy, nd making delivery. **Source: Jam Handy**—purchase, $125; rental (can e applied to purchase within 30 ays) $25 for one day, $15 for econd day, $10 each day thereafter.

his Thing Called Salesmanship, 34 min., b/w, Mullins Corp. Considers he factors involved in the original esire, the contemplation, and final urchase of an item, and how the alesman can fit his selling techiques to suit these developments in he mind of the customer. **Source: Business Education**—rental, $6.00 or one day, plus postal charges.

ource Addresses for above titles re provided on page 59.

This Way Please, 23 min., b/w, Remington Arms Co. Correct presentation of a sales talk. Demonstrates advantages of proper preparation on the part of the salesman, and shows the value of getting the dealer to determine the merits of the product by himself. Explains how to get the dealer's interest centered on the salesman and his products. Selling of guns is used as an example. **Source: A-V Center**—rental $1.50 for one day, plus shipping charges.

Through the Mirror, 27 min., b/w, Jam Handy Org. Presents good and bad selling so that salesmen can see themselves at their best and worst—as the prospect sees them. A typical salesman gets a series of lessons in selling that gives him food for thought and starts him off on a train of self analysis. **Source: Jam Handy**—purchase, $145. Rental, $25 first week, $15 second week, $10 each week thereafter.

Two Salesmen in Search of an Order, 25 min., b/w, Dictaphone Corporation. Dramatizes selling techniques by presenting an ideal salesman and contrasting him with his direct opposite. **Source: A-V Center**—rental $2.75 for one day, plus shipping charges.

What Is Merchandising: Part I—What History Knows, 12 min., b/w, Seagrams Distillers. Traces American merchandising from 1800 through 1953. Explains how merchandising is the tool which enables our distribution processes to balance increasing production. Shows how merchandising is used to present goods to the public in a persuasive and convincing way. **Source: A-V Center**—rental $1.50, plus shipping charges.

What Is Merchandising: Part II—What the Salesman Knows, 12 min., b/w, Seagrams Distillers. This film relates how the salesman of 1953 knows that his primary job consists of giving service—fulfilling the order after taking it. Specifically demonstrates how the salesman must be a merchandising man, able to use his hands to set up a convincing display. Establishes display activity as the key to good merchandising and influencing the customer, who has already seen the advertising, at the point of sale. **Source: A-V Center**—rental $1.50 for one day, plus shipping charges.

Where Rainbows Begin, 25 min., b/w, National Cash Register Co. Presents retail selling as the path to the pot of gold at the end of the rainbow. Points out seven fundamentals for good salesmanship: cultivate a pleasing personality; follow up sales tips given by customers; know your merchandise; find out what your customers want; plan your presentation; increase your average sale; and send your customers away happy. Discusses each point in detail, and contrasts correct with incorrect selling in each case. **Source: A-V Center**—rental $1.75 for one day, plus shipping charges.

Who Threw the Monkey Wrench?, 8 min., b/w or color, Crawley Films, Ltd. Mechanics of the sale; importance of accuracy in one department on efficiency of other departments. **Source: International**—purchase, color-$85.00, b/w-$45.00: rental, color-$4.50 a day, $9.00 a week; b/w-$3.00 a day, $6.00 a week.

Why Sales Managers Go Nuts, 10 min., b/w, Dartnell Corporation. Produced to help upgrade the reports salesmen and distributors in the field send back to the home office, this excellent meeting device makes five important points for better sales communications through dramatization and discussion. By treating the problem lightly, the film avoids preaching. Applicable to any business. **Source: Dartnell**—purchase $85.00, rental $.50 per person per showing, with $25 minimum charge, plus postage.

You Are The Star, 35 min., b/w, Allied Stores Corp. Sets up the salesperson as the star of the retail store. Portrays good and bad selling techniques and helpful suggestions to the salesperson in training. Tells how to use the set-up or "trading-up" sales technique. Stresses importance of salesman-customer relations. **Source: A-V Center**—rental $1.50 for one day, plus shipping charges.

SOUND SLIDEFILMS FOR SALES GROUPS: FREE LOAN

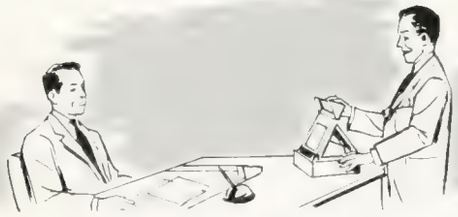
The Future of America, sound slidefilm, 25 min., b/w and color, Assn. of National Advertisers. A positive answer to counteract negative or discouraged thinking about America's future, with a factual presentation on the tremendous changes taking place in the country and the great needs which are resulting from these changes. **Source: Assn. Nat'l. Advertisers**—free loan.

How to Evaluate and Develop Marketing Concepts, sound slidefilm, b/w, Petrik & Stephenson, Inc. Explanation of title subject; also how a company can evaluate newly-introduced marketing programs of its competitors. Based on four years of research in which an ad agency isolated and analyzed the constant factors contributing to the success of marketing programs by leading companies. **Source: Petrik & Stephenson.**

Sales Report—Zero, 12 min., color ssf., Transfilm, Inc. Presents the problems and potentials of sound slidefilms in business and industry. Incorporates excerpts from Transfilm productions now in circulation in manufacturing, advertising, sales, public relations, and employee training. A production background takes the viewer through the processing of a sound slidefilm from initial outline to final screening. Emphasizes the need to take caution to determine the need, the audience, and the message before the film medium is chosen for a particular company's purposes. **Source: Transfilm**—available on letterhead request. (over)

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Aggressive Selling Program, 8 sound slidefilms, 15 min. each, b/w, Rocket Pictures, Inc. Another attitude series for the salesman, pointing up advantages he can take from certain customer reactions, plus planning the sales campaign. Titles are: *Creative Selling, Attitude That Gets Business, What Do You Sell?, By-Passing Sales Resistance, Are Prospects Different?, Pride in Price, Close Isn't Closed,* and *Human Relations in Selling.* **Source: Better Selling Bureau**—purchase, complete $320.00, leader's manual included. Titles, each, $60.00.

Behind the Counter, 5 sound slidefilms, approx. 10 min. each, b/w, Jam Handy Org. This series is designed to make retail sales training sessions more effective. It can be used in combination with *Through the Mirror.* Titles are: *Friendliness Behind the Counter; Attentiveness Behind the Counter; Helpfulness Behind the Counter; Sincerity Behind the Counter; Enthusiasm Behind the Counter.* Each deals with the aspect of retail selling suggested by its title. **Source: Jam Handy**—purchase, $152.50. Rental, $25 first week, $15 second week, $10 each week thereafter.

Better Sales Meetings Series, 6 sound slidefilms, color, Wilding, Inc. Series designed as basic aids to improve sales meetings; individual films are complete in themselves, with introduction and review. Titles: *Who's Your Customer?*—helps the salesman to remember his customer's problems, his reasons for buying; *What Did You Say You Were Selling?*—on problem of incomplete product knowledge, relating product to buyer; *You Got to Know the Territory!*—on working a territory, digging up prospects; *How To Sell Yourself*—reminders to salesmen about personal mannerisms, appearance, speech; *By The Book!*—how to get experienced, or new salesmen to follow the line of a sales campaign; *Ask For the Order!*—how to get gracefully from the selling message to the blunt question without putting an end to the sales opportunity. **Source: Wilding**—purchase, series $245.00.

Business Insurance Training Program, 4 sound slidefilms, approx. 15 min. each, color, Rocket Pictures Inc. Designed for insurance general agents and underwriters, these filmstrips, records, and meeting chairman's manual form a complete agent-training program. Film #2 also serves for consumer-selling. Titles: *Additional Commissions; The Question Is, What Do I Do Now?;* and *On Your Way.* **Source: Better Selling Bureau**—purchase complete, $240.00.

*Source Addresses for slidefilms listed here are on Page 59.

Drug Store Selling Program—Part I, 6 sound slidefilms, 15 min. each, b/w, Rocket Pictures, Inc. For retail druggists and sales personnel. Titles: *You in the Drugstore; What Do You Sell?; Selling Gift Items; Are Customers Different?; Building Displays; Human Relations in Selling.* **Source: Better Selling Bureau**—purchase, complete, $125.00.

Drug Store Selling Program—Part II, 6 sound slidefilms, 15 min. each, b/w, Rocket Pictures, Inc. Continuation of sales training for druggists and sales personnel. Titles: *As Others See Us; Handling Complaints; Selling Baby Needs; How to Use the Telephone; Your Cosmetics and Toiletries Department; Enthusiasm in Selling.* **Source: Better Selling Bureau**—purchase, complete, $125.00.

Guideposts to Better Selling, set of 6 sound slidefilms, 15 min. each, color. General principles for salesmanship improvement. Titles: *Sales Success Via the Professional Route; Make Ready,* and *Selling Yourself; Developing Explanations That Create Desire; How to Take the Bug-a-Boo Out of Objections; Additional Techniques to Logically Overcome Objections;* and *Recognizing Sales Resistance and Eliminating It.* **Source: Swank**—rental, $60 for two weeks, $10 for each additional week.

Here's How, sound slidefilm, 11 min., b/w, Lily-Tulip Cup Corp. A sales training film on Lily-Tulip water cups. Lists the various types of potential customers and tells how to overcome sales resistance in places where individual glasses are used, where a system not requiring cups is employed, and where a competitor's product is being used. **Source: A-V Center**—rental $1.50 for one day, plus shipping charges.

How People Buy, slidefilm, 46 fr., b/w, General Electric Co. Lists and explains five buying decisions that a person makes before he buys anything. How the salesman can increase his sales by discovering which decision the customer has not made—and by helping him to make it. **Source: A-V Center**—rental $1.00 for one day, plus shipping charges.

How to Make More Money with Direct Mail Advertising, 17 min., sound slidefilm, color. Reuben H. Donnelley Corp. Animated cartoon explains how direct mail advertising is created and campaigns planned by following local mailings. Subject matter: introducing new products, softening prospects, getting sales leads, producing orders, developing markets, bringing customers into your store, stimulating old customers, reselling lost customers, goodwill, cutting sales costs. **Source: Direct Mail Ad.** Rental $10.00.

Keys to Human Relations in Selling, 5 sound slidefilms, approx. 10 min. each, color, Dartnell Corp. Creating mood, getting buyer to like you, getting buyer to listen and understand, and overcoming doubts are discussed in this series. Titles are: *The Master Key of Empathy, The Key of Recognition, The Key of Consideration, The Key of Communication,* and *The Key of Security.* A set of five review books and leader's guide are included in set. **Source: Dartnell**—purchase, $250.00; rental, $60.00 for two weeks and $10.00 each week thereafter.

How to Sell As Customers Like It, five 15-min. ssf, color, ICR Corp. Five sound slidefilms on how to build more sales by keeping your present customers sold. Objective is to show how to win and hold customer loyalty for greater profits. **Source: ICR**—purchase, $250; rental, one day, $50.

How to Take the Guesswork Out of Your Hiring, 12 ssf, b/w, ICR Corp. A series of 12 sound slidefilms directed by Dr. Robert N. McMurry, covering all phases of personnel selection from initial contact to final hiring or rejection. **Source: ICR**—purchase, $475.00; rental $95.00.

New Car Selling Series, 6 sound slidefilms, approx. 15 min. each, b/w, Rocket Pictures, Inc. Designed for the retail car salesman, this series spotlights certain problems and aspects which make or lose sales. Titles: *You're Up; The Presentation; The Demonstration; The Appraisal; The Close; Prospecting.* **Source: Better Selling Bureau**—purchase, complete, $125.00, leader's manual included.

Retail Selling, 6 sound slidefilms, approx. 15 min. each, b/w, Rocket Pictures, Inc. Program includes Leader's Manual. Titles: *Human Relations in Selling; What Do You Sell?; Are Customers Different?; As Others See Us; Handling Complaints; Enthusiasm in Selling.* **Source: Better Selling Bureau**—purchase, complete, $125.00.

Selling Against Resistance, 6 sound slidefilms, 12 to 15 min. each, b/w, Dartnell Corp. The series trains salesmen in aggressive salesmanship with each film keyed to today's selling conditions. Scripts were prepared by Richard Borden, of selling team of Borden and Busse. Titles are: *How to Close Without Tricks or Traps; How to Make Your Selling Points Penetrate; How to Overcome Objections Unobjectionably; How to Outsell Competition; How to Be a Good Public Speaker Sitting Down;* and *How to Make Your Customers Like You, Trust You and Stick to You.* **Source: Dartnell**—purchase $225.00; rental, $75.00 for two weeks or less.

Selling America Series, 5 sound slidefilms, approx. 10 min. each, b/w, Jam Handy Org. Further points up "good selling" methods demonstrated in motion picture, *Ben Franklin Sells Today. Getting Through Talking, Being Agreeable, Getting Together, Keeping Your Neck Clean,* and *Telling the Whole Story* the individual titles, each demonstrating one of Ben Franklin's principles of selling as applied to today's competitive market. **Source: Jam Handy**—purchase, $137.50. Rental, $25 first week, $15 second week, $10 each week thereafter.

Selling Is Mental Series, 6 sound slidefilms, approx. 15 min. each, color, Rocket Pictures, Inc. The psychological approach to successful selling and customer relations. Titles are: *The Power of Mental Attitude in Selling; Turning a Deaf Ear to Sales Resistance; Closing the Sale; Developing the Right Attitude Toward Price; Developing the Right Attitude on a Call Back;* and *Selling the End Result First.* **Source: Better Selling Bureau**—purchase, complete, $300.00, leader's manual included. Individual Titles, each, $60.00.

Speaking of Selling Training Program, 6 sound slidefilms, approx. 10 min. each, b/w, Henning & Cheadle, Inc. A series of filmstrips and records devoted to the professional salesman, giving him particulars in various aspects of his work. Titles are: *Let's Be Professional About It; Get More Seconds From Your Working Day; What Makes People Buy?; Don't Let Objections Get You Down; Price Is Part of Every Sale;* and *Close the Sale But Keep the Door Open.* Each covers one specific aspect suggested by the title. **Source: H & C**—purchase $225.00 per set, $40.00 per subject.

Supervisor Training on Human Relations, 8 sound slidefilms, approx. 15 min. each, b/w, Rocket Pictures, Inc. Basic course fits any organization to forge management personnel into more effective team, to develop leadership at all levels of responsibility. Designed for eight 2-hour planned conferences. Leader's Manual, follow-up material. Titles: *The Supervisor's Job; Interpreting Company Policies; The Supervisor as Representative of Management; Induction and Job Instruction; Handling Grievances; Maintaining Discipline; Promotions, Transfers and Training for Responsibility; Promoting Cooperation.* **Source: Better Selling Bureau**—purchase, complete $320.00; individual Titles, each $60.00.

Top Dog, 3 min., color sound slide film. A new type of short short slidefilm that puts a "shot of humor into your sales meetings. A welcome break in any meeting program, to regain attention and create new enthusiasm. Salesmen, especially appreciate this film because the punch line is aimed at the sales manager. **Source: Close and Patterson**—purchase $29.95; ten-day preview, $9.95.

WHERE TO GET SALES FILMS LISTED FOR FREE LOAN

American - Standard—American - Standard (American Radiator and Standard Sanitary Corp.), 40 West 40th St., New York 18, N. Y.

Assn. Nat'l. Advertisers—Association of National Advertisers, Inc., 155 East 44th St., New York 17.

Bell—The Bell System. Contact local Bell Telephone Company general manager or Public Relations Dept.

GM—General Motors Corp. Three offices: Western States—GM Corp., 508 First Western Bank Bldg., 405 Montgomery St., San Francisco 4, Calif.; New York City Parcel Post Zone 1 and Long Island—GM Corp., Public Relations Staff Film Library, 1775 Broadway, New York 19, N. Y. All other states and part of N. Y. State not included in above—GM Corp., Film Library, GM Bldg., Detroit 2, Mich.

Johnson—Johnson & Johnson, Merchandising and Advertising Dept., New Brunswick, N. J.

Life—Life Magazine, 9 Rockefeller Plaza, New York 20, N. Y.

Modern—Modern Talking Picture Service, Inc. Five main offices: 3 E. 54th St., New York 22, N. Y.; 210 Grant St., Pittsburgh 19, Pa.; 1224 Maccabees Bldg., Detroit 2, Mich.; 1 Prudential Plaza, Chicago 1, Ill.; 613 Flower St., Los Angeles 17, Calif. (23 other distributing libraries in major U. S. cities) see phone book for local source.

Petrik & Stephenson—P & S, Inc., 1405 Locust St., Philadelphia 45, Pa.

Republic—Republic Steel Corp., Commercial Research Div., 1436 Republic Bldg., Cleveland 1, Ohio.

Shell—Shell Oil Co. Three offices: 50 West 50th St., New York 20, N. Y.; 624 S. Michigan Ave., Chicago 5, Ill.; 430 Peninsular Ave., San Mateo 8, Calif.; P.O. Box 2099, Houston 1, Texas.

Standard—Standard Pressed Steel Co., Advertising Dept., Jenkintown, Pa.

Transfilm—Transfilm-Caravel, Inc., 35 West 45th St., New York 36, New York.

Wood—Wood Conversion Co., First National Bank Bldg., St. Paul 1, Minnesota.

SOURCES OF SALES FILMS FOR RENTAL OR PURCHASE

A-V Center—Audio-Visual Center, The City College, 17 Lexington Ave., New York 10, N. Y.

Bates—Bates Manufacturing Co., Motion Picture Dept., 63 Vesey St., New York 7, N. Y.

Better Selling Bureau—Better Selling Bureau, 6108 Santa Monica Blvd., Los Angeles 38, Calif.

Business Education—Business Education Films, Film Center Bldg., 630 Ninth Ave., New York 36, N. Y.

Close & Patenaude—Close & Patenaude, 1617 Pennsylvania Blvd., Philadelphia 3, Pa.

Dartnell—The Dartnell Corporation, 4660 Ravenswood Ave., Chicago 40, Ill.

Direct Mail Ad.—Direct Mail Advertising Association, Inc., 3 East 57th St., New York 22, N. Y.

EBF—Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

Fortune—Fortune Films, 9 Rockefeller Plaza, New York 20, N. Y.

H & C—Henning and Cheadle, Inc., 10010 Greenfield Road, Detroit 27, Michigan.

ICR—ICR Corporation, 635 Madison Ave., New York 22, N. Y.

Ideal—Ideal Pictures, Inc., 58 East South Water St., Chicago 1, Ill.

International—International Film Bureau, Inc., 332 South Michigan Ave., Chicago 4, Ill.

Jam Handy—The Jam Handy Organization, 2821 East Grand Blvd., Detroit 11, Mich.

McGraw—McGraw-Hill Book Company, Text-Film Dept., 330 W. 42nd St., New York 36, N. Y.

Roundtable—Roundtable Productions, 8737 Wilshire Blvd., Beverly Hills, Calif.

Strauss—Henry Strauss Productions, Inc., 31 West 53rd St., New York 19, N. Y.

Swank—Swank Motion Pictures, Inc., 621 Skinker Blvd., St. Louis 5, Missouri.

Wilding—Wilding Inc., 1345 Argyle St., Chicago 45, Ill.



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Have you considered . . .

- Rear Projection?
- Wide Screen Format?
- Remote Push Button Control?
- Extreme Portability?
- Animated Props?

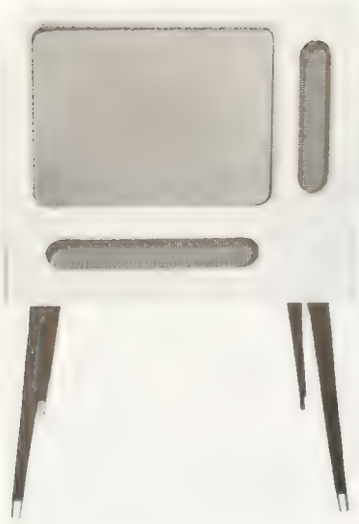
If you have the film, we have the equipment

- Screens with draperies
- Portable Stagettes
- Special Projectors, Still or Movie
- Lighting & Sound
- Automated Controls
- Engineering Supervision

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— Sales Meeting Equipment Specialists —

New AUDIO-VISUAL Equipment

Recent Product Developments for Projection and Production



The Cinesalesman "Model 4"

16mm Cinesalesman Units Help Stimulate Television Film Sales

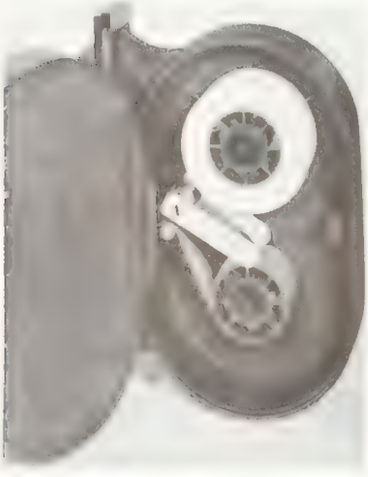
☆ A new sales tool simulating television has been developed for use by TV stations, time salesmen and advertising agencies. Completely self-contained in an easy-to-operate unit, the Cinesalesman Model 4 by Busch Film & Equipment Co. has a built-in rear-projection screen that eliminates room-darkening. Up to 30 minutes of sound film can be accommodated, and automatic rewind provides continuous showing. Reel arms may be attached for longer films. Having the appearance of a TV set for studio or agency use, the unit may be used for previewing a film for a client in order to view it as it will appear on the television screen. For full information, write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

60-Second Processing Develops, Fixes 16, 35mm Films in Camera

☆ A revolutionary technique to process 16 and 35mm motion picture film in the camera in less than 60 seconds is being distributed by Camera Equipment Co., Inc. Rapromatic Processing automatically develops and fixes film through the use of Raproroll, a chemically presaturated paper material in roll form, inserted in the magazine or other processor. A mechanical squeezing action develops and fixes film on contact as footage is being shot. The camera stays dry, since no fluids or applicators are used. The rapid processing does not affect results —high image quality, maximum contrast, and fog levels as low as .10 are still attained. For information on this processing adaptable to all special requirements, write New Products Desk, BUSINESS SCREEN, Chicago 26.

Raproroll (top) in a camera



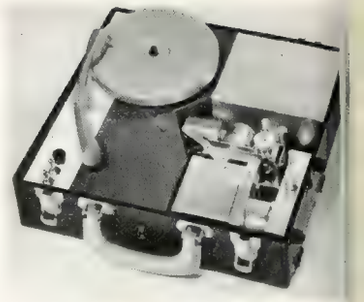
McClure Model "61" Slidefilm Projector Is Light, Compact

☆ Lightest in the 1961 line of McClure sound slidefilm equipment is the company's new model "61," an 11-pound compactly-designed projector.

Other features of the "61" are a new lens system for brighter pictures, an interruption switch which allows the operator to interrupt the program at any point and resume immediately without loss of narration or picture continuity, and a sound system that takes both 33-1/3 and 45 rpm records up to 12 inches.

There is also storage space behind the shadow box screen for literature and record storage as well as a special new compartment for film and cord storage. For complete details and price, write New Products Desk, BUSINESS SCREEN, Chicago 26.





McClure "Model 61" Projector

* * *

Ozafax Product Line Described In New Informational Brochure

☆ A six-page brochure, "New Ozafax Products," explaining the features and advantages of a new line of semi-dry diazo materials is available on request to the Ozalid Division of General Aniline and Film Corp.

The newly introduced Ozafax product line has been developed for both engineering drafting room and general office copying. The brochure discusses paper printing speeds and weights, explaining uses and advantages of each type. Material is included on developer, diazo intermediates, correctors and time and cost-saving techniques.

One page is devoted to quality control data and its result in dependable printing speeds, extra long contrast and long range economy to users. For a copy of the brochure, write to the Ozalid Division, General Aniline and Film Corp., 65 Corliss Lane, Johnson City, New York.

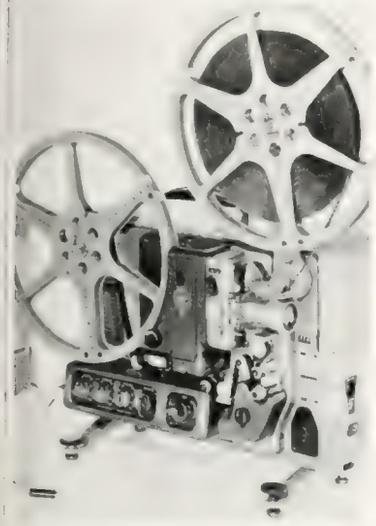
* * *

Lenses With Long Back Focus For TV, Special Applications

☆ A new series of lenses is announced by Bausch & Lomb for motion pictures, television and special-purpose applications. The series includes a choice of eight lenses, made from new glasses of high index, with focal lengths ranging from 20mm to 9″ (speed of f/2.0, both f and t stopped). All focal lengths cover 35mm motion picture frame, and lengths from 3″ to 9″ cover 70mm frame. Back focal lengths range from 33mm to 133mm. Excellent resolution and even distribution of light meet specifications needed for television, commercial and military use. Custom service design is offered to adapt these lenses to individual focusing.

Film Makers Record Own Mixed Soundtrack on S-221 Projector

Features of a new 16mm magnetic-optical sound projector, the Bolex S-221, introduced by Paillard Inc., enable the 16mm film maker to record his own soundtracks directly on the film, producing sound films with music, narration and sound effects without a recording studio. The sound unit reproduces a track in high fidelity, such as is possible with professional studio tape recorders.



Bolex Model S-221 Projector

Economical and time-saving, the S-221's overplay feature allows the recording of one track directly over another without erasing, making it possible to build and test a complete soundtrack. The PA system amplifier adapts to the presentation of lecture films where the lecturer can connect a tape recorder or phonograph with the music track, as well as his own microphone, to the projector, thereby mixing the two "live tracks" while projecting the film.

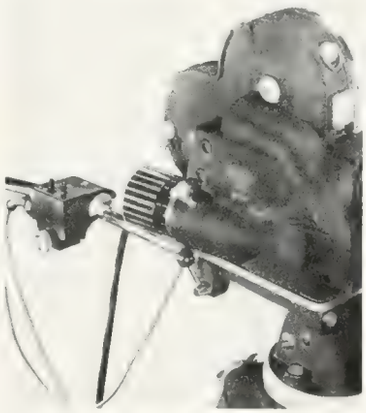
The projector, with a 2,000-foot film capacity, has pushbutton sprocket guides for simple threading. A built-in automatic frame counter makes it easy to reverse and review a section of the film. Picture brightness is assured even in large auditoriums with the six-element 50mm f 1.3 Hi-Fi projection lens. For complete details and price information write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

Motor-Drive for Zoom Lenses Gives Smooth, Easy Settings

A variety of remote-control applications are possible with a new motor-drive for the zoom movement of the 17-70 Angenieux varifocal lens by Arriflex Corp. of America. A miniature motor and gear mechanism is mounted directly on the lens barrel by means of a special split-ring clamp, and the control unit is designed to mount on the panhead handle.

The unit provides finger-tip convenience and smooth, readily duplicated zooms. Model 70 varifocal lenses already in the field, as well as new lenses, may be equipped with the motor-drive.



Arriflex' Motor Drive (left)

Mounted on an Arriflex 16, the miniature motor operates from the same 8-volt DC battery as the camera. For additional information and prices, write New Products Desk, BUSINESS SCREEN.

NEW...from S.O.S
the GyroSphere Junior Tripod

LEVEL THE BALL . . . THAT'S ALL

Now . . . the famous S.O.S Junior Tripod is available with an important new feature . . . a Ball-Socket Mount! Just loosen the control knob and adjust the ball until the bull's-eye spirit level indicates correct position. Instantly you're ready for perfectly aligned shooting without troublesome tripod leg adjustments. For easy set-ups and sturdy support, it's the S.O.S GyroSphere Junior Tripod!

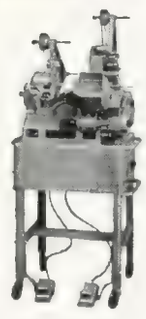
- One-piece leg-lock for quick easy operation.
- Twin point shoes assure rock-steady shots at both high and low positions.
- Holds most 16mm cameras including Arriflex 16 & 35, Auricon Pro, Bolex, Cine Voice, Eyemo, Filmo and Maurer.
- Seasoned, solid, V-grooved hardwood legs, oil treated and waxed for smooth, non-sticking action.
- Fully guaranteed against defects in materials and workmanship.



S.O.S GyroSphere Deluxe Jr. Tripod (less ball adapter) illustrated . . . $110.00
S.O.S GyroSphere Standard Jr. Tripod (less ball adapter) . . . $ 99.50
Ball Adapter for S.O.S Junior and other free heads . . . $ 39.50
Ball Adapter for Viscomatic and other fluid heads, including knob and level . . . $ 44.50
Extra large head-mounting knob, if required . . . $ 6.50

S. O. S CINEMA SUPPLY CORP.
Dept. H, 602 West 52nd St., New York 19, N.Y.—PLaza: 7-0440—Cable: SOSound
Western Branch: 6331 Hollywood Boulevard, Hollywood 28, Calif. — Phone: HO 7-2124

Looking for Projection or Production Equipment? Send Your Request to the New Products Desk, Business Screen, 7064 Sheridan, Chicago 26 for Action!



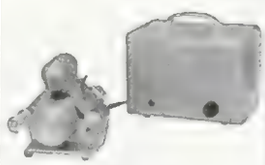
picture and sound editors



rewinders



video tape



sound readers



synchronizers



crab dolly

first IN EDITING EQUIPMENT

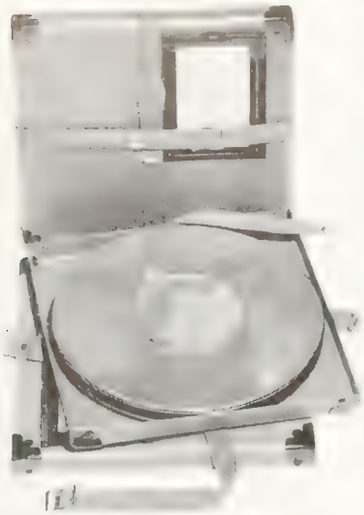
From the time motion pictures "learned to talk" Moviola has earned acceptance as the word for professional film editing equipment. Moviola is keeping pace with the changing needs of the Motion Picture Industry with new devices such as:

- Crab Dolly for improved Motion Picture and TV Camera mobility
- 70 mm Viewer for the Photo Instrumentation field

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Sound Slidefilm Shipping Cases (for Transcriptions & Filmstrips)
2" x 2" Glass Slide Cases
Filmstrip Shipping Cases (hold up to 6 strips plus scripts)

Write direct to manufacturer for catalog

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361 W. Superior St., Chicago 10, Ill.

. . . Since 1920

We Cover The World

We point with pride to the clients we have served, including;

Canadian Broadcasting Commission.

A world-wide organization with headquerters in Chicago.

A leading television company in Hollywood.

Shooting in England, Switzerland, France, Italy.

Our business is motion pictures.

We know our business.

STARK-FILMS

537 N. HOWARD ST.
BALTIMORE 1, MD.

News-Briefs Along Our Manhattan Beat

A Roundup of Timely Items From Bob Seymour's Notebook

Transfilm-Caravel to Occupy New Park Avenue Quarters

☆ Transfilm-Caravel, Inc., industrial film producers, will move (by year-end) to the 22-story office building now under construction at 445 Park Avenue, New York City. The entire sixteenth and part of the seventeenth floors, consisting of more than 13,000 square feet of space, will be used by Transfilm-Caravel for executive and general offices. Present location of the firm is at 35 W. 45th St.

* * *

Timely Election Film Package Offered by Association Films

☆ Association Films, Inc., has prepared a special "election package" comprised of films on the Presidency, foreign affairs, national purpose, the Capitol, and other subjects that have bearing on the forthcoming elections. The films will be available to television stations on a free-loan basis.

* * *

Channel 13's Station Breaks Right Out of the Phone Book

☆ Love and Kisses, Barnum and Bailey, Nixon and Kennedy and Morning, Noonan and Knight are some of the people living in New York who will be seen on WNTA-TV during the fall season.

They will be seen in the first of Channel 13's new station breaks used to identify the station. Filming is by Gerald Productions.

"One of the great reference books of our time is the telephone book—the source material for this series. Actually, as has been said, it's not much of a plot, but what a cast of characters," says Ted Cott, vice-president of WNTA-TV.

Viewers will hear such people as Rosemary Love, Charles Kiss, Jr., and Mrs. Robert Kiss say that it's all "Love and Kisses on Channel 13." Roland P. Barnum and George Bailey will tell viewers that "the greatest shows on earth are on Channel 13." David A. Nixon, Jr., and Carl F. Kennedy say "everyone votes for Channel 13." John B. Morning, Denis Noonan and Ralph A. Knight will tell why "morning, noon and night" everyone watches Channel 13.

Others from the New York metropolitan area who will sing the praises of WNTA-TV are Romeo and Juliet; Napoleon and Josephine; Fine and Dandy; Hook, Line and Sinker; Scotch and Soda; Faith, Hope and Charity; Grinn and Barrett; Rock and Roll; High and Lowe; Rich and Poor; Touch and Gough; Rant and Rave; Red White and Blue; and Sink and Swim.

* * *

Audio Techniques, Service Co. Formed by Sound Technicians

☆ Audio Techniques, Inc., a comprehensive film and tape sound recording service, has been formed by three New York sound technicians. Offices and studios are at 247 West 46th Street, New York.

The three principals of the new company, which will offer an integrated audio service to New York's motion picture and recording industries, are John H. Beaumont, Lawrence J. Kreeger and Howard M. Lawrence.

Mr. Beaumont, an audio tape engineer, is the former Eastern branch manager of the United Stereo Tapes Division of Ampex Audio, Inc. He has been head of Audio Design Associates and chief engineer for both Vanguard Recording Society and Livingston Audio Products.

Mr. Kreeger is the former supervising film editor of Transfilm-Caravel, Inc. Previously, for a period of five years, he was film editor for March of Time.

Mr. Lawrence has been, since 1956, production supervisor for Robert Lawrence Productions. From 1951 to 1956 he was production manager of the A-V Tape Libraries Division of Audio-Video Recording Company.

* * *

Prichett to Sudler-Hennessey

☆ Harry W. Prichett has been named vice president of the audio-visual division of Sudler & Hennessey, Inc.

* * *

Evening Course in Editing Offered at N. Y. City College

☆ Sidney Meyers, screen director whose films include the award-winning *The Quiet One*, has joined the faculty of City College (N.Y.) Institute of Film Techniques.

Mr. Meyers conducts an evening course in advanced editing for professional film-makers and advanced students during this fall term.

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for films & filmstrips

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PICTURE PEOPLE

A. N. Brown Is Marketing Mgr. Of Magnasync's Nomad Division

A. N. Brown has joined Magnasync Corporation, North Hollywood, Calif., as marketing manager of the firm's Nomad Division, it was announced by D. J. White, president.

Brown, a member of the S.M.P.T.E., had previously been with Bach-Auricon, Inc., for twelve years, and was vice president in charge of sales at the time of resignation.

Magnasync manufactures magnetic recording systems for studios and home movie making, and instrumentation systems for industry.

* * *

Canada's Crawley Films, Ltd. Elects Chas. Everett Vice-Pres.

Charles Everett, Director of Administration of Crawley Films, Ltd., leading Canadian film producers, has been elected a Vice President and made Treasurer of the company. Before joining Crawley Films, he was a Group Manager and Buyer at T. Eaton Co., District Manager at Imperial Oil, and Production Manager at R. L. Crain Co.

Max Howe's Son, Alan, Joins Him in Film Production Company

New staffer at Max Howe Film Productions, Rapid City, South Dakota, is Alan Howe, making it a father-son team.

Alan, 22, recently completed a tour of duty with the Naval Photo Unit and joined the company as Art Director and Assistant Cameraman.

According to Max, Alan began his photographic career at the age of 10 when he captured LIFE magazine's "Picture of the Week" with a shot of a speeding motorcyclist racing to his death spill during tryouts at Black Hills Motor Classics 1949.

* * *

Alexander Film Co. Promotes Bennett to Sr. Acct. Executive

John L. Bennett has been promoted to Senior Account Executive at Alexander Film Co., it was announced by Keith Munroe, president. Alexander Film Co., of Colorado Springs, is a producer and distributor of advertising and industrial films.

* * *

Pelican Films Names Statler to Head Live Action Divisions

Pelican Films, Inc., a leading supplier of animated TV commercials in the major New York market, has entered into live action motion picture production for the first time.

Marc T. Statler, formerly executive producer at Elliot, Unger & Elliot, has been appointed vice-president in charge of Pelican's live motion picture activities.

* * *

Lawrence's New Sales Chief

Kurt Blumberg has been appointed vice president in charge of sales for Robert Lawrence Productions, New York. He was formerly with United Artists-Television, Inc., as manager of sales and operations.

* * *

Kosh Joins Producing Artists

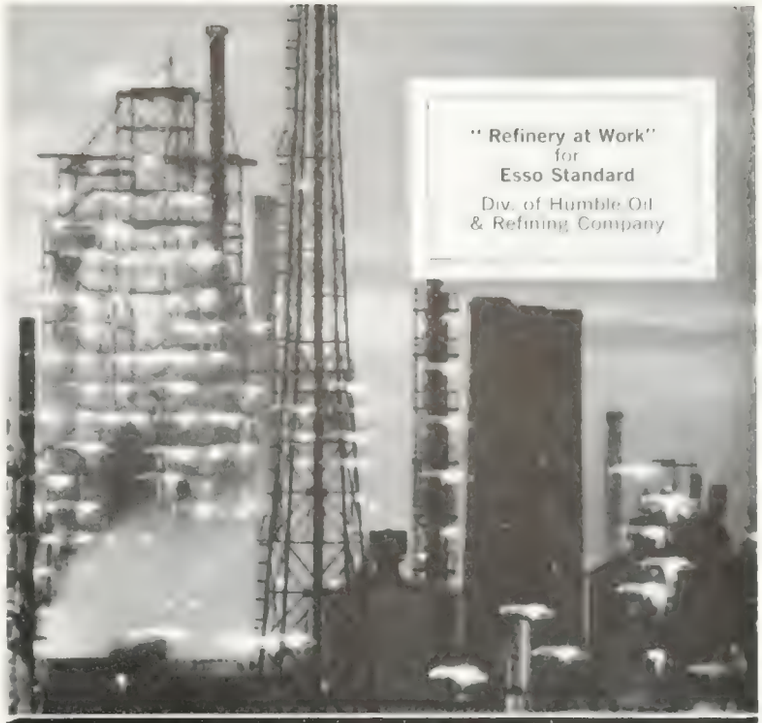
Producing Artists, Inc., New York, has named William Kosh to the new post of executive editor.

Mr. Kosh, who is completing his 24th year as an editor, goes to P.A. from TV Graphics.

* * *

Jaeger in Sales Promotion at Chicago's United Film Studios

Harry Jaeger has been appointed to the Merchandising and Sales Promotion Department of United Film & Recording Studios, Inc., Chicago, according to William L. Klein, president.



When you have a story to tell, let Campus Films tell it—skillfully, dramatically, persuasively.

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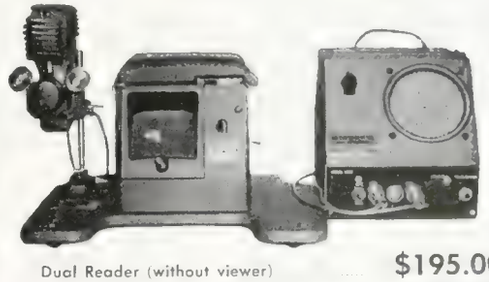
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BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Parthenon's Perry King . . .

Producer-Writer Perry King Joins Parthenon Pictures Staff

☆ Perry King, film producer-writer, has joined Parthenon Pictures as executive assistant to Charles Palmer, handling client relations and production coordination out of the Hollywood studios.

King has a quarter-century of film production experience having held posts as an associate producer with Frederick K. Rockett Co., and during the war, Motion Picture Coordinator at the Photographic Sciences Laboratory in Anacostia.

He later founded and was president of Polaris Pictures. King also organized and was co-chairman of the Joint Technical Committee of the broadcasting and film industries which established standards for telecast films.

* * *

Joseph Mack Elected President of the Filmack Corporation

☆ New president of the Filmack Corporation, 41-year-old film studio, is Joseph Mack, recently elected at the annual board of directors and stockholders meeting in Chicago. Mr. Mack has been with Filmack for 16 years, and has served as head of production and treasurer. He succeeds Irving Mack, who becomes chairman of the board.

Also elected to office at the meeting were Bernard Mack, secretary; Donald Mack, treasurer; and two new directors, Charles King and Morris Silver.

* * *

Robert Lawrence Names Peter Cooper as Executive Producer

Peter Cooper has been appointed executive producer of Robert Lawrence Productions, New York and Hollywood. He will supervise all of the company's live action and animated commercial production in the United States, and will also continue as executive producer of Robert Lawrence Animation, the position he has held since the company was formed in January, 1959.

Mr. Cooper joined UPA, New York, in 1955, and served as production manager for two years. He joined Robert Lawrence Productions in 1958 and one year later the department he headed became a corporation, Robert Lawrence Animation, with a staff of 15.

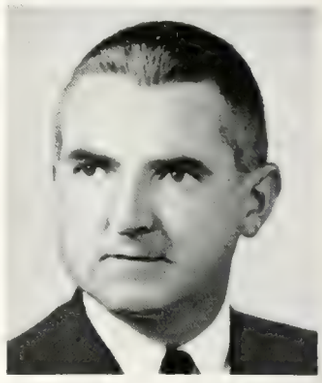
* * *

Washington's Norwood Studios Elects Johnston Vice-President

☆ Philip Martin, Jr., president of Norwood Studios, Inc., announces the election of Glenn Johnston as a vice-president of the organization. Mr. Johnston will supervise all Norwood camera crews and direct experimental photography at the studio, one of Washington's largest producers of motion pictures.

Previous to his election, Johnston was director of photography at Norwood. Part of his work during this time included the filming of nearly 50 of the AFL-CIO *Americans at Work* 15-minute TV film series.

During World War II, Johnston covered front line action as combat cameraman for the 100th Infantry Division. He was the first cameraman into Buchenwald Concentration Camp, later becoming director of photography for the 65-minute film which documented the inhumanities and horrors of that concentration camp.



Myles Garrigan, Wilding, Inc.

Wilding Adds Acc't. Exec. and Representative in Washington

☆ Wilding Inc., producers of industrial and promotional motion pictures, slidefilms and shows, has named Myles R. Garrigan to an account executive-sales post in Washington, D. C. He will develop new government and commercial sales accounts as well as service existing accounts in this area as liaison man.

Garrigan has previously done motion picture work with the Government, and has been account executive for TV Spots of California and Pilgrim Film Services of Washington, D. C.

* * *

Animation, Inc., Adds N. Y. Office; Albert D. Hecht New Sales Rep.

☆ Animation, Inc., of Hollywood, has added a New York office to its growing staff, which includes representatives in Chicago, Detroit, Cleveland, Toronto and San Francisco. Albert D. Hecht, veteran producer and director of television commercials, has been named New York sales representative, announced Earl Klein, president.

Hecht is secretary of the New York Film Producers Association and has produced and directed more than 1,500 films, including industrials. He has sold more than $3,000,000 worth of productions during his years in the industry, said Klein.

Hecht also helped organize the National Television Film Council, serving two terms as vice president in charge of production, and conducted the first color TV forum in New York City. At present he is active in the RTES (Radio and Television Executive Society).

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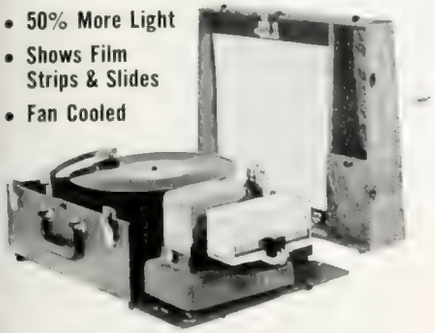
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SLIDEFILMS IN SELLING:

(CONTINUED FROM PAGE FORTY-TWO)

results are amazing even the most enthusiastic exponents of audio-visual's power. From an imposingly thick and ever-growing file of unsolicited comments, the consensus is that the film—by its clear picture of the qualities an applicant needs for the work, and the job incentives—is attracting superior men in greater numbers.

When the business-oriented slidefilm is designed as a service to the consumer, oriented first from consideration of his interests, and enhanced further by the "third person" power of an outside authority, it follows that it will also be most helpful to the salesman, the sales manager, and top executives of the company for which it is created. For we all know that job opportunities—from that of a board chairman to those of a maintenance crew—depend ultimately on how the customer evaluates the product or the service.

A matchless tool that spreads the knowledge of the best brains in every field, that slidefilm can reach unlimited numbers, regardless of distance. We know of no other medium that matches its competence, its potential, its modest cost. It is comparable with today's other automation marvels, and its wider adaptation must spell gigantic growth for progressive companies.

Management's Opportunities Magnified

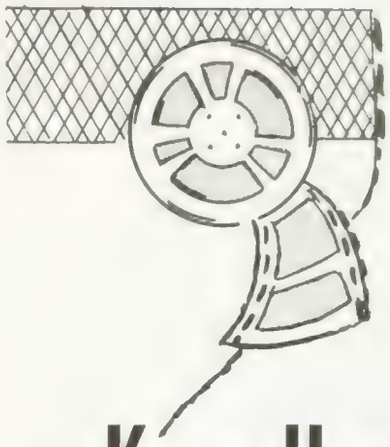
The sales manager of today who employs the customer-service-oriented slidefilm or motion picture faces the most thrilling opportunities of the century: he can reduce his problems of recruiting and training; conserve supervisory manpower; cover more territory, more thoroughly, with fewer men; and be confident that distributors and consumers will understand the product or service better because the presentation is clarified, complete in every detail, and conveyed in the most dramatic as well as the swiftest way.

His sales force is more competent, more permanent, because more content with their better earnings and easier way of gaining interviews. People usually quickly agree to an appointment to see a color sound slidefilm, that takes just 15 minutes, when they hesitate to take time to hear a sales talk that may go on for an hour or more.

The new man can be started out, armed with a well-designed filmed presentation and, without a supervisor, become expert in a relatively short time. The film gives him accurate product knowledge and selling skills that practically guarantee any earnest worker's success.

In the philosophy of the Better Selling Bureau, the greater the service, the richer the reward is sure to be. By helping customers to realize their needs—not by selling the need but by showing the ideal solution, presented by an outside authority—decisions are reached which assure happiness for the customer, and success to the organization that offers the service.

Not only "Will it make the sale?" but also "Will it make friends as it makes the sale?" should be, in our opinion, the first tests of the value of any promotion, in any medium.



Know How

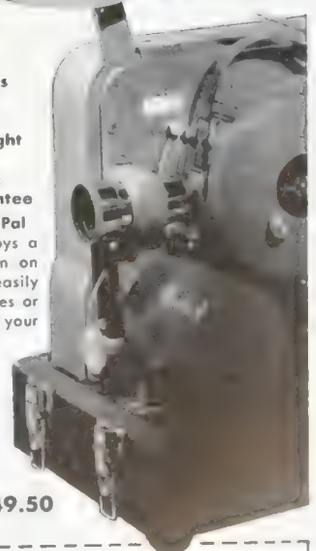
In this motion picture business timing is a big part of know-how. When to start, when to stop and what and how long to shoot in between can make or break a film or a budget. After 45 years worth of government, industry and other films this timing know-how can save you money on your next film. Call me and let's talk about it.

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Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 480 Lexington Avenue, New York 17, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Equipment Rental Service, International Film Center, Sales and Repairs, 1906 Market St., Philadelphia 3, LOcust 3-7949.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: JA 5-9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• MISSOURI •

Swank's, Inc., 621 N. Skinker Blvd., St. Louis 30, Mo.

• OHIO •

Academy Film Service, Inc., 2100 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Ave., W., Mansfield.

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Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 329 Salem Ave., Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc. A-V Center, 849 N. Highland Ave., Los Angeles 38, HO. 4-1148.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

Davis Audio Visual Company, 2023 E. Colfax Ave., Denver 6.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

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Canyon Films' George W. Li

Canyon Films Names G. W. Li To Fill Newly Created Office

☆ George W. Linn has be named general sales manager Canyon Films of Arizona, Ir 834 N. 7th Avenue, Phoenix, cording to a recent announcem by Raymond A. Boley, preside

Formerly a partner and accou executive with White & Shuf Advertising, El Paso, Linn signed to accept the post w Canyon Films, producers of te vision film commercials, industr films, sound filmstrips, pho graphic illustration and tra scribed radio commercials. P viously, he held creative positio with advertising agencies in S Francisco, Dallas, Fort Wor Phoenix, and Oklahoma City, a with a Hollywood radio-tv p duction firm.

Linn's post is newly created a result of the increased intere among national advertisers Phoenix as an ideal year-rou film center, Boley noted.

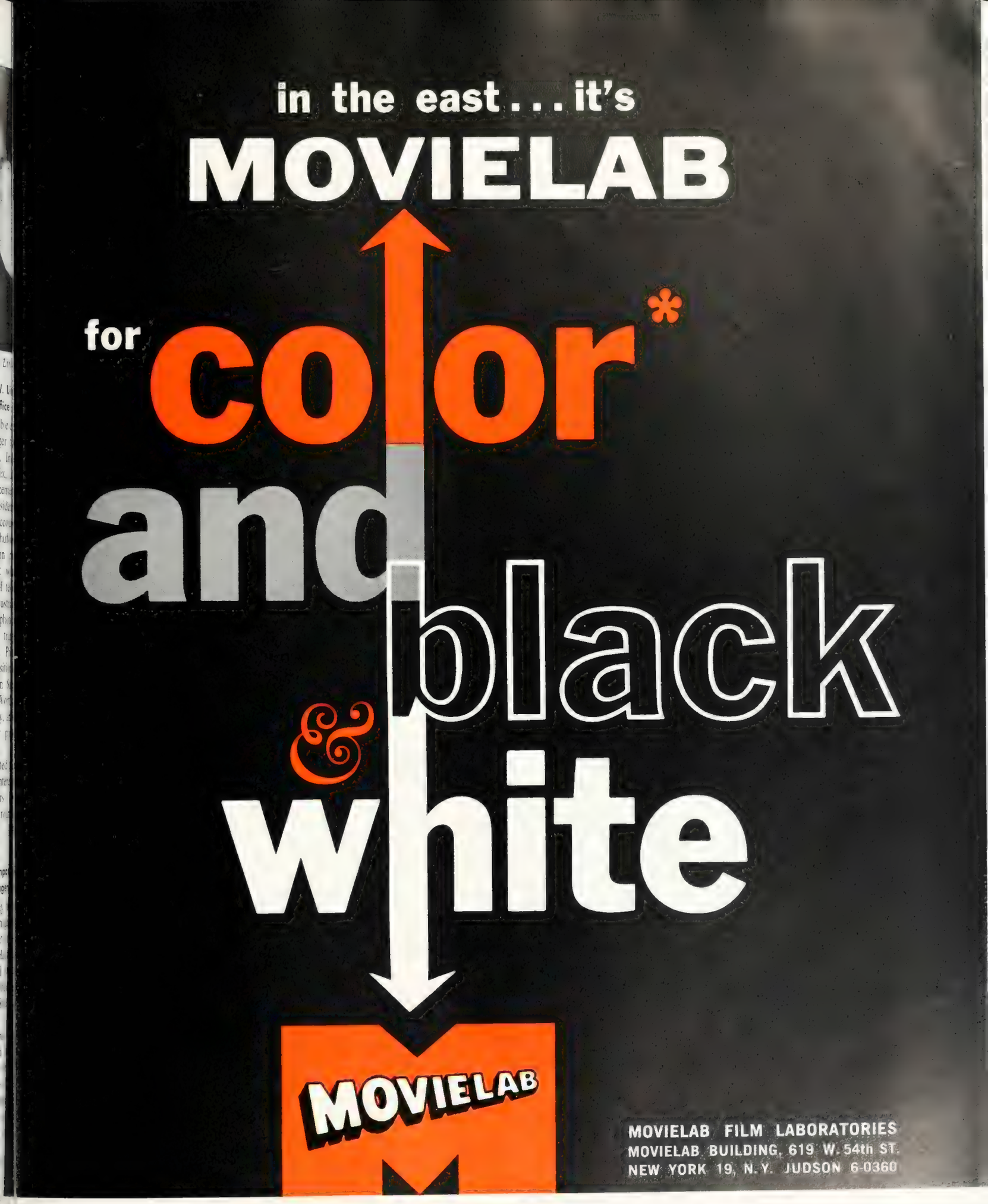
* * *

Frisco's Photo & Sound Compa Names District Sales Manager

☆ Photo & Sound Company h appointed district sales manage in San Diego and Fresno, it w announced by Bradford Hear chairman of the board and vi president. Photo & Sound hea quarters are at 116 Natoma Stree San Francisco.

C. David Wood, a member the Audio-Visual Education A sociation of California, has bee named district sales manager f San Diego and Imperial countie He will be in charge of the co pany's branch office at 1025 Un versity Avenue, San Diego.

Gary E. Quick will cover Fres no and adjacent counties as dis trict sales manager, managing th branch office located at 44 Blackstone Avenue, Fresno



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In 7½ exciting minutes, and right at the point of purchase, the prospective buyer sees the menace of inferior tires compared with the safety of features embodied in the Dual 90 General Tire.

This is dramatically demonstrated in the motion picture, "The Loaded Gun," produced for The General Tire & Rubber Company.

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No. 7 VOLUME 21 • 1960

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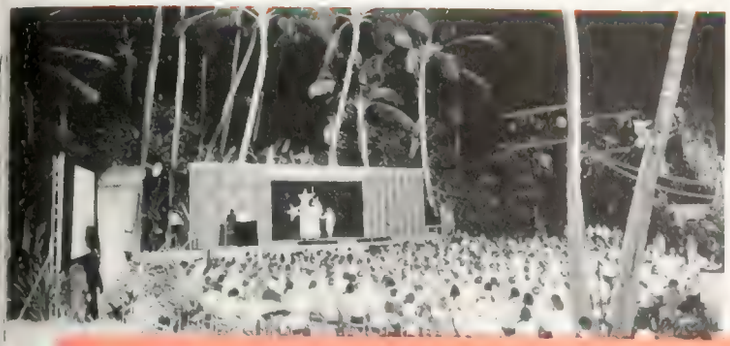
Why don't you find out what professional distribution can do for you. Ask

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444 Mission Street, San Francisco 5 / 612 S. Flower Street, Los Angeles 17 / 19818 Mack Avenue, Detroit 36

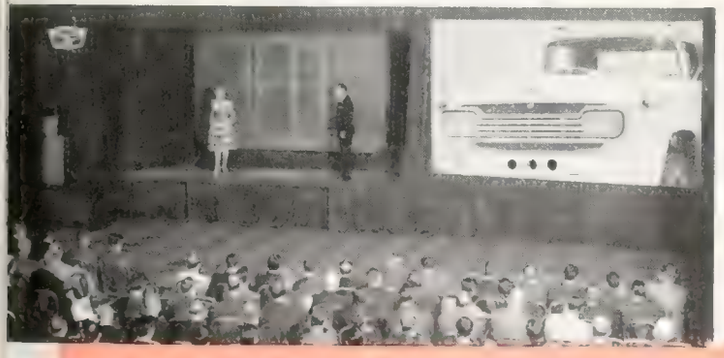
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RESULT: enthusiastic acceptance of a new marketing philosophy and complete new product line.



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An appliance company airlifts 5,000 dealers and their wives by Jet to Honolulu—Wilding produces 11 integrated marketing presentations—

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RIGHT off the NEWSREEL

SMPTE Announces 1961 Officers; Servies New President-Elect

The Society of Motion Picture and Television Engineers has announced the following official results of its election of officers and governors for 1961:

John W. Servies, vice-president of National Theatre Supply Company, a division of General Precision Equipment Corporation, New York City, will serve a two-year term as president of the Society. Servies succeeds Dr. Norwood L. Simmons of Eastman Kodak Company in Hollywood, who now becomes past president of the SMPTE.

Reid H. Ray, president of Reid H. Ray Film Industries, St. Paul, Minnesota, has been elected executive vice-president of the Society. Ray formerly served as Convention vice-president of the SMPTE.

Lloyd Thompson, vice-president of The Calvin Company, Kansas City, Missouri, succeeds Glenn E. Matthews of Eastman Kodak Company as editorial vice-president. Harry Teitelbaum of Hollywood Film Company, Hollywood, California, has been elected convention vice-president of the organization.

Herbert E. Farmer, a member of the faculty at the University of Southern California, succeeds Wilton R. Holm as Secretary.

The Board of Governors, elected by sections of the country, received these new members:

Eastern area: Walter I. Kisner, technical editor, Eastman Kodak Company, Rochester, N. Y., and Rodger J. Ross, supervisor, kinerecording, Canadian Broadcasting Corp., Toronto, Canada.

Central area: James W. Bostwick, manager, motion picture and slide films, General Motors, Detroit, Michigan, and Kenneth M. Mason, manager, Midwest Division, Eastman Kodak Company, Chicago, Illinois.

West Coast area: G. R. Crane of Santa Monica, California, ar Robert G. Hufford, a physici Eastman Kodak Company, Holl wood.

* * *

Award Competition Open for Entries in NVPA "Day of Visua

The National Visual Present tion Association has announce the opening of its eighth annu awards competition. Entries fro the entire field of visuals are i vited, and must be submitted r later than March 1, 1961.

Awards for the "Best Visua of 1961" will be made at a ba quet May 23 at the Hotel Roos velt, New York City, accordi to Horace W. McKenna, NVP president and Stanley S. Merre chairman of the Day of Visu Committee.

Categories for entries inclu motion pictures, slides, tran parencies, slidefilms, graphs charts and displays. These cat gories are broken down into cla sifications, such as audio-visu selling tools, public relations, en ployee relations, employee trai ing, sales training, educationa point of sale, etc.

Producers and sponsors commercial motion pictures, ed cational institutions, industrial o ganizations, stores, advertisi agencies and community servic are all eligible to enter this natio wide competition.

Seminars, exhibits and oth meetings will be held in conjun tion with the Day of Visual pr gram on May 23rd and 24th. Fu information on the competitio and exhibit space may be ha from the NVPA office, 19 We 44th St., New York 36, N. Y.

* * *

Columbus Film Festival Judgin Opens Early; Plans Announced

The ninth annual Columbu Film Festival, sponsored by th Film Council of Greater Colu

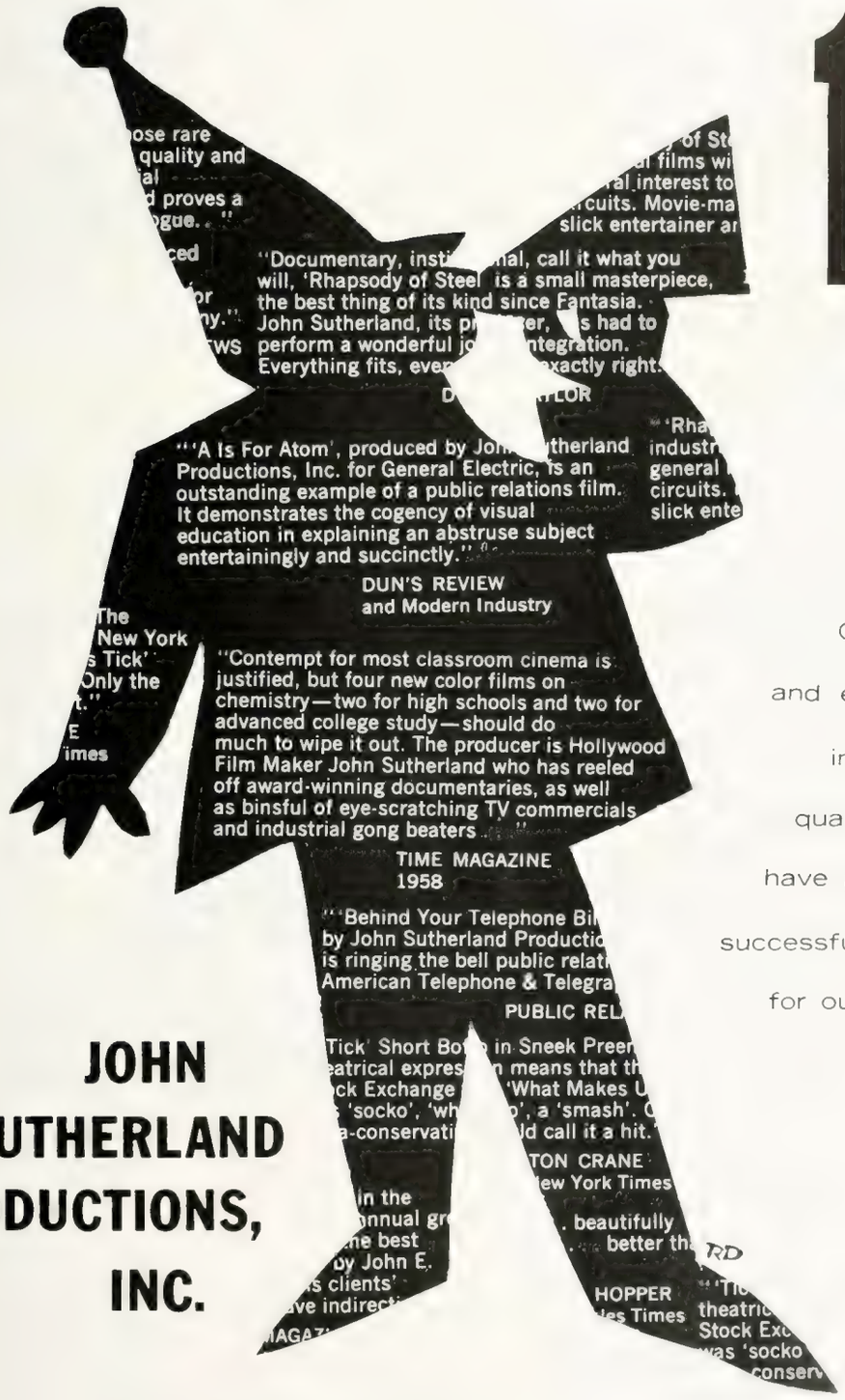
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Number 7 • Volume 21 • 1960

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THE NEWSREEL:

(CONTINUED FROM PAGE 2)

bus in association with the Columbus Area Chamber of Commerce, is inaugurating changes in format for the 1961 Festival.

Opening date for judging of films entered in festival competition was November 1, 1960, and judging will continue until July 15, 1961. Time allotted for screening of prints has been increased to ten months, with the Award Screenings taking place on September 13 and 14, 1961. Producers now have extra months to enter films, and judges have more time for festival preview.

The Film Council this year is asking entrants to ship their films directly to category chairmen; names and addresses are listed by category on the Official Entry Information Sheet available from the Council.

Film producers and sponsors are invited to enter any films they have produced during 1959, 1960 and 1961, in the following categories: business and industry, information and education, health and mental health, religious education and religious themes, travel and special fields.

For the third year, Chris Statuettes will be awarded to the top-ranking film in each category, with Chris Certificates going to other outstanding films.

For entry forms, information brochures and other inquiries, write Mr. Daniel F. Prugh, Film Council of Greater Columbus, 280 E. Broad Street, Memorial Hall, Columbus 15, Ohio.



Five new members were added to the "Quarter Century Club" *of The Jam Handy Organization when President Jamison Handy (4th from left) presented gold watches at annual meeting of the Organization as tokens of 25 years of service. The five are (left to right) Floyd Churchill, Edward Prested, both of Projection Services; Mrs. Clara Munn, Motion Picture Laboratory; Daniel Mandlebaum, head, Motion Picture Sound Laboratory, and Hughes Southwell, in charge of Live Shows and Conventions Department of the Organization.*

Film on Isolation Techniques by Willard for Navy Series

A new film in the series basic nursing care, produced Willard Pictures, Inc., has be placed in use by the United Sta Navy. Titled *Isolation Techniq* 23½ min., b/w, the film sho proper methods of caring for p tients with communicable diseas

Important points stressed the necessity of keeping the disea isolated by proper sanitation, u of mask and gown and treatme of bed linen.

The *Basic Nursing Care* ser was designed for elemental instru tion of new medical corpsmen.

* * *

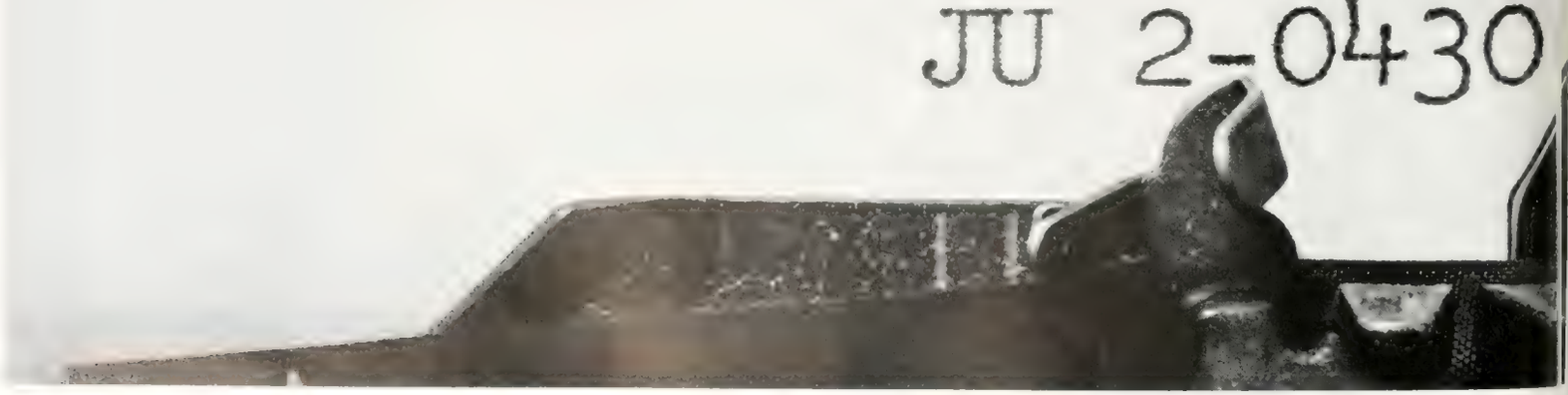
89th SMPTE Convention at Toronto, Canada, in May, 196

Toronto, Canada, is the site the 89th Semiannual Conventi of the Society of Motion Pictu and Television Engineers, M 7-12, 1961, at the King Edwa Sheraton Hotel.

"International Achievements Motion Pictures and Televisio will be the theme of the meetir The Convention planning comm tee is under the chairmanship Gerry Graham of the Nation Film Board, Montreal.

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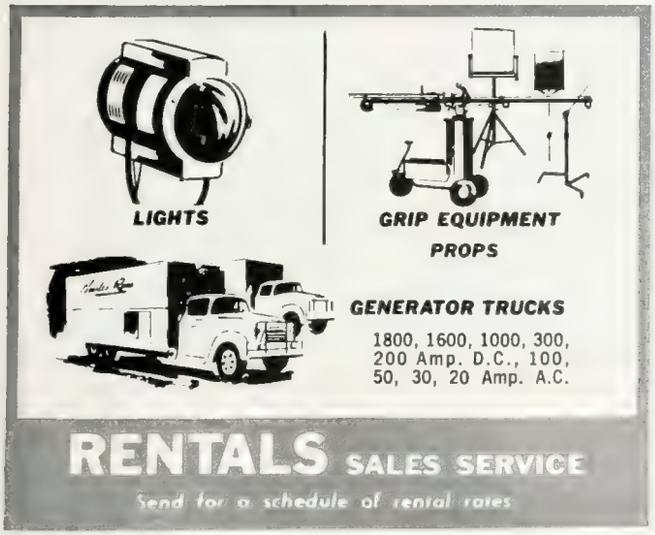
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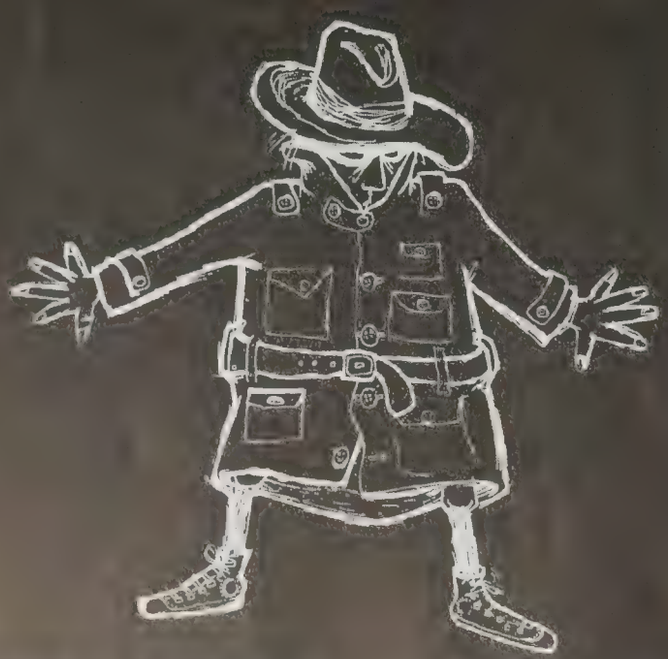
The Inside Story of our Award-Winning Black and White Techniques

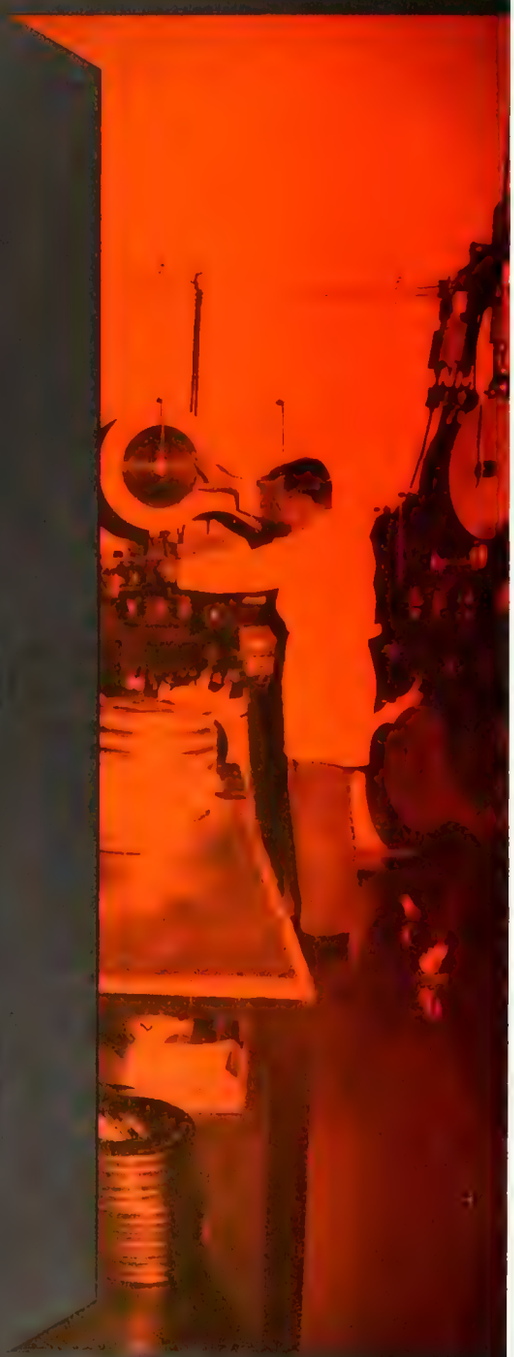
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The Secret of our Superior Sound on Film

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Camera Eye

THE EDITORIAL VIEWPOINT

After Viewing the Election from inside the lonely vacuum of the voteless District of Columbia, viewing the present, tumultuous transition period here in the nation's capital is an absorbing privilege.

It is quickly apparent that it doesn't seem to matter whether one rallied with the so-called "contented" or the so-called "concerned" party. President-elect John F. Kennedy is now spreading his nets for young, vigorous "idea men," some say, regardless of previous political affiliation.

Changes Ahead on Policy-Making Level

There will be, of course, changes in the 75-100 top policy making posts in the Executive branch, ranging from cabinet secretaries to agency chiefs. Everybody believes the Kennedy administration will lean towards scientific and professorial "new blood;" quality graduate college students will be recruited for federal positions; in almost all cases, civil servants in key jobs will remain (most a-v jobs in the government are civil service).

There's no question—Washington is *on the go*. The nation is facing a great new period of federal activity.

Will this lead to new frontiers for the audio-visual industry? Undoubtedly.

From the beginning, for some of the most crucial moments of the campaign, audio and visuals were used by Kennedy and his followers. Chester Bowles laid out the democratic platform on film at the national convention; Kennedy filmed the now famous Houston meeting with Texas religious leaders; he has stated, unequivocally, that he could not have won without the television debates. The president-elect seems to be, in theory and in practice, in "words and in deeds," a believer in COMMUNICATIONS.

Co-Sponsored Defense Education Act

In education, specifically, which is a *priority* issue for the new administration, he has already backed up continuation of the heavily audio-visual aspects of the National Defense Education Act. In a statement to the National Audio-Visual Association this fall, he had this to say,

"I am in favor of renewing the National Defense Education Act, which I co-sponsored, and which was enacted by a Democratic Congress. Title III authorizes funds on a matching basis for the purchase of equipment including audio-visual aids. As a member of the Senate Subcommittee on Education, I have seen how this provision has made it possible for many additional schools to buy needed equipment. I believe this program should be continued."

When the National Defense Education Act comes up for re-evaluation in 1962, with over one quarter of the nation's population "in school," it looks as if the new administration will seek even broader federal aid for the improvement of education. Many say the "defense" label will be dropped from the bill. Others say Kennedy will also push for a new permanent national advisory body on educational matters.

In summary, Kennedy will aim for much more federal aid for states which will, in turn, determine how money is to be spent. Funds will be allotted to the states for the *number* of pupils, not the *need*.

Kennedy has said he wants more building grants for classrooms and dorms, more higher education scholarships, more teachers, more "quality" education.

Question??? Will the present U. S. Commissioner of Education remain?

Agriculture, Foreign Markets, Defense

In Agriculture, Kennedy will advocate strong federal action on farm policy. Because agricultural surpluses are now costing the Treasury $1,000 per minute, he will seek a new system of production controls. He has also outlined a "world food budget" which may kick off an expanded program of promoting economic progress in under-developed countries by using U. S. surpluses.

This latter phase of his program could strengthen the already healthy USDA foreign market development film project. (Agriculture's film department is a part of the Office of Information and is staffed by regular civil service personnel.)

In defense, a radical unification plan, a drastic reorganization of the services, is possible. More probable, however, is increased defense spending, from 1.5 to 3 billion dollars on missiles, a modern army, submarines and outer space. It's anybody's guess how a new defense program would affect the audio and visual industry. Certainly there will be an increasing need for explaining new concepts to those in service and to the public, particularly in the event of reorganization.

Informing the People at Home, Abroad

According to experts, the Atomic Energy Commission is due for streamlining. This operation is cumbersome now with the commission struggling with a dual role; on one hand, it must push the development of atomic energy for peaceful purposes and, on the other hand, it must guard the public against radiation dangers posed by these programs. Here, as in most cases, reorganization or more government spending might well boost the use of films and other audio-visuals in the days ahead.

In the USIA, Kennedy has indicated that he will strengthen the program in general. There is little question but what films will be used more and more to depict a new American "image" abroad.

In other areas, the President-elect will back up river development, depressed areas, lower interest rates, and Marshall aid type plans for Africa and Latin America. It is generally conceded that there'll be an upturn in business, the "recession" will be checked—but it will take a little time.

For the present, the new administration will doubtless face rising unemployment and "war scares." Throughout the coming months, many will watch and remember John F. Kennedy's own views about the office to which he has just been elected. He has said this about the office of the President of the United States:

. . . "Whatever his views may be on all the issues and problems that rush in upon us, he must above all be the Chief Executive in every sense of the word. He must be prepared to exercise the fullest powers of his office—all that are specified and some that are not. He must master complex problems as well as receive one-page memoranda. He must originate action as well as study groups. He must re-open the channels of communication between the world of thought and the seat of power."

A New President, a New Broom and a Nation That Looks for Leadership

• by Ott Coelln, Chicago

The Times Ahead and the traditions which President-Elect Kennedy has followed in his career to date don't indicate that Franklin Roosevelt's eventful "100 days" are in the offing. And we're going to bet that the new administration isn't issuing any blank checks to labor, either.

What we can expect (and are long overdue for) is an end to excesses and some belt-tightening in government, industry, labor and by the public, too. Jack and Bob Kennedy are very much aware of at least one labor leader who has abused his tremendous power; the sense of organization which they applied to the recent campaign is an example which should not be lost on anyone trying to guess the future course. Early mistakes, if any, will not be repeated.

Despite the enormous personal prestige of the outgoing President, Mr. Eisenhower was far from a *full-time* Chief Executive and, despite the good *principle* of delegated authority, a dedicated man on the job who is thoroughly aware of history can give this nation real leadership. Until he proves otherwise, John Kennedy is capable of being a great leader at a time when the whole world cries for a wise and understanding man in the White House.

* * *

"Recordings for Recovery" Bring Joy to Shut-Ins, Thanks to a Great Idea

☆ In this appropriate season, we salute Mr. and Mrs. Ralph L. Hoy of Oakmont, Pa., and the wonderful work they are doing among patients in hospitals and convalescent homes through their marvelous tape recording service, called *Recordings for Recovery*. Ralph Hoy, as readers of Business Screen are well aware, is Exhibit Manager and in charge of films at the Aluminum Company of America and present chairman of the Committee for International Non-Theatrical Events.

But Ralph Hoy of Oakmont, Pa., with Mrs.

(CONTINUED ON PAGE TEN)

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- U.S. Department of Health, Education, & Welfare
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EDITORIAL VIEWPOINT:

(CONTINUED FROM PAGE NINE)

Hoy, have dedicated themselves to collecting folk music, concerts, and other selections from all over the world which they record and duplicate on tapes for distribution through friends and social agencies. "R4R" tape recorders and tapes have been donated to such places as the Albert Schweitzer Hospital in St. Marc, Haiti; they have gone with the International Rescue Mission to hospitals operated by MEDICO.

Out at the Veterans Administration Hospital in Oakland, Pa., Russel L. Link, chief of Special Services, calls the tapes "very valuable" and notes that ward physicians and psychologists "often recommend their use in treatment of the chronically ill." Months ago, some 171 VA hospitals throughout the country have received tape recordings supplied by R4R.

Recordings for Recovery now numbers some 25 members in the Pittsburgh area. The Mormon Tabernacle Choir, the University of Michigan, Maryville College, the Evanston Bach Choir, Mrs. Edsel Ford (who presented tapes of Henry Ford Square Dance collection) are among the many who have contributed material to this library. For those who want and need it, R4R is there for the asking.

And for those of us who want to do something within our own understanding, in a related phase of our audio-visual interests, we can't think of a better place to send a holiday contribution: Recordings for Recovery, c/o Mr. and Mrs. Ralph L. Hoy, Oakmont, Pa.

* * *

Harvester's "Headline for Harper" Is Booked on Television Coast-to-Coast

As a follow-up to our premiere announcement of International Harvester's motion picture tribute to the men of Public Works (*Headline for Harper*, produced by Parthenon Pictures), there's a great *results* story in the television showings attained by this film.

In late September, 125 prints of a television version of *Harper* were delivered to the Hollywood office of Sterling Movies U.S.A. As these prints were received, they were scheduled in phone contacts with television stations for showing during Public Works Week, October 2-8.

All 125 prints were placed and as of October 25th, 70 stations had provided written reports confirming 70 telecasts to an estimated audience of 1,642,348 people in 65 markets. Reports are coming in from an additional 40-45 stations, according to Sterling officials, for an estimated additional viewing audience of 600,000.

In addition, this Parthenon production was shown in many U. S. municipalities through Harvester's own contacts. The company was cited by the American Public Works Association for its public-spirited contribution to a better understanding of the men who run these departments in cities and towns across the country.

* * *

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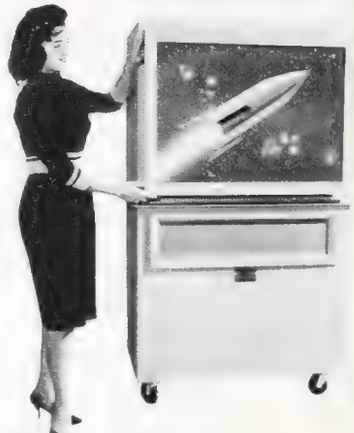
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WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

Manufacturers Cite Value of High-Speed Research Films

☆ High Speed Photography—a good way to satisfy management? Without a doubt, the use of the high speed camera has been recognized as invaluable by many in competitive business.

The C. C. Collier Food Machinery and Chemical Corporation of Binghamton, New York, for instance, believes "in our business the Fastax camera is the right arm to the engineer" who must redesign and review problems for new machines.

At the recent SMPTE High-Speed Congress, Collier representatives showed on film the ways which they have used high speed photography for sales. (e.g. after three "blind" attempts to enlarge a certain valve, the h. s. camera reached the mark at once; a sweet corn harvester, under the eye of the camera, was re-designed to *cut* and not jerk the ears of corn.)

The Research Center of the Outboard Marine Corporation, Milwaukee, Wisconsin, has also had marked success with these photographic methods. The h. s. camera has been used here to analyze the damaging action which takes place when an outboard motor strikes an object in the water, and to analyze the cutting action of lawnmower and chainsaw blades.

* * *

Allied Masonry Council Book Is Followup to Filmagraph

☆ The old and the new. The wall of China; the Rheims Cathedral; Frank Lloyd Wright; all have profoundly influenced the shapes, forms and textures of modern architecture. Therefore, to supplement their highly successful filmagraph, *Man in Masonry*, the Allied Masonry Council has "packaged" a long-play record and book of stills for those who wish to review and appreciate architectural works of art at leisure. The stills were taken from the 14 minute black and white film produced by Pilgrim Associates of Washington.

Because this film included fifty-eight structures from all over the world, screen credits for fifty-eight photographers and architects were necessary.

Bob Pilgrim has handled this most effectively with continuous random pop-ups transposed over a stark brick wall. An original score for the film was played by members of the National Symphony Orchestra.

This film was produced for those in the buildings trades and architectural groups, but, by the very nature of its content and because it contains fine, dramatic slide motion photography, it is appealing to practically everybody.

* * *

Nat'l Science Foundation's 13 Pictures on "Planet Earth"

☆ The National Science Foundation has announced completion of its 13-film *Planet Earth* series of educational motion pictures. Produced under a Ford Foundation grant, the films attempt to "synthesize man's knowledge of his environment and . . . delineate newly developed and powerful tools for gathering data on space and the cosmos."

Titles of the films include *Magnetic Force, Research by Rockets, Secrets of the Ice*, and *The Hidden Earth*. More than 200 geophysicists worked on these films whi will be distributed through M Graw-Hill's Text-Film division.

* * *

Robert Hemmig to Aid NASA Information Chief Thompson

☆ The National Aeronautics a Space Administration (NASA has named Robert H. Hemm assistant to Shelby Thompso chief of the Office of Technic Information and Educational Pr grams. Hemmig was formerly wi motion pictures at the FAA's N tional Aviation Facilities Expe mental Center (NAFEC) in A lantic City, New Jersey.

* * *

Film Museum and Theatre A Proposed for Cultural Center

☆ Proposals to equip Washin ton's fabulous proposed Nation Cultural Center with TV studi and a museum of films were r cently handed to the Center trustees by educator Carleto Sprague Smith of New York.

"The National Cultural Cent cannot expect visitors simply t look at buildings during the hou when no performances are sche uled" said Smith, who conten that there should be continuo daytime movies about musi



theater, dance and American culture in general.

* * *

Navy Underwater Films Open National Geographic Lectures

The National Geographic Society's 73rd lecture season opened with films of the Navy's Polaris missile and the undersea circumnavigation of the nuclear submarine Triton.

Other filmed lectures will deal with the search in Kenya for a legendary graveyard of elephants, the sailing of the Mayflower II, and the discovery of the remains of the earliest known true man who died more than 600,000 years ago in Tanganyika.

* * *

Cliff Peacock, Vice-President, on Board of Granducci, Inc.

Clifford L. Peacock has been named a member of the board of directors and a vice-president of Scripts by Oeveste Granducci, Inc., in Washington, D. C. Peacock, who has won three film awards, has previously served as film and TV writer-director-producer with WCLA, WTVR, General Electric and the Martin Company.

* * *

Three Federal Aviation Films on Camera at Milner-Fenwick

Milner-Fenwick of Baltimore, Md., is currently producing three new films for the Federal Aviation Agency's National Experimental Test Center (NAFEC) in Atlantic City, N. J. *VGSI-Visual Glide Slope Indicators* is a 16mm sound-color film with animation; *The Eyes Have It*, an evaluation of experimental runway lighting, will also be filmed in 16mm with animation.

According to Hoby Wolf, account executive at Milner-Fenwick, another film not yet titled will document the history of runway lighting from flares and smoke-pots to the most modern, efficient flush-mounted lights.

* * *

Doug McMullen Opens Own Office in Duanesburg, N. Y.

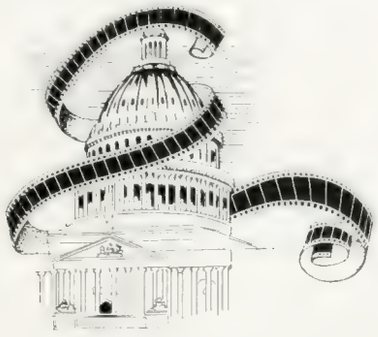
Well-known Washington scriptwriter, Douglas McMullen, formerly a vice-president of Scripts by Oeveste Granducci, Inc., has announced formation of a new office in Duanesburg, New York.

McMullen was a Broadway actor for 10 years, and for 20 years a film and TV writer with General Electric Public Relations, Army Pictorial Service and Granducci. He was a staff member of the latter organization for 11 years. Among his awards he has received the Hollywood Oscar for his documentary *Toward Independence*.

* * *

Washington Film Council Hears Kerkow on Assets, Liabilities

In a speech titled "Looking at Our Assets," Mr. Herbert Kerkow of Herbert Kerkow, Inc., of New York, recently outlined for the Washington Film Council both the assets and liabilities of the non-theatrical film industry. Kerkow



cited, for example, as one of the major assets in this field, the recent proceedings of the SMPTE international (High Speed) conference in Washington.

On the debit side, he stated that (1) it takes too long to make films now, (2) there is a "curious duality" in the concept that a film must have a large audience, which often ruins its effectiveness, (3) there is a lack of power or status for the film maker in industry and government and, (4) there should be an established, basic form for making films—preferably instigated in Washington.

Kerkow illustrated his talk with a short film which he produced and which won the Certificate of Award of the National Visual Presentation Association and the Sales Executives Club of New York for "Motion Pictures as Selling Tools."

* * *

Rodel Productions Shooting Abroad for German TV Net

Rodel Productions of Washington has dispatched crews to a dozen different parts of the world to film a series of half hour shows titled *Diplomatic Passport* for a new German TV network. The stories will document the diplomatic life in the German embassies, missions and consulates in such places as Lagos, Nigeria, Bagdad, Tokyo, New Delhi and Bonn.

* * *

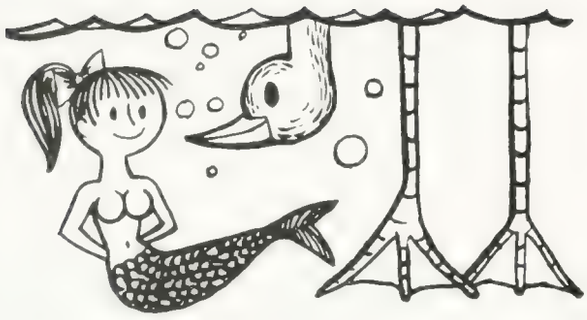
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WASHINGTON:

(CONTINUED FROM PAGE 13)

nent staff writers, Spencer Bostwick's Planfilm Incorporated of Washington has added a "do it yourself" department. If presented with complete research notes and rough script drafts, Planfilm will re-write for professional shooting scripts.

* * *

Third USDA Visual Workshop in Washington, July 17-21

☆ The third annual Visual Workshop of the United States Department of Agriculture is scheduled for July 17-21, in Washington, D. C. Usually held in January, the coming workshop would have conflicted with the date of the Presidential Inauguration.

The American Association of Agricultural College Editors will also hold its annual meeting in Washington in 1961, and the USDA Workshop is now scheduled for the week prior to the AAACE meeting.

Changes in the format for the third Workshop include more outside speakers and discussion leaders from industry, colleges and government. A trade show will be held in conjunction with the meeting.

"Golden Mercury" Award to Coca-Cola's "Wonderful World"

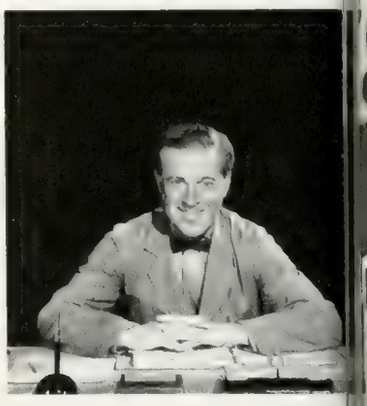
☆ *Wonderful World*, produced for The Coca-Cola Company and the Bottlers of Coca-Cola by The Jam Handy Organization, has won an award in the "Golden Mercury" competition of the Venice Chamber of Commerce at the 11th International Exhibition of Documentary Films at the Cinema Palace, Venice, Italy.

The colorful world travel film was one of eight winners out of 95 entrants. *Wonderful World* was recently featured in BUSINESS SCREEN.

Scene in Coca-Cola's color film, "Wonderful World," which won a Golden Mercury award.



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- **"PROMOTING COOPERATION"**
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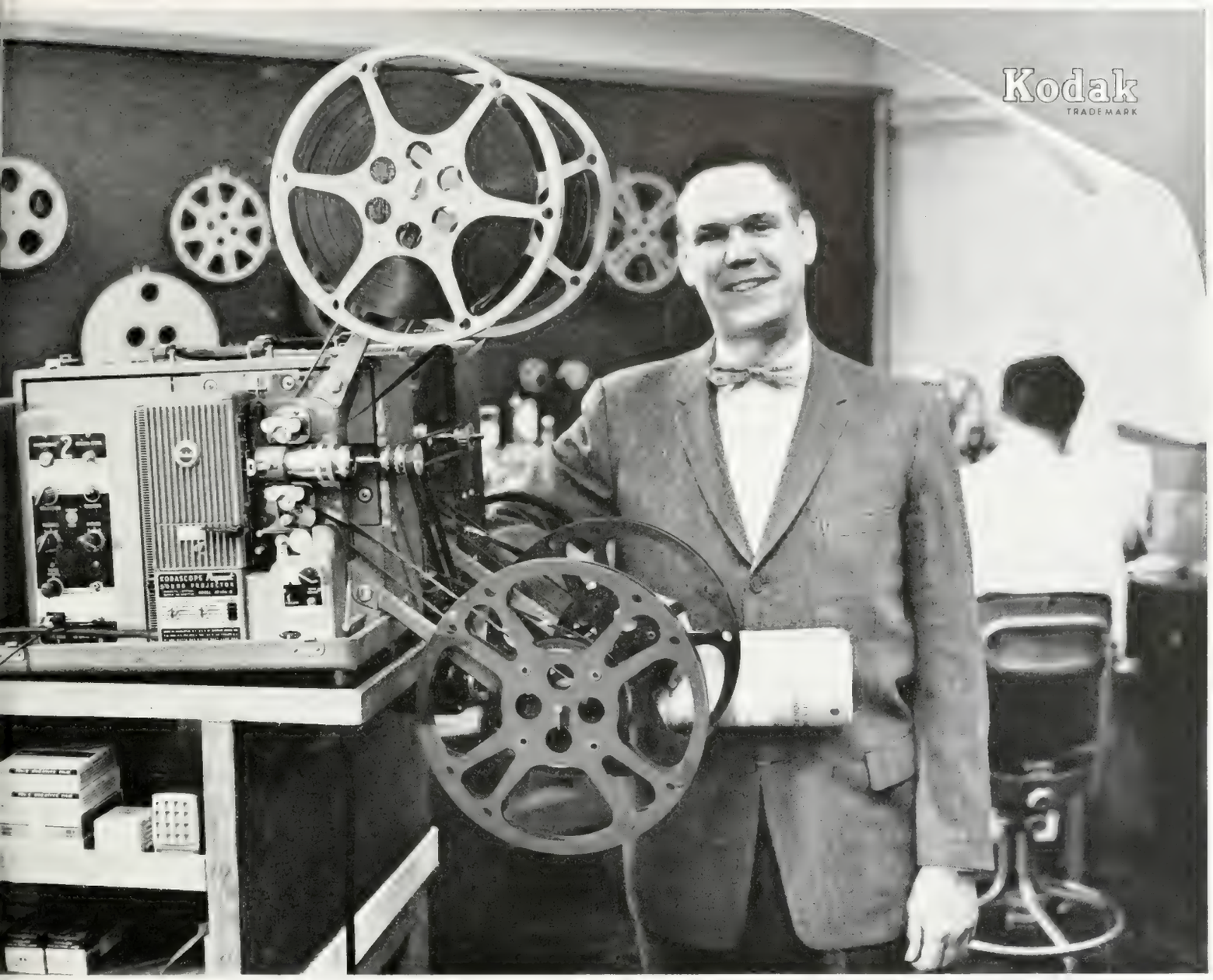
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SOCONY MOBIL OIL CO.	1953
UNION PACIFIC RAILROAD	1954
HAWAIIAN AIRLINES	1955
DOUGLAS AIRCRAFT CO.	1956
MONSANTO CHEMICAL CO.	1956
SOUTHERN CALIFORNIA EDISON CO.	1958
BURKE DOWLING ADAMS, INC.	1959
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SIGHT & SOUND

MPO Has 32% Sales Increase; American Exchange Lists Stock

☆ 150,000 shares of $1 par Class A stock in MPO Videotronics, Inc. were admitted to listing and to dealings at the American Stock Exchange on October 19. The stock opened on 200 shares at 8½.

MPO Videotronics is the parent company of MPO Productions, Inc., a leading producer of sponsored films for industry for many years.

While television commercials accounted for 85% of MPO Videotronics' gross income in the last fiscal year, the company anticipates a revision of this ratio due to the larger proportion of industrial film business in the fiscal year of 1960. For the nine months ended July 31, 1960, sales were $5,488,000, or 32% higher than the $4,150,000 of sales for the similar period in 1959, and net income was $187,000 versus $142,000 or 32% above that shown for nine months in 1959.

One of the company's recent major achievements was the completion of two major productions by MPO Sales and Training Programs, Inc. on a $950,000 contract with the Ford Motor Company. MPO produced a two-hour spectacular which is being shown to the 40,000 Ford dealers nationwide for introducing the 1961 Ford line of cars with basic sales strategy for the coming year. In addition, a series of sales training films has been produced for Ford to help dealer parts departments, maintenance and showroom salesmen.

* * *

Industrial Management Group Honors Colburn Laboratory

☆ Geo. W. Colburn Laboratory, Chicago, recently was honored by the Industrial Management Society for contribution to the advancement of industrial motion pictur and to the Society's annual fil festival.



Pictured above *are Ralph Land (left) and Clyde Ruppert, direct of Colburn Lab's producer ser ices at award ceremonies.*

The award, presented by Ralp Landes, past president of the I dustrial Management Society ar founder of the competition, w announced at a banquet held the Conrad Hilton Hotel, Chicag honoring the festival's winner.

* * *

Sweetman to Head N. Y. Offi for Bay State Productions

☆ Bay State Film Production Inc., has opened a New York offi at 15 West 44th Street to bett serve its clients in the New Yo area. In charge will be Merrill Sweetman, who merged his ow firm, Sweetman Productions, wi Bay State early this year.

Bay State's headquarters ar production studios are at Sprin field, Mass. Another office is mai tained in Boston.

* * *

Henning & Cheadle Moves

☆ Henning and Cheadle, Inc specialists in automation in ma keting and creative producers plans, programs and visualiz tions, announce a new addre and telephone number: 1001 Greenfield Road, Detroit 2 Michigan, BRoadway 2-1000.

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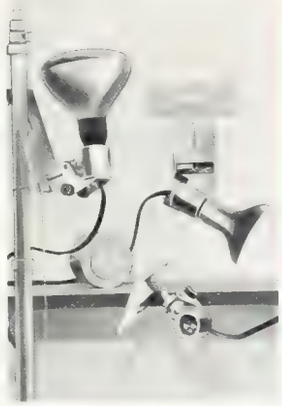
2 CECO'S GUARANTEED INSPECTION AND STAMP OF APPROVAL

Producers, directors, cameramen, photo-instrumentation and audio-visual engineers come to us for products, equipment repairs, information and ideas because of our know-how and experience as pioneers in the photographic industry. Our staff of engineers and technicians learned on the firing line of practical application.

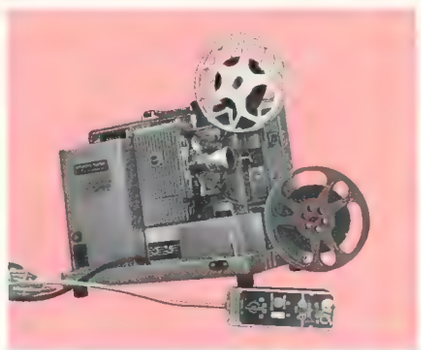


New CECO 1000 foot Magazine for Arriflex 35mm





LOWEL-LITE Kit with Gaffer Tape (A lighting unit which attaches to walls, shelves, stands, pipes . . . most anywhere)

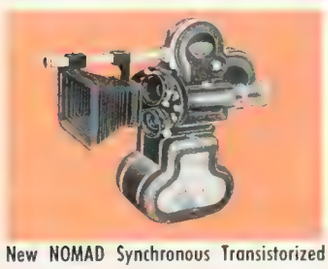


New CECO Advanced Weinberg-Watson Remote Control 16mm Stop Motion Projector (absolutely flickerless). Also CECO 35mm Stop Motion Projectors.





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- ☐ CECO Weinberg-Watson Projector
- ☐ LOWEL-LITE Kit
- ☐ PROSKAR Anamorphic Lens
- ☐ COLORTRAN Lighting Equipment
- ☐ Editing Gloves and Supplies
- ☐ MOVISCOP 16mm Film Viewer
- ☐ CECO Portable Power Supply
- ☐ JEFRONA Cement—GTC-9 Cleaner
- ☐ PRECISION Sound Readers
- ☐ CECO Film Cleaning Machine
- ☐ COLORTRAN Polecats

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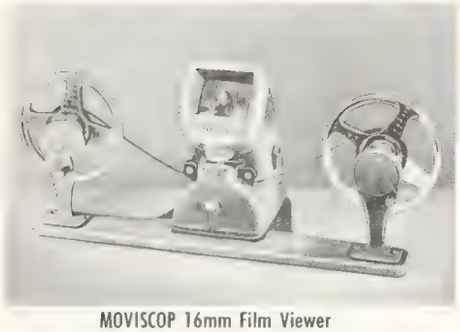
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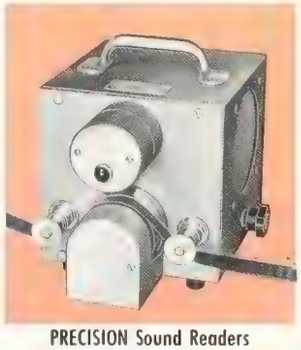
Editing Gloves and Cutting Room Supplies



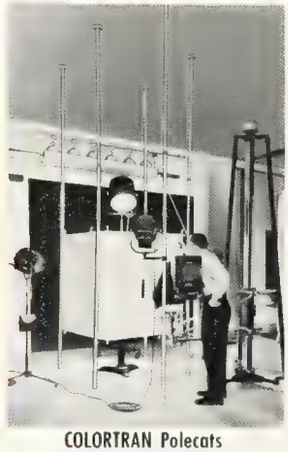
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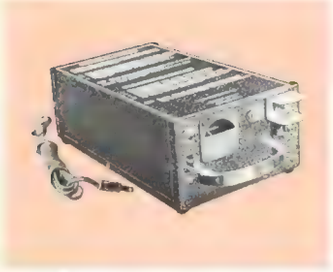
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PRECISION Sound Readers
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1. It's a filmstrip and slide projector. You can use the Victor-Soundview pushbutton projector independently of its phonograph when you want to show filmstrips or slides only. Choose the projector that fits your needs best. Filmstrip and combination filmstrip-slide projectors are available in 500-watt models.

2. It's a portable phonograph. Want to put on a record program? Remove the projector from its case and use the Victor-Soundview 4-speed phonograph by itself. Single case phonograph with detachable 8" speaker is light in weight. Speaker is supplied with 25' cord so it may be placed next to the screen when showing sound slidefilms.

3. It's a fully automatic or manual sound slidefilm outfit. Take your choice. If you want to show sound slidefilms with audible signal specify a pushbutton remote control model. If you want fully automatic operation specify models with high or low frequency controller. And remember that only with Victor-Soundview can you build up to fully automatic equipment gradually, by starting with a basic projector and adding a component at a time.

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Russia Wins Top Award at San Francisco

Golden Gate Festival Culture-Bent But Mentions Business

THE NEW "Film As Communication" category of the San Francisco International Film Festival brought honors to several sponsored films. Two "Golden Gate Awards" and four honorable mentions were presented to 16mm motion pictures in this group.

Ask Me, Don't Tell Me, produced in San Francisco by Dave Myers, with script by George Dusheck, covering the American Friends Service Committee "Youth For Service" project, received one of the prizes.

The Hunters, a record of the last of the African bushmen, produced by the Film Study Center, Peabody Museum, Harvard University, and entered by Contemporary Films, Inc., was the other winner.

Honor Mentions to Four

The four winners of honorable mentions were: *A Number of Things*, a color animation film produced for agency media departments by Elektra Studios, Inc., for WOMAN'S DAY magazine; and *Autumn*, a mood picture produced by the Television Center, State University of Iowa.

Ages of Time, a history of timekeeping narrated by Burgess Meredith and produced by MPO Productions, Inc., for the Hamilton Watch Company; and *That They May Live*, a safety film teaching direct artificial respiration, produced by Pyramid Film Producers with the cooperation of the University of Saskatchewan College of Medicine, also won honorable mentions.

Soviet Satellites Score

"Golden Gate Awards" for short subjects were distributed to seven different countries, with the United States receiving two Awards for *Pow Wow*, produced by Allen Downs and Jerome Liebling, winning as best creative-experimental film, and *Day of the Painter*, written and directed by Robert Davis splitting with Russia's *Revenge*, a Chekhov short story, for the best fiction short subjects.

Hungary's *Immortality* was judged the best art film. France, Rumania and Yugoslavia chalked up honors for best documentary and animated shorts. The Award for best industrial film went to Guy Cote of Canada for his study of oil drilling, *Roughnecks*.

Soviet Russia, participating for its first year in the Film Festival, won two major "Golden Gate Awards," including one for best picture of the world-wide competition.

Ballad of the Soldier was the Russian entry receiving the best picture award. Grigori Tchukhray, who directed the film and aided in writing the script, received in person the prize for director at the Awards Ball in San Francisco.

* * *

Railroad Film Awards to Close Entry Lists Jan. 15th

☆ January 15, 1961, is the closing date for entries in the tenth annual "Golden Spike" advertising awards competition sponsored by the Association of Railroad Advertising Managers.

Motion pictures and slidefilms are eligible to compete for the award presented each year by the ARAM to the advertiser outside the railroad industry who, through the use of any advertising medium or combination of media, is judged to have made the most outstanding contribution to a better understanding of the importance of railroads, or who has directly or indirectly helped to promote rail freight or passenger traffic.

Advertising appearing between January 1 and December 31, 1960 may be entered. Entry blanks may be obtained from the chairman of the awards committee, John N. Ragsdale, Advertising Manager Association of American Railroads, Transportation Building Washington 6, D. C. Prints of motion pictures and slidefilms should be submitted no later than January 15, 1961.

* * *

Erickson to Head Filmways

☆ Rodney Erickson has been named president of Filmways Inc. Former President Martin Ransohoff is now board chairman and chief executive officer.

Mr. Erickson, who has been in executive capacities with networks and ad agencies, was most recently head of his own firm.

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Technical pictures don't have to be too technical. Technicians are also *people*. Their worlds are complex ones, but the technical motion pictures they seem to prefer are the ones which are clear, interesting and well executed, as well as being accurate and informative. Put yourself in an audience with upper-case technicians and you couldn't tell a biochemist from your neighbor next-door. Technical groups want motion pictures on technical subjects to be, in the first, second and third place, good motion pictures.

Technical Pictures by Audio...



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Projecting the Future for 8mm Sound

Propose Print, Projection Standards to Safeguard Users

WHAT IS THE FUTURE of 8mm sound in the business, industrial, educational and religious fields? Stimulated by the recent advent of new 8mm sound motion picture projectors out of Eastman Kodak, Fairchild (Cinephonic) and the Tandberg (Elite) companies, 8mm sound has drawn increasing attention.

As previously noted in these pages, however, the lack of uniform standards needed by producers and film laboratories has been a handicap to safe passage by prospective users of this new audio-visual dimension.

Three Committees Cooperate

The Editors are glad to note that progress in 8mm sound standards is being made and that agreement was reached at the recent Washington, D. C., semi-annual convention of the Society of Motion Picture and Television Engineers.

These agreements resulted from co-operative work of three SMPTE Committees—the Sound Committee, the 16 and 8mm Committee, and the 8mm Ad Hoc sub-committee. The proposed standards are now being circulated by mail to the complete membership of the committees involved for a final vote. The complete committee approval must be obtained before submission of the proposals to the American Standards Association as recommended ASA standards for 8mm sound.

These Are Proposed Standards

The committee recommendations include:

1. The 8mm magnetic sound stripe is to be 28 to 31 mils wide.
2. The recorded signal is to be 25 mils minimum width.
3. Playback scanning of the sound is to be 19 mils width.
4. Film speed to be 24 perforations per second, or a linear speed of 18 feet per minute.
5. Sound on the magnetic stripe is to be advanced 56 frames plus or minus 1 frame, in relation to the picture.
6. Both the record and playback frequency response is established by specifications to be incorporated in a frequency test film. The test film is to be available in mid-December. (Other standards for volume levels, flutter, azimuth, etc., are established in the specifications for additional test films now in preparation.)

The importance of these standards, and the test films, cannot be over-emphasized. They lay down "the rules of the game" so that any 8mm sound print will project and play well on any 8mm sound projector—*if both print and projector abide by the standards.*

* * *

Republic Steel Corp. Lists 35 Subjects in Free Film Catalog

Thirty-five films covering a wide range of general-interest topics on steel and its uses are described in a new 33-page illustrated catalog now available from Republic Steel Corporation.

Among the variety of subjects included are *The New World of Stainless Steel, The Care and Handling of Buyers,* and *Let's Build a Fence.* All motion pictures listed are 16mm, most of them in color, running from 12 to 45 minutes. The catalog is for use by business and technical organizations, civic and church groups, schools, and other interested groups. The films are distributed on a free-loan basis, and catalogs are available free of charge from Republic Steel Corporation, Commercial Research Division, 145 Republic Building, Cleveland.

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Indianapolis, Indiana
Jefferson City, Missouri
Joliet, Illinois
Kansas City, Missouri
Los Angeles, California
Mandan, North Dakota
Miami, Florida
Milwaukee, Wisconsin
Moab, Utah
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BRIEF REVIEWS AND COMMENT ON CURRENT INFORMATIONAL FILMS

Donald Duck Stars in Disney's New Cartoon on Plant Safety

☆ Another example of Walt Disney's cartoon humor as a useful means of delivering a lesson is the new film *How To Have An Accident at Work*, a sharp satire on the serious business of plant safety.

Star of the 8-minute color cartoon is Donald Duck, long known as the "symbol of the irrepressible average man." Although Donald is the perfect model of all good safety habits at home, he recklessly disregards all the rules when he gets on the job.

Bruised, battered and bandaged, he makes repeated trips to the first



aid station, off-handedly blaming "fate" for his troubles. However, a bearded duck character, J. J. Fate, shows up to disprove Donald's careless rationalization.

J. J. Fate points out that for Donald, it's just one preventable accident after another.

How to Have an Accident at Work is another safety film in the tradition of Disney's *Motor Mania* and *How to Have an Accident in the Home*.

This humorous but effective safety cartoon is available to industrial groups through all licensed Disney rental dealers for $6.00 per day or on long term lease.

* * *

Behind the "Mechanical Brains" Of Electronic Digital Computers

Electronic digital computers—the "mechanical brains" that were used in tabulating and projecting the vote tallies in the recent 1960 elections—are featured in a new film produced by the audio-visual department (engineering) at Remington Rand Univac.

Introduction to Digital Computers, a 25-minute, color and sound 16mm motion picture, is the first filmed explanation of electronic digital computers. Aimed at audiences of high school age or older, the film uses language easily understood to explain computers —what they are, how they work and what they do.

Questions most frequently asked about computers are answered by means of animated sequences explaining the five basic sections of a computer. A simple problem in addition is animated step-by-step, using binary arithmetic, or computer language.

The film is available on a free loan basis to school, civic, professional or business groups contacting the public relations department at Remington Rand Univac, St. Paul, Minnesota.

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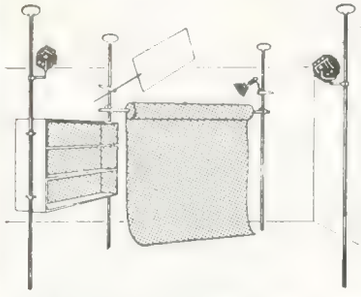
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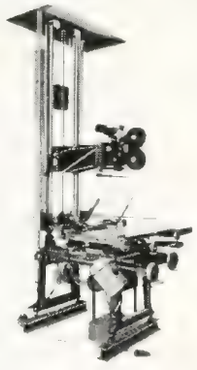
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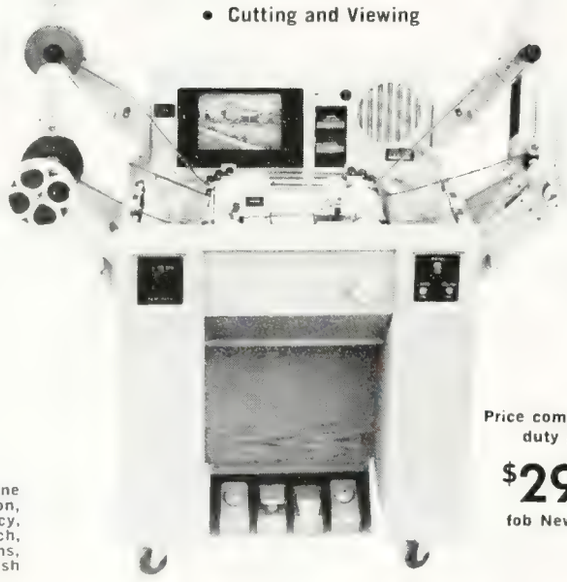
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A-V CALENDAR: 1961

January 12-14, 1961

National Audio-Visual Assn Mid-Winter Conference at the Statler-Hilton, Dallas, Texas.

January 27, evening

Committee on Int'l Non-Theatrical Events, awards presentation, screening. N. E. A. Auditorium, Washington, D. C.

February 5-11

Advertising Week. Int'l Broadcasting Awards announcement (includes tv commercials)

February 13-15

Calvin Film Workshop, at Calvin Productions, Inc. Kansas City, Mo.

February 21-23

NAVA Western Conference, Coronado Hotel, San Diego, California.

March 30-April 1

Industry Film Producers Assn. 2nd Annual Convention, Trade Show. Miramar Hotel, Santa Monica, California.

May 7-12

Society Motion Picture & Television Engineers, 89th semi-annual convention. King Edward Sheraton Hotel, Toronto, Can.

May 23 & 24

Day of Visuals: Nat'l Visual Presentation Assn. Hotel Roosevelt, New York.

July 17-21

3rd Annual Visual Workshop, U. S. Department of Agriculture, Washington, D. C.

July 22-25

National Audio-Visual Convention & Trade Show. Morrison Hotel, Chicago, Ill.

September 13-15

9th Annual Columbus Film Festival, Columbus, Ohio. Entry closing date: July 15, 1961.

Honor Kellock, Constable on 25th Years at Wilding

Two veteran executives in the business film industry were honored by their associates and friends at a dinner in their honor on Friday evening, November 18th.

Observing a quarter-century at Wilding, Inc., are



J. A. Kellock, Wilding Vice-President, Operations

J. A. Kellock, who joined the national studio organization on November 20, 1935, and J. M. Constable, a member of the company since October 20, 1935.

In 1939, Jim Kellock became production manager at Wilding; he is now Vice-



J. M. Constable, Wilding Vice-Pres., Exec. Producer

President in Charge of Operations at the Chicago studio.

Mr. Constable left his own recording studio to become a Wilding director and is now a Vice-President and Executive Producer.

Both men have played leading roles in industry organizations and in civic affairs. BUSINESS SCREEN salutes them and extends our heartfelt greetings and best wishes for the many years of service which lie ahead.



LASSIE, a Peabody Award winner, is produced by Robert Golden for The Jack Wrather Organization; Sherman A. Harris, Executive Producer.

It *didn't* happen to this dog!

LASSIE, like many other top-rated filmed TV shows, is processed by **Consolidated Film Industries.** And at CFI, it soon becomes apparent that 40 years of experience and know-how make an important difference.

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Medical Films Aid World Peace

Delegates Laud U. S. Film Program at World Medical Congress

TWO INTERNATIONAL MEDICAL motion picture programs, presented in West Germany in September, 1960, with the cooperation of the American Medical Association and a leading U. S. manufacturer (Johnson & Johnson) give solid evidence of the contribution being made through this vital phase of the film medium to the cause of world peace through education and understanding.

While "cultural" and artistic pursuit of festivals abroad has drawn U.S. films into unfavorable competition and brought negligible results to participants, medical men from Latin America, the Far East, Middle East and throughout Europe applauded the U. S. contribution to the special motion picture program of the 14th General Assembly of The World Medical Association which opened in West Berlin's Convention Hall on September 17th.

On September 27-30, in Cologne, the First International Congress on Medical Photography and Cinematography heard the AMA's Director of Medical Motion Pictures and Television, Ralph P. Creer, talk on "The Production and Utilization of Medical Films in the United States."

Dr. Louis H. Bauer, Secretary General of The World Medical Association, cited Mr. Creer's efforts in helping provide the films presented at the 14th General Assembly, noting that "a motion of appreciation with acclamation" was adopted for "the excellence of the expanded film program . . . which provided a comprehensive opportunity in post-graduate education for the large number of doctors in attendance at the meetings."

The AMA participation was made possible, as on past occasions, by a special grant from the International Division of Johnson & Johnson. Dr. John Henderson, Medical Director of J&J and H. Mat Adams represented the sponsor at the Assembly. Prof. Dr. Alken, Chairman of the Film Committee of the German Medical Association was the host, assisted by Dr. Theodore Hellbrugge, Vice-Chairman.

77 motion pictures comprised the program on "The Film in Post-Graduate Medical Training" and 43 of these were in English, 25 in German, seven in French.

This film exhibition was directly concerned with *the usefulness* of *content* to its worldwide audience. That significant difference is in sharp contrast to the showing of films for "art's sake" which makes current European events at Edinburgh and Venice of little value to either the participants or to the films' sponsors.

THE PICTURES ON OUR HOLIDAY COVER

☆ The cover of this current Issue Seven is in the holiday spirit and ornamenting our decorative "trees" are some of the people featured in our pages this month. On the green tree, for example, Jamison Handy, president of The Jam Handy Organization, is appropriately at the top where an honored industry leader belongs and on page six we report a quarter-century presentation event at his company. Gracing the tree below Mr. Handy is Kitty Gibbons, our glamour girl, who also appears in the Bell System feature article on page 32.

At the top of the red tree are an appropriate group of Eskimo children from *The Land of White Alice* (page 39). Center position goes to Clyde Ruppert for the Industrial Management award he received on behalf of the Colburn Laboratory (page 16). Finally, we honor the National Safety Film Awards with the picture of Bay State's president Morton Read (left) as he received a top plaque award from Bill Englander, secretary of the National Committee on Films for Safety for the motion picture, *Cause Undetermined*, the year's best picture for occupational safety.



Eli Whitney presents idea for mass production to members of Congress.

"American Maker" Joins Colorful Series on Theatre Screens Across the Land

Latest "Great America" Picture in SuperScope-Technicolor

NOW SHOWING to millions of theatre-goers across the country in SuperScope-Technicolor is the latest in the series of *Great America* motion pictures produced for Chevrolet by The Jam Handy Organization.

Latest of the series is *American Maker*, which portrays our national heritage as "makers" from the early pioneer days when Americans had to fill their own needs with crude tools and their hands to the present surge of creative work in the home, factory and outdoors. This screen story is "about all of us as we seek to satisfy the desire to make things that are better, more useful or more beautiful."

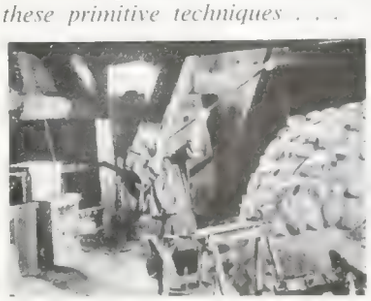
American Maker shows how it all began—when skilled artisans fashioned their own glassware, worked as individuals in their forges and at their looms. The dream of Eli Whitney, who met a nation's defense needs by the introduction of mass production to fill a Congressional bid for muskets, is pictured in a sequence that illustrates "each maker doing what he could do best."

Today's great tools of industry and the system which has given Americans the world's highest standard of individual living and liberty are the "message" of *American Maker* as it continues the spirit of its predecessors: *American Harvest*, *American Engineer* and *American Look*. Audiences reached through theatrical distribution by The Jam Handy Organization number into the multi-millions.

The latest in the *Great America* series has a "plus" for audiences as it invites "see yourself" interest to all who are "shapers and put-it-togetherers." The "commercial" for the Chevrolet Division is, as in preceding films, "built-in" and logical as the cameras turn toward modern Detroit assembly lines where the latest in tools and techniques are employed to further the modern American methods of mass production.

After completion of its theatrical run in mid-1961, *American Maker* will be made available for general non-theatrical audiences in 16mm.

The early glassblower *worked with these primitive techniques . . .*



But today's glass artisan *is a craftsman with fine tools.*





Great Lakes scene: *sturdy ice-breaker cuts path for ore boats in "Assignment America."*

Silent Partner in the Progress of America

Writer's Odyssey Points Up Insurance Investments' Role in Stimulating Economy

SPONSOR: New England Mutual Life Insurance Co.

TITLE: *Assignment: America*, 28 min., color, produced by Bay State Film Productions, Inc.

☆ A new color motion picture showing how the wonders of nature and the works of man are united in a dynamic economic partnership in these United States is currently being offered to business audiences, service clubs, trade and investment groups, colleges and television stations.

Titled *Assignment: America*, the 28-minute color film was produced for the New England Mutual Life Insurance Company by Bay State Film Productions, Inc. It is being offered on a free-loan basis through Association Films' libraries as a public service.

In production for two years, film sequences follow a magazine writer across the country as he seeks material for a book on the role of life insurance investments in helping industries expand and enabling Federal, state and local governments to improve their public services.

The writer learns that the vast reservoir of capital paid in insurance premiums is a powerful stimulant to the nation's economy, helping airlines finance new jets, electronics' firms to develop space age components, housing developers to expand suburbia and steel companies to mine and ship iron to the nation's mills.

This odyssey across America, the writer finds, is more than just the story of real estate and commerce. It is, instead, the big story of investments by people *in people*, through life insurance. It is a never-ending cycle that creates jobs, provides security and helps sustain America's "partnership" of man and nature.

Excellent pictorialization includes scenes of a Great Lakes ore boat plowing through ice-locked waters in the wake of a Coast Guard icebreaker; construction of the Hell's Canyon dam in Idaho; vast open pit copper mining operations; off-shore oil drilling; and airviews of sleek jets over snow-capped mountains.

The picture is distributed nationally by Association Films' regional film centers in Ridgefield, N. J. (Broad at Elm); La Grange, Ill. (561 Hillgrove Ave.); San Francisco, Calif. (799 Stevenson St.); and Dallas, Texas (1108 Jackson Street). Prints may be obtained from the distribution office nearest you for company or community group use.

Oil rigging operations *make up part of the big picture of economic factors and forces.*



The building of Hell's Canyon Dam *makes impressive sequence in this broad-gauge film.*



Texaco's 14th Farm Film Shows—

Opportunities for Youth in Field of Agriculture

SPONSOR: Texaco, Inc.

TITLE: *Your Career in Agriculture*, 28 min., color, produced by Audio Productions, Inc.

☆ "How you gonna keep them down on the farm" is as much a problem today as in the old song. But for a different reason: more young people would rather be "dirt farmers" today than there is land, equipment and capital available for them.

While we can't keep them down on the farm, we can keep them—and need them—in agriculture. As *farming* career opportunities have declined in number, *agriculture* career opportunities are burgeoning. Science has found so many and diverse uses for the products of agriculture that the occupations open to people



No. Carolina State *graduate Margaret Babson has a career as a Home Demonstration Agent*

interested in agriculture have expanded tremendously. There are more than 500 such occupations recognized today.

In this, the 14th of a series of annual films Texaco has made to inform as well as to entertain its farm customers and friends, five typical careers are shown, which, though deeply involved in agriculture, are *not* farming in the classic sense.

The film shows Nelson Robinson, a man who has made his agriculture degree the key to work in television as a farm director at WKY TV, Oklahoma City. He is seen interviewing two young 4-H boys on their career goals—agricultural research chemist and entomologist.

At Pennsylvania State University, the camera visits the laboratory of Dr. Glenn Bressler, poultry specialist and faculty member. Besides the rich rewards of being a teacher, Professor Bressler does research on such new agriculture techniques as the rollaway fibrous nest cushion for hens which simplifies egg collection and practically eliminates breakage.

We meet Margaret Lee Babson, home economics graduate of the University of North Carolina and now a home agent for Wake

(CONTINUED ON PAGE SIXTY-SEVEN)

Auto, U.S.A. offers some valuable ideas to help citizens solve urban traffic problems

One of Year's Most Useful Films Created to Inform Civic Groups

FOR BUSINESS AND CIVIC LEADERS concerned about the billions of dollars lost every year through traffic congestion in the city streets there are two courses open—one, recently advocated by John Crosby, writing in the NEW YORK HERALD TRIBUNE, is to get rid of the cars so we can just sit and knit or play checkers on the grass-planted city streets; the other, less picturesque, but more practical, is to get moving fast in finding a solution to the problem of cars, cars everywhere and no place for people.

Getting rid of the cars would jolt a good deal more than Mr. Crosby's tender sensibilities. For the much beloved and cursed automobile has been the greatest instrument of economic and social change in all our history. One out of every seven of us are employed by the automotive or related industries. We have an investment of 60,000,000 passenger cars, 11,000,000 trucks and 300,000 buses—and we're not about to give them up.

Answer Lies in Action on Solutions

The answer to traffic and highway conditions lies not in apologizing for the motor car, or abusing the motorist, but in action toward solutions that work, that are the result of the application of practical scientific developments. There *are* solutions to urban traffic problems. Many of them are presented in a new, 28-minute, color motion picture called *Auto, U.S.A.*, produced by Dynamic Films, under a grant from Perfect Circle Corporation.

Auto, U.S.A. is a film that Dynamic's president, Nathan Zucker, thought "should be made"—whether sponsored or not. In fact, production plans were well under way when Perfect Circle, maker of piston rings, precision castings and "Speedostat," joined forces with the producer to offer these solutions to the problem.

In order to do it right, Dynamic engaged a committee of specialists to give the film accuracy. Such authorities as Joseph E. Havenner and David M. Baldwin, of the Institute of Traffic Engineers; Grant D. Mickle, of the Automotive Safety Foundation; Fred Hurd, of Yale University Bureau of Highway Traffic; Dr. Leon Brody, of New York University's Center for Safety Education; and Dr. James Malfetti, of Columbia University's Safety Education Institute, served throughout the film production months.

What the film says is that although traffic problems are worsening in most cities, there are some important palliatives, if not complete solutions. Cities can, and some have, initiated action to develop new effective traffic control systems.

Pictured are *(l to r) Herman Teeter, vp and ad director, Perfect Circle; producer Nathan Zucker; Richard Satterfield, asst. to pres., Perfect Circle; Commissioner Henry Barnes of Baltimore; Grant D. Mickle, Director, Automotive Safety Fnd.; David M. Baldwin, Exec. Director, Institute of Traffic Engineers.*



Baltimore Took Steps to Meet Need

The film was shot on location in New York, Detroit and Baltimore. Baltimore, as many angry travelers would remember, was one unending traffic jam from morning to night not too many years ago. Today, it comes close to being a model, for its people recognized the problem, demanded action—and got it. Baltimore is not named in the film—the idea is to let it be known that any progressive city could take steps now to quicken stalled traffic.

Auto, U.S.A.'s remedies are not given as glib prescriptions for all traffic ills. Eliminating left turns, creating one-way streets, installing progressive signals may help, but what is most important is an informed citizenry determined to solve the traffic problem.

Aimed to Inform a Little, Arouse Lot

Auto, U.S.A. does not intend itself to be an end-all to the problem. It wants to inform a little, arouse a lot. It comes with a 12-page booklet outlining the problem and offering specific help: planning tools developed as a public service by the National Committee on Urban Transportation, the U. S. Bureau of Public Roads, the American Association of State Highway Officials, and the American Transit Association. The tools comprise a guidebook and 17 technical manuals setting forth techniques and standards for realistic planning—with transportation fully keyed to land use and community-wide development. The recommended methods have been tested in several pilot cities and large metropolitan areas. They have proved sound and practical for both. *Auto, U.S.A.* supports the specific tools offered as a motivating force, an eye-opener, an informer.

Premiered in the Nation's Capital

Auto, U.S.A. recently had its premiere in Washington sponsored by the Institute of Traffic Engineers and the Automotive Safety Foundation. The audience comprised a cross section of authorities in the field of traffic control and highway safety. Among them were top officials of government departments concerned with traffic and city and highway planning. In addition, there was a representative group of executives from the transportation and allied industries, non-profit and research organizations in the field, and editors representing the trade and general press. Response to the film was universally enthusiastic.



This California highway overpass *maze shows how modern road construction is meeting the challenge of the automobile and solving urgent problems of greater highway safety.*

How to Obtain This Useful Picture

Auto, U.S.A. can be purchased from Dynamic Films, Inc., (405 Park Avenue, New York) for $125 per print in color and $60 per print in b/w. Multiple print purchasers can arrange for screen title credits. This also holds true for imprinting on bulk orders of the booklet.

Inquiries for free loan of the film from civic groups should be addressed to Perfect Circle Corporation, Hagerstown, Indiana.

In another scene *from "Auto, U. S. A.," the famed Santa Ana Freeway is pictured at a point about 15 miles south of Los Angeles.*





Widely shown in theatres, *on television, among groups, Bell film "Once Upon a Honeymoon" pictures telephone arrangements in the home.*

Over the Past 20 Years, Some 250 Useful Pictures Have Reached Audiences Through Company Channels

How Films Serve the Bell System

Serving Communities Throughout the Land Through Local Telephone Offices, Bell Pictures Are Viewed by Millions

IMAGINE A FILM DISTRIBUTION network so extensive that it has offices serving thousands of communities in the United States and in Canada—one which makes its films available locally to more than 127 million people.

This film man's dream exists for the nationwide Bell Telephone System, distributors of some 250 film titles in the past twenty years. Its local film outlets are telephone offices in Bell communities across the continent.

Nerve Ends of Distribution

These offices are the nerve ends of this vast distribution system. The control centers are the public relations film sections in the 19 operating companies in the Bell System. And the coordinating headquarters for all the film distribution work is in the American Telephone and Telegraph Company offices at 195 Broadway, New York.

The A.T.&T. film offices thus represent one of the most active film distribution programs in the nation.

No industrial family has a larger annual film audience or keeps a greater number of prints circulating than the Bell companies. Each year they purchase over 5,000 new prints for their distribution libraries.

Handle All Print Requirements

Yet the role that A.T.&T. itself plays in distribution is very much behind the scenes. During production, A.T.&T. estimates the quantity of prints needed for release and initial orders. It selects the laboratory and sets up delivery schedules and assists Western Electric Company in negotiating print prices and in preparing ordering information.

A.T.&T. also serves as a central information center on film activities—determining where the most effective work is going on and where assistance can be offered.

Cooperate on Overseas Requests

The Bell Telephone companies generally distribute their films only in the United States and Canada. They do, however, cooperate by making films available to the U. S. Information Agency, the Organization for European Economic Cooperation and the Armed Forces of the United States, when they desire to make overseas distribution of certain subjects.

Distribution is the responsibility of Earl J. Slack, who came to this position from a similar one in the Mountain States Telephone Company. Mr. Slack reports to Film Production Manager H. LeRoy Vanderford, who is in charge of all production and distribution activities under Willis H. Pratt, Jr., head of A.T.&T.'s motion picture operation.



Earl Slack *coordinates distribution at AT&T offices.*



Preview facilities *in New York are operated by Kitty Gibbons.*

Working with Mr. Slack on System distribution activities are two assistants: Miss Kitty Gibbons, who operates the motion picture preview room, and Miss Eileen Tallon, who edits the Bell System Film Catalog, prepares distribution reports and also edits "Film Clips," an internal publication to keep the associated telephone company film men informed on production progress, successful promotion methods and other late news about films and film activities.

Earl Slack makes frequent trips to Bell System companies, providing an exchange of ideas and information about effective promotion and distribution programs.

Companies Pass on Each Title

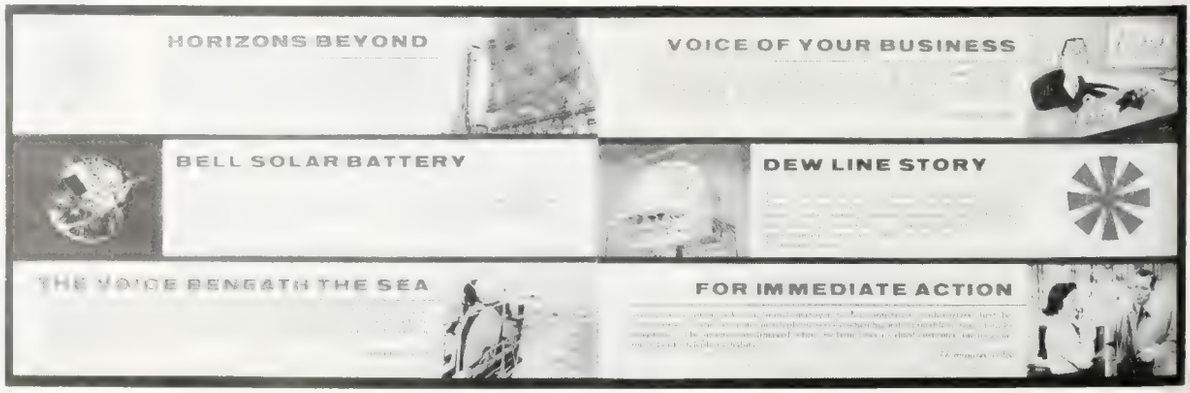
Bell companies operate autonomously and make their own decisions on film matters. As a film is completed, each company decides whether or not it will participate in the production cost and thereby have the right to distribute the film in its territory. Throughout the years, most films have found wide acceptance with the telephone companies.

Nearly all Bell System companies use a commercial distributor to book appropriate films with theatres. In the 16mm field, some carry out all of the aspects of distribution themselves. Others do the booking but leave physical handling to commercial distributors, while a few companies prefer to let commercial distributors do the whole job.

Regional Libraries Serve Areas

For example, in the New York Telephone Company there is a film library in each large operating area. Any telephone office may request films from these libraries.

Southern Bell, serving a nine-state area, has a film library in each state. Ohio Bell, operating in a smaller and more centralized area, has libraries in Cleveland



Right: *Bell System companies create their own well-designed film catalogs, as exemplified by this spread from a Southwestern Bell brochure. Other promotion and information tools are pictured on facing page.*

nd Columbus. The Mountain tates Company has one library or each state with big, wide Monana getting two.

The trend seems to be towards entralized film handling centers o provide better utilization of the xisting supply of prints.

Regardless of distribution methd, Bell films are always offered n a free loan basis, with the user aying return postage if he chooses o mail the film.

Preview Other Useful Pictures

In addition to coordinating distribution activities, the A.T.&T. ilm staff previews many pictures nade by outside sources for possible application to telephone company activities. The telephone companies are advised of those films that would be useful in employee training and ordering information is included in the System film catalog.

The A.T.&T. master catalog was started in 1940, and is today a mighty big volume. With one page for each film, the latest entry is number 633. About 35% of these films were made by outside sources but classified as useful to telephone company operations.

The big master catalog is only for internal use of the telephone companies; the individual telephone companies in turn prepare catalogs aimed at special types of audiences for distribution to the public.

Reach 127 Million in 1959

Overall attendance for Bell System films was more than 127 million in 1959 with 1960 figures promising an increase. To eliminate overly optimistic attendance figures, A.T.&T. established in 1959 new formulas for determining television and theatre attendance. The TV formula is: *one-third of the number of sets in the area* (being the proportion of sets in use) *divided by the number of stations in the area, times an average of two viewers per set.*

The formula for computing theatre attendance for indoor theatres is: *one-third of capacity, times the number of shows.* Drive-in theatre attendance is figured at: *car capacity of the theatre—times 1½ occupants—times the number of performances.*

With the use of these formulas, A.T.&T. distribution people feel that their attendance figures are conservative.

Promotion an Important Facet

Promotion is important to effective distribution. Promotion material is prepared while the film is in production and is to be ready when film is released. Folders, 8 x 10 dye transfer stills, tent cards, even sheet music of the songs from a film, have been successfully used to promote bookings.

In addition to the nationwide promotion efforts, successful local film promotions are publicized for possible adoption by other Bell Telephone companies.

A case in point is the *Two for the Show* campaign undertaken by Southern Bell in Louisiana which encouraged employees to secure two outside bookings of company films through their contacts with friends and neighbors. The program resulted in a big gain in adult audience and the idea has been passed on to other Bell System companies.

Clearing House of Information

A.T.&T.'s film distribution staff is a central source of information on film activity within the system. In addition to keeping an active file of film facts and figures, they also keep the companies informed of new developments in audio-visual equipment and techniques.

Film prints are purchased by the Bell Telephone companies from the Western Electric Company. They are stocked as a standard supply item in the same manner as telephone instruments, wire or switchboards. The only exceptions are outside films suitable for employee training. These are ordered directly from their producer or supplier.

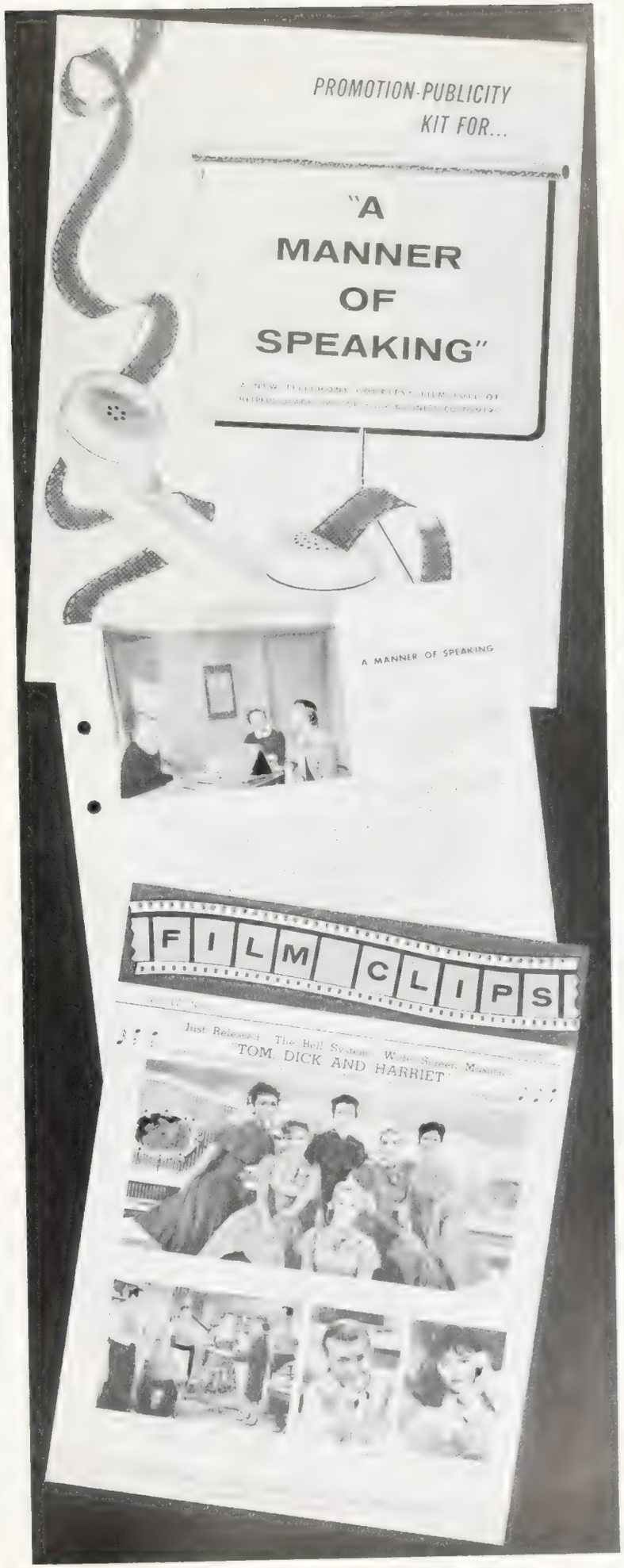
Four hundred prints are made of an average Bell System subject. The record in number of prints sold is held by *Adventures in Telezonia*, a film specifically designed for fourth grade school curriculum: 5,644 have been ordered since its release in December, 1949.

Two Films Exceed 1,000 Prints

Another popular subject has been *Telephone Courtesy*, with 1,600 prints since 1947. This film has been replaced by *A Manner of Speaking*, which was released in September of 1959. Since then, more than 1,100 prints of this 28-minute Technicolor subject have been delivered to the telephone companies.

Throughout the System, local telephone offices *are* the telephone company in every respect. They are a real part of the community as well, not just an outpost of a large company.

Thus, telephone film distribution people feel confident they are prepared to go all out to fill requests for films. "Last-minute bookings"—not very popular with most film suppliers—are usually (CONTINUED ON PAGE 68)



FILMS AND THE AIRLINES

Part Two of the Continuing Business Screen Survey

AVIANCA: Aerovias Nacionales de Colombia. In U. S., address 324 Madison Ave., Suite 1006, New York, N. Y.
• Four half-hour films, English or Spanish sound track; color/sound travelogs, incl. *Colombia, Land of Contrast.*

Air-India International: Publicity Officer, Commerc'l Hdq., Mahatma Gandhi Rd., Bombay 1, India.
• Two films, English sd. track: *Magic Carpet* (Tokyo to London flight); *The Maharaja Meets a Challenge* (operations of an international airline).

BOAC: British Overseas Airways Corp. In U. S.: Film Supervisor, 530 Fifth Ave., New York.
• Eight travel films, plus three 5-min. shorts on Nassau, Bermuda & Jamaica. Titles cover South Pacific, Caribbean, Far East, 15 European countries.

British United Airways, P. R. Officer, 35 Piccadilly, London, W. 1, England.
• Sponsors *The Defeat of Time,* film on helicopters in industry, agriculture; also fixed-wing aircraft in crop spraying.

Deutsche Lufthansa: German Airlines. In U. S.: P. R. Mgr., 410 Park Ave., New York 22.
• Six color/sound films, English narration. Subjects: *Time Flies,* history of commerc'l aviation; behind the scenes at Lufthansa; travel to Turkey, Austria.

IBERIA: Lineas Aereas de Espana, S. A., Propaganda Mgr., Avenida de America, 2; Madrid, Spain. Note: Prints for sale, not for loan.
• Lists *Skyway to Spain,* color/sound film of areas served by IBERIA; *Alas de Iberia* (*Iberia Wings*), b/w film of passenger traffic, maintenance at Iberia.

KLM Royal Dutch Airlines, Ad. Division, Postbus 121, The Hague, Netherlands.
• Eight color/sound travel films, plus *Winged Profit* (on air cargo), multi-language versions of *An Intercontinental Flight.*

Panagra, 135 East 42nd St., New York 17, N. Y.
• Three color/sound films on fishing, skiing in Chilean Andes; plus 55-min. trip around S. America, *Continent of the Sun.*

Qantas Empire Airways, Film Librarian, Sales Dept., Qantas House, 70 Hunter St., Sydney, Australia.
• Five sound/color travel films, Japan, S. Africa, Pacific; *It's a Small World,* flight from Sydney to London.

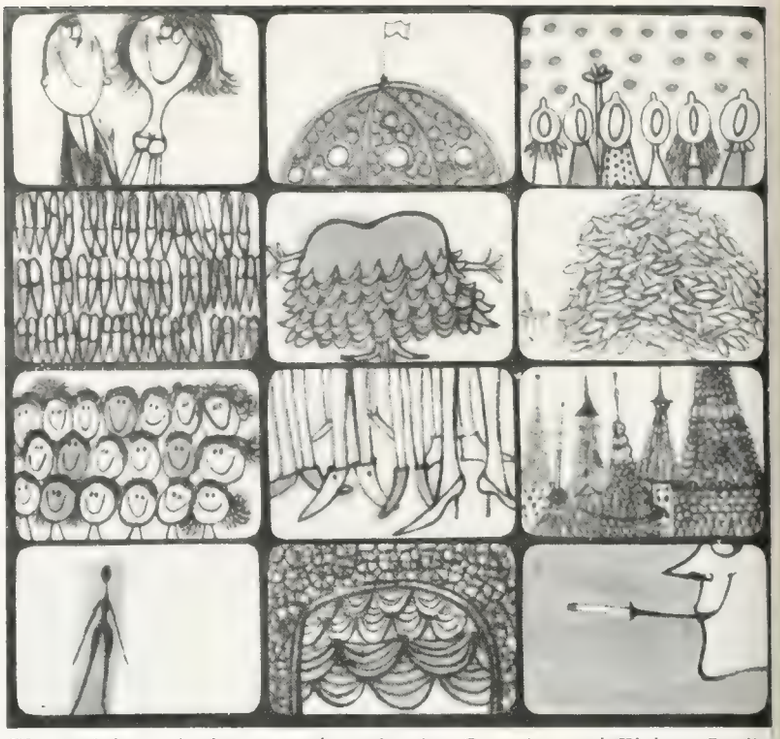
Real Aerovias Nacional, In U. S.: Tours & Spec. Prog. Dept., 141 N.E. Third Ave., Miami 32, Fla.
• One travel film, color/sound. *Flight 802,* air route to Miami via several South American cities.

SABENA Belgian World Airways, 720 Fifth Ave., New York 19, New York.
• Lists 25 films. Travel includes Belgium, Africa, Israel. *The Helicopter Goes To Town,* (heli-passenger service); & *London /Paris* helicopter flight.

Scandinavian Airlines System, Ad. Section, Film & Photo, Bromma 10, Stockholm, Sweden.
• Fourteen color/sound films for sale, not loan. Most with multi-language choice of sd. track. *Over the Top of the World* (SAS polar route); plus travel to Africa, Europe, Scandinavia.

South African Airways, Publicity & Travel Dept. Mgr., S. African Railways, P. O. Box 1111, Johannesburg, Union of S. Africa.
• *Inside Story,* flight from S. Africa to Nairobi, Rome, Frankfurt, Paris, London; color/sd., shows pre-flight preparations & maintenance.

Swissair, In U. S.: Public Relations, 3 East 54th St., New York 22, New York.
• Nine films: four on Alpine skiing, incl. *Ski Here & There, Swiss on White;* 5 on travel—Yugoslavia, Asia, Europe, Near East; *Two Generations* (Swiss pilot & father, Swiss watchmaker, on transatlantic flight).



The artful touch that won the prize for Capezios and Elektra Studio.

"The State Is Great" for Capezios

High-Style Footwear in an Original Slidefilm by Elektra

SPONSOR: The Capezio Company.

TITLE: *The State Is Great,* 12 min., color, sd. slidefilm, produced by Elektra Studios for Hockaday Associates.

* * *

☆ *"Capezios! Capezios! Prettiest thing for feet and toes."*

That's the germ of a wing-ding idea started last spring by Elektra Studios to perfect a zazzy slidefilm for the Capezio Company's whim.

It's sold shoes by the carload they say . . .
Tres good for a film tres gai!

Called *The State is Great,* Elektra made the prize-winning (NVPA) slidefilm for Capezio's ad agency, Hockaday Associates. Running 12 minutes, in color, the film is for retailers—tells them to join "The State of Capezio."

"All the greats since '87 . . .
have found 'The State' to be a heaven . . .
Pavlova,
Markova,
Caron
and Danilova.
Nijinski,
Eglevsky . . .
and Gene Kelly."

The point is that theatre people have always worn them—now everyone can.

"Martinelli and Caruso,
Lily Pons and who so ever had a big name did the same:
They put their toes in Capezios."

Capezios have a lot of other great selling points, too.

"Let all sales persons learn about . . .
the fascinating facts we herewith tout . . .
Send a representative to the capitol building . . .
where the sales training program will give them a gilding
Like why Capezio soles have cross marks . . .
so they won't slip when people flip."

There are pix to go with these pomes . . .
but not for any serious domes . . .
Sensational . . .
never representational . . .
Wispy and fey . . .
the high fashion way.

☆ Recently completed at Niles Productions is a 45-second live-action filmed television spot for Montgomery Ward and Company.

Introducing the 1961 line of Sea King Boats and Motors, the film will be shown at boat and motor shows during December and January and placed in tv markets during spring.

SHOWTIME

Deere & Company Presents a "New Generation of Power"

Major One-Day New Product Show for 6,000 at Dallas

THE COMPLETELY NEW line of power farming equipment designed and engineered by Deere & Company was unveiled on August 10 in the huge Dallas Municipal Auditorium at what now appears to have been one of the largest dealer gatherings of this and many another year.

Over 6,000 John Deere dealers from all over the U. S., Canada and many foreign lands were air-lifted to this Southwest city for a one-day program announcing Deere's "New Generation of Power" and its all-new line of tractors and accessory equipment. What was one of the largest dealer gatherings was also one of the year's best-kept secrets as plans and preparations for the Auditorium show were carried out under tight security. Wilding, Inc. handled most arrangements and Deere representatives carried the producer's identification to further the cause of security.

Within the Dallas Auditorium, showmanship on a huge scale was mandatory. Providing top-caliber entertainment (a New Orleans Dixieland band for the "walk-in" music and a professional ice revue on the floor), Deere's show was a "theatre-in-the-round" presentation.

Five 30-foot screens were constructed around an aluminum structure hung from the center of the huge auditorium. On their surfaces, via closed-circuit television, speeches by Deere president William Hewitt and vice-president C. R. Carlson carried the main theme of the program. The same screens also carried an historical film *(The Blacksmith's Gift)* on the early beginnings of the company and, later, a wide-screen color motion picture telling the research, development and testing story behind the new Deere line.



"The Blacksmith's Gift" *brought story of early company history.*

Segments of the ice revue, the speeches and motion picture presentations were timed to flow smoothly as integrated portions of the entire product presentation. The morning show was followed by a "live" presentation of the new equipment in the Dallas Livestock Coliseum in the afternoon. This was staged with a lively "parade" motif (featuring band music and some mechanized "choreography") as the Deere tractors were put through their demonstration paces.

The multiple-screen technique has been utilized by Wilding's Customer Service division for a good many years. An early application was at the New York World's Fair in 1939; in 1956 Wilding employed the idea for a Lincoln-Mercury show.

But the Deere "Power" presentation brought the idea into the field of "integrated" television and motion picture visualization, plus the "theatre-in-the-round" method of handling a large audience. Simultaneous translation, similar to the system used in the United Nations, was employed to bring the key speeches and sound tracks to dealers from Latin America and Canada in their native Spanish and French tongues.

Tom Byrnes of Wilding wrote the 1960 films and show elements; original music and lyrics were written by music director Lloyd Norlin. Barrie O'Daniels, assisted by Jimmy Dexter and Verle Bogue, handled the show arrangements, backed by Wilding's Customer Service experts.

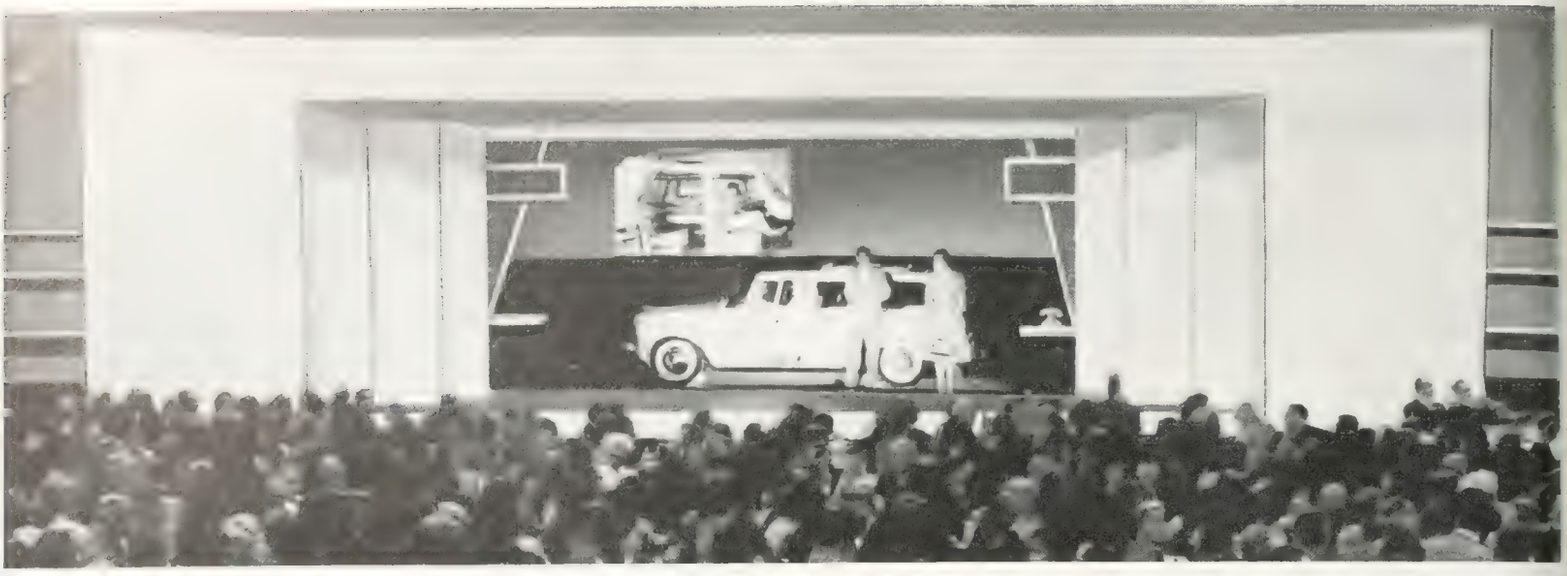
Within a single day, nearly every Deere dealer in the Western world saw the entire new line, heard the basic facts behind its design and manufacture, witnessed the equipment in action and, following a gala outdoor barbecue and fireworks' finale, were on their way back home!



Large and vivid *were the images on this many-sided screen framework which presented both live talks and motion pictures to Deere dealers.*



View showing the bandstand and overhead screen *setup used to deliver Deere's new product story to huge audience in the Dallas Auditorium.*



This ingeniously-designed stage superstructure, called Living Screen, was used as a projection screen and as a shield for hidden light sources.

Studebaker's '61 Cars in Stage and Screen Debut

Dealer Announcement Show Starring the 1961 Lark Offers Blend of Film and Live Stage Action as Transfilm-Caravel Uses Living Screen to Deliver Sales Message

"IN a business show, the star attraction is the sponsor's product or service, and any device which makes this star burn a little brighter or burn a little deeper impression is desirable and welcome, indeed."

These are the words of Joseph F. Kilmartin, vice-president in charge of Business Program Services at Transfilm-Caravel Incorporated.

Film and Stage Interdependent

Seen recently in Studebaker-Packard Corp.'s new car dealer announcement show, novel and effective techniques permit the simultaneous presentation of film *and* live stage action, not merely to accent each other, but as interdependent forms blended so as to create a newer form.

Witnessing the Studebaker presentation, entitled "Performability," the dealer audience not only saw a musical equal to the best efforts of Broadway, they also enjoyed an extra fillip of production novelty.

Transfilm-Caravel developed a balance between stage lighting and film projection which makes it possible to have a sponsor's product and performers in full view and fully lighted while slides or motion pictures are projected around and behind them.

This is accomplished without washing out the screen or casting objectionable shadows upon it.

Further, the producer has created a transitional match dissolve from film-to-live so that, for example, an automobile, performers or any product can move smoothly from the screen to the stage in near perfect register. The effect contributes to a product's starring role.

Key Factor in the Technique

A key factor in the technique is an ingeniously-designed stage superstructure, called Living Screen, which is used both as a projection screen and a shield for hidden light sources.

The wings and overhead borders of this portable device are constructed in layers, one larger than another, so that when placed one behind the other, they telescope into a screen which is suspended at the smaller end.

Projection Area Can Be Varied

A projected image can be thrown on the full 16 x 47 feet of the entire superstructure (the size is flexible) to achieve a three-dimensional effect. Or, projection may be confined to the scrim and screen area which is 10 x 24 feet.

A third alternative is projection upon the scrim when it is raised halfway above the stage so that stage action can take place below the scrim while screen action occurs above. This effect is especially important when it is necessary to bring stage action i full view of the audience, e.g during a discourse on componen parts of a product.

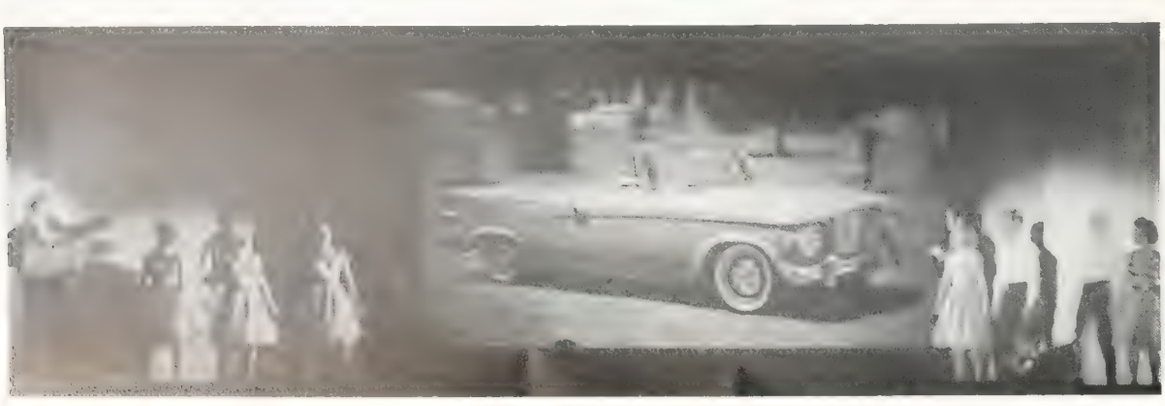
In the Studebaker show, th film-to-live match dissolve wa certainly one of the show's high lights. It served as the means b which the new 1961 Lark was re vealed to the audience, the clima of the program.

Introducing the 1961 Lark . . .

The build-up to the reveal be gan with a musical whisper. O screen, beginning at the outer most wing of the structure, a pa of animated car wheels appeare and slid rapidly into the center c the scrim. Next, as if from th rear of the audience, a car fram zoomed in to take its plac around the wheels. The musi was slowly building to a crescen do. A roof, doors, bumpers, heac lights, etc., followed and as eac took its place in the assemblag a musical "sting" accentuated th action. Finally, the animated ca was completed and the musi reached a triple fortissimo as real "in-the-flesh" 1961 Lark ap peared in the same position of th animated car.

This is what was happening. A the precise moment that the an mated car was completed on th scrim—91 seconds after it bega assembling itself—the real auto mobile was being lighted gradual ly behind the scrim in almost ex

* * *



Left: *performers on stage durin this Studebaker-Packard scene were fully-lighted for their action alongside and in front of the motion picture on screen.*

t register with its animated unterpart.

The Product Comes to Life

Within a few seconds, the avily lighted automobile com- etely washed out the animated r on the scrim, as well as the rim itself, which was now al- ost transparent as a result of e intense lighting behind it. The crim was then unnoticeably ised several feet above the au- mobile.

An actor stepped from the car nd exclaimed, "Man, what a de," and with this the stage was ady for the next sequence. achary Scott, the show's star and rrator, now took over and described some highlights of the new car as his commentary was illustrated on the scrim above the automobile, which was still very much in view.

A "dealer" then appeared on stage along with a couple shopping for a car. With the car still in full view, the dealer went through a sales pitch actively demonstrating features both inside and outside the vehicle.

Features Shown in Detail

The audience, however, was not deprived of the most minute detail. On the scrim above, they saw carpeting, upholstery, the oval steering wheel, padded dashboard, the glove compartment, radio and more—all in full and vivid color.

"You have to drive it to believe it," said the dealer to the couple and here again, TransfilmCaravel came through with flying colors. The trio walked to the side of the stage; they took their places in the seats of a mock-up automobile and away they went —with the aid of a full screen which had dropped into place as they walked away from the center stage. The group was fully lighted alongside the screen and all spoke as there unfolded a motion picture sequence of the car in action.

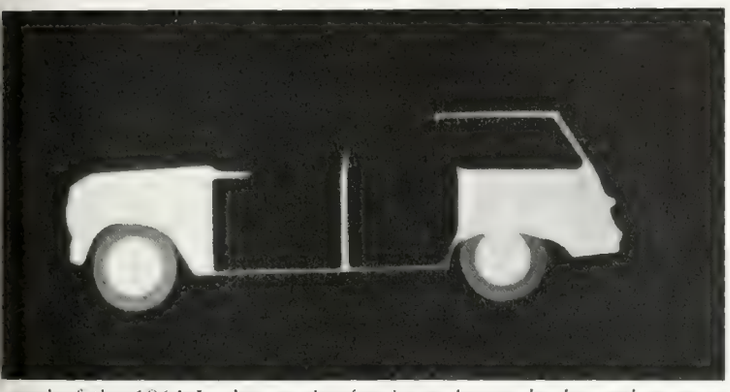
Again, the dealer got in his sales pointers, this time assisted by even larger images, plenty of action and lots of close-ups.

During the entire performance, there was *fluidity* and, to be sure,

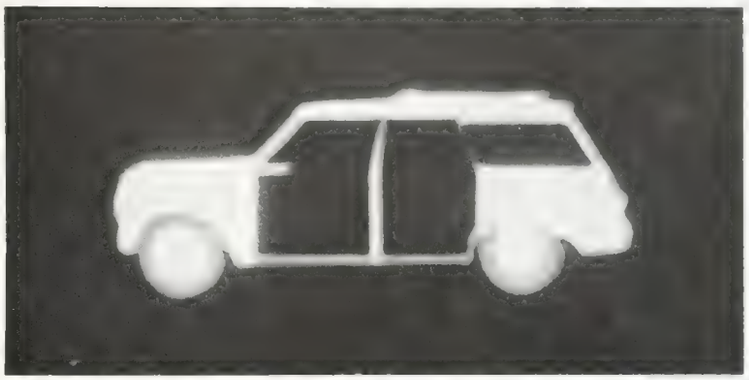
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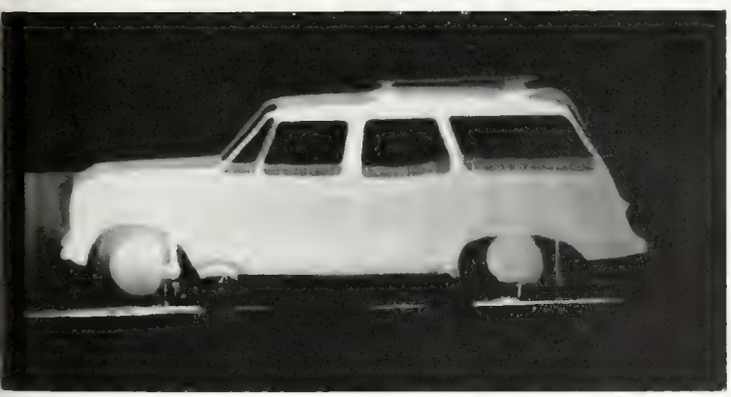
Star-narrator Zachary Scott *(1) checks script with S-P marketing vice-president Louis E. Minkel.*



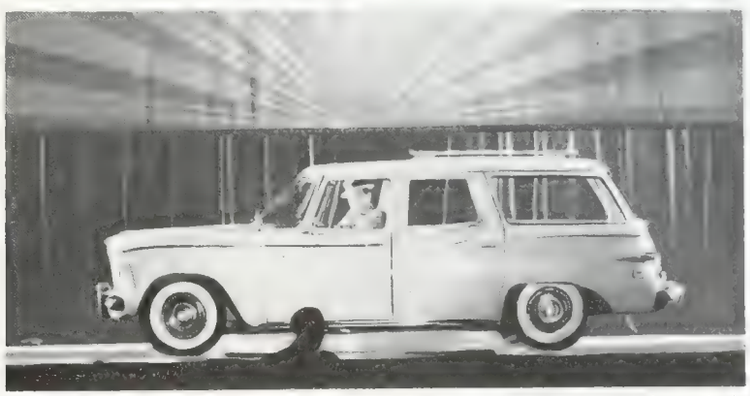
eveal of the 1961 Lark: *a pair of animated car wheels on the screen as followed by scene of car frame above as music accented unveil . . .*



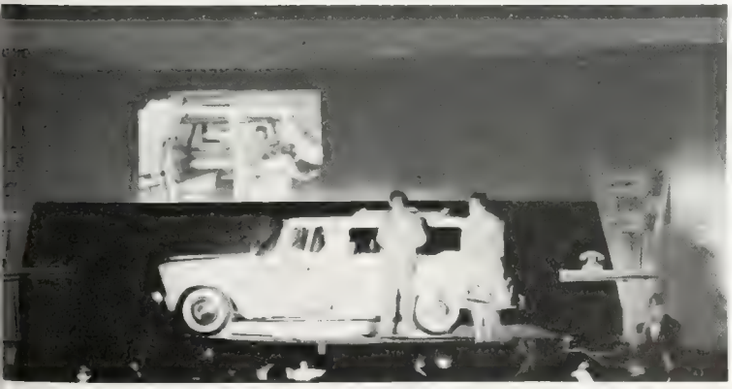
The roof was followed by the car's doors *as the new model gradually took shape on the screen to the accent of a musical "sting" note . . .*



his isn't double-image photography . . . *lights coming up from behind he scrim are bringing the actual 1961 car itself into view (already arely visible in back of its animated screen counterpart on scrim).*



The scrim has now been raised *to halfway above stage (where it is to receive further projected images) and the 1961 Lark station wagon is in full view with actor-narrator at the wheel for live action.*



rojected pictures demonstrate key points *on ease of entry and exit s Lark "dealer" on stage below talks up the features with a buyer. lending of projection and live action was feature of Living Screen.*



"You have to drive it to believe it," *says the dealer to buyers (on stage right) seated in mock-up automobile seat—as screen left takes audience on test drive. Scene shows full-grip, instant braking.*

AVANT!





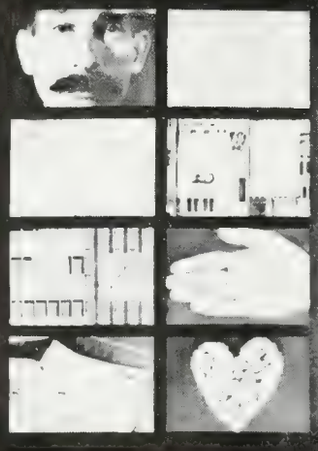






IN THE NEW CRUSAD





FACES AND FORTUNES

Inspiring Creative Viewing to Improve Corporate Images Is the Aim of This Well-Designed Kimberly-Clark Picture

A FIRM BELIEVER in both the beauty and function of good design is the Kimberly-Clark Corporation, not only in relation to the many types of paper and paper products which it manufactures but in the field of idea communication.

Lately the "K-C" trademark has been applied to some fresh and original ideas in visual presentation, heralding product promotion—and the latest of these is a stimulating 17-minute color motion picture titled *Faces and Fortunes* which is intended to "clarify the subject of corporate identification."

The theme that every business needs a strong, consistent look in its communicative media is told by visually tracing the history of symbols and marks from the medieval period to the present. Knights of the Round Table, the film explains, relied on their distinctive heraldic marks, their coats-of-arms, for identification by friend and foe.

From these antecedents, artfully drawn into the images of *Faces and Fortunes* by producer-designer Morton Goldsholl, artisans developed their own distinctive marks and placed them on the products they made. Today, business trademarks are designed for the same purpose: to create a favorable impression and to explain simply and quickly who they are and what they sell. Trouble is, narrator Hans Conried says, these marks are sometimes tricky or obscure, inconsistently used and lacking in plan and direction.

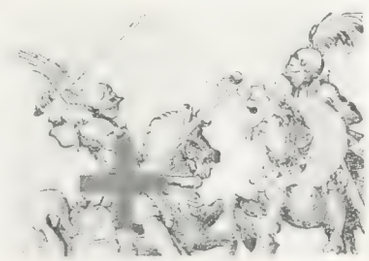
Faces and Fortunes maintains that order and consistency in a company's visual communications give it a solid identity. The "good" corporate trademark or "look" should be used in every conceivable way.

And like the consistently good designer-creator he is, Mr. Goldsholl "follows through" with exciting color and scenes that stimulate the viewer's imagination. To stimulate him further, in the cause of Kimberly-Clark's Industrial Products division which sponsored the film, there is a new "order" in which viewers in the printing and graphic arts industries are being enlisted: Knight Defenders of the Corporate Crusade, who "swear undying fealty to the crusade for a well-planned corporate look" by "girding with the weapons of modern day heraldry against the forces of confusion."

In a nutshell (and on the facing page) there's an excellent promotional campaign of printed pieces fortifying *Faces and Fortunes*' showings. Its line of "Executive Papers" are key products to benefit but wherever the principles are applied, businessmen will profit even more greatly. Announcement pieces shown on the facing page are bright in hue and bespeak the film's heraldic theme.

Dick Marx's music makes a lively track and Mort and Millie Goldsholl also enlisted Los Angeles' designer Saul Bass in the early stages of production. The film is being distributed to business and service clubs throughout the country through the exchanges of Association Films, Inc. It will stimulate your interest in the sponsor's idea and in the creative possibilities of the film medium, too, to see it soon.

Knights of the Round Table, *says the film, relied on their coats of arms for easy identification.*





No longer isolated are these Eskimo children of an Alaskan village.

Journey to "The Land of White Alice"

A New Communication Network Bridges Alaska's Vastness

SPONSOR: Western Electric Company.

TITLE: *The Land of White Alice*, 27½ min., color, produced by Willard Van Dyke.

☆ "White Alice" is the code name for a communications network built by Western Electric for the United States Air Force during the years 1955-1958. It is the nerve center for the entire state and has made possible many changes in Alaskan life.

Before White Alice was built, a resident of Nome who wanted to telephone someplace else usually had to make a reservation in advance because there were only two circuits out of town. Today, remote Nome has 15 outside lines, thanks to White Alice.

The project was conceived in 1954 when the Government asked the Bell System to recommend a suitable and economical way of creating a communications network that would serve all of Alaska's needs—military, civil and government.

To bridge Alaska's great distances, maintain communications under all weather conditions and conquer the static of the northern skies, Bell Lab engineers recommended a nearly-new form of ultra high frequency radio relay, which would employ 33 stations with huge antennas, at intervals up to 200 miles.

Some of these "over-the-horizon" antennas resemble outdoor movie screens, weigh 100 tons and are 60 feet high. Others look like huge saucers. In front of the antenna, a "feed horn" sprays a radio signal containing scores of separate telephone conversations and telegraph messages against the curved face of the antenna, which beams it toward the horizon like a huge searchlight.

Much of the signal is lost but a tiny amount—about one ten-trillionth—is deflected downward in the troposphere, the envelope of air surrounding the earth. This is received by the next station's antenna, amplified and sent on again for another gigantic stride toward the person at the other end of the circuit.

To show what White Alice has meant to Alaskans, Western Electric sent Willard Van Dyke to Anchorage, Nome, Fairbanks, Kotzebue and their environs last winter. This in itself is unusual.

(CONTINUED ON PAGE 64)

Below: *winter fog cuts visibility at a remote station of the White Alice network in Alaska.*





York Research *technician evaluates multicolor enamels in scene for "Best by Test."*

Hercules Proves Enamels "Best by Test"

Advantages of Nitrocellulose Base in Multicolor Enamels Proven in Research Laboratory. Filmed for Public, Trade

SPONSOR: Hercules Powder Company.

TITLE: *Best by Test*, 15 min., color, produced by Farrell & Gage Films, Inc.

☆ Multicolor lacquer enamels have been a design tool of the architect and decorator for several years because of the interesting effects achieved with two or more colors applied simultaneously from ordinary spray equipment.

Hercules Powder Company makes a nitrocellulose base which is a principal ingredient of many of the multicolors, as opposed to such ingredients as alkyd resins in others.

Showing to Decorators, Builders

To demonstrate the superiority of the nitrocellulose lacquer enamels Hercules is relying on the new film, *Best by Test*, which is being offered to interested group audiences free of charge. Along with the film, the company has published a six-page four-color folder based on the film, which is being widely distributed throughout the paint, building and decorating industries.

How the *Best by Test* campaign came about is an interesting story. A few years ago the advent of multicolors was announced in a film, *Multicolor Magic*, made for Hercules by Farrell & Gage Films. Because of the long (15 years) association between Hercules and F & G, Matt Farrell was called in to offer suggestions on how to meet nitrocellulose's competitive situation in the paint industry.

Using a basis of the existence of much good footage on multicolor from the previous film, and an interesting incident involving a testing laboratory during the production of the earlier film, Farrell & Gage came up with the idea of doing a new film on a modest budget which has now become the basis of an entire Hercules promotional campaign to prove nitrocellulose's superiority in the multicolor sweepstakes.

Enameled Walls Withstood Flood

York Research Laboratory, which had done some early tests of multicolor lacquer enamels for a local paint manufacturer, was so impressed by the results that the lab started painting its own walls with multicolor. During a flood in the York plant's locality near Stamford, Conn., it was found that the multicolors and the walls upon which they were painted had stood up under three feet of water for over 36 hours—good proof of the lasting quality of the new surfaces—and a wonderful "plot" to use for a new film.

Laboratory Tests Are Pictured

Going on, after the accidental but convincing flood ordeal, *Best by Test* shows how York Research then evaluated the various multicolors for washability, fade resistance, drying time, abrasion resistance and stain resistance to prove convincingly that the nitrocellulose base does make a great deal of difference.

To Show the Beauty of Vermont Marbl

Color Sequence in a Deep Underground Quarry Presented Major Lighting Challenge Met by Bay State Productions

SPONSOR: Vermont Marble Company.

TITLE: *Marble*, 28 min., color, produced by Bay State Film Productions, Inc.

☆ Filming operations in a quarry can be a routine assignment for the experienced production crew. It *would* be a normal project if the site were a normal quarry.

But take, for example, the location for a sequence in *Marble*, the new Vermont Marble Company film now nearing completion. During seventeen years of producing industrial films, the staff at Bay State Film Productions has had many assignments which have challenged their ingenuity. Here's one they'll put high on the list of formidable, but accomplished, tasks.

In Danby, Vermont, just a few miles from the Company's home office in Proctor, is the fabulous Danby marble quarry, in operation since 1903. Bay State's assignment was to film, in color, the operations in this quarry. Here's where the catch came.

Far from routine, this quarry is located one hundred feet *underground* in a valley between two mountains. The quarry is a vast area of fourteen acres with a ceiling one hundred feet high. A lot of dark space—and a tough task for color production.

Lighting the quarry was the *big job*, and it took the crew a day and a half to rig more than one hundred lights and spread a sea of cables in order to film a sequence lasting less than a minute in the completed film.

Crewmen at Bay State call it "easily one of the biggest lighting jobs ever used in industrial film."

Marble is devoted to a complete inside-and-out story of this practical and beautiful stone. The film will trace the geological history of its prehistoric formation, its early uses, and the early methods of quarrying contrasted with the modern. Demonstrations will be shown of present-day methods of finishing, carving, and tile cutting.

The use of the many-colored and textured interior and exterior marble for architectural and monumental use will be displayed, and the film will show the use of marble tile in modern home decor.

Vermont Marble Company itself will show up in the film as the story traces the company's history, from its beginnings down to the present, as we see how the company's technology has developed many by-products from the basic marble production.

The new film was designed for general audiences and architect groups, and will be in distribution in early winter.

Acting as liaison man between the Company and Bay State Film Production's creative staff is Robert F. Holden, Advertising Manager of Vermont Marble, who has been working closely with the crew through every phase of the film to date.

Marble will be a feature of the famous Vermont Marble Exhibit in Proctor and visitors to the exhibit will have the opportunity to see the film during their stay in this colorful Vermont town, nationally-famed tourist attraction.

Filming a color sequence *100 feet underground in the Danby, Vermont quarry of Vermont Marble presented major task for Bay State crew.*



Saga of Lunch Box

rief Dow Television Short hows Variety in Fare Today

PONSOR: Dow Chemical Company.

ITLE: *Assignment, Lunch Box*, 14 min., b w, produced by Fred A. Niles Productions, Inc.

The contents of the Great American Lunch Box is the subject under analysis in this featurette recently completed by Fred Niles. The reason behind it? Since about 33,000,000 lunches are packed every work day in the United States, the aim of the film is to stimulate viewers into giving more serious thought to the midday meal.

Newscaster Frank Blair, as narrator, digs into the story of the American's carried lunch. After interviewing a group of workers as to their feelings about the daily lunch box, Blair narrates a sequence showing nutritious varied menus designed to brighten the work day as well as refresh.

Dow Chemical Company, which manufactures Handi-Wrap, is distributing the featurette as a public service film to TV stations through Modern Talking Pictures.

Assignment, Lunch Box is directed by John McShane and written by John Bancroft, both of the Niles staff.

Service That Sells

Film Tells American Airlines' Personnel "Service Is Sales"

"Contact" is a delicate line between two people which can be either a bridge or a barrier.

American Airlines' passenger service personnel know only too well that the image of their airline is carried in the face across the counter from the public. And so, for AA counter personnel in offices and terminals, the company is presenting an intriguing film with an offbeat ending to show the importance of appearance, attitude and compassion for the customer.

With "service is sales" as an underlying theme, the contact of ticket agents and passengers is seen through the eyes of all concerned—even the guy at the end of the line with 20 minutes to catch a plane.

Contact! (which is the title of the film) was created by John Peckham and Harvey Yale Gross of Peckham Productions, New York City.

It's Curtain Wall Time

United States Steel Aims Film on Steel Curtain Wall at Architects and Engineers

SPONSOR: United States Steel.

TITLE: *Curtain Time*, 20 min., color, produced by John Sutherland Productions, Inc.

Another step in its "across-the-board selling program" was taken by U. S. Steel when it recently premiered a 20-minute animated



Wilbur begins work *on a renewed note of inspiration . . .*

color film portraying the technical details of the design, fabrication and erection of steel curtain walls in all types of buildings.

Designed specifically for showing to architects, engineers and



With steel curtain walls, *his design will be transformed into reality in a short time!*

draftsmen (many of whom have the critical task of selecting proper building materials), *Curtain Time* is a fine example of *specific aiming* of the potent screen medium at a *specific target audience.*

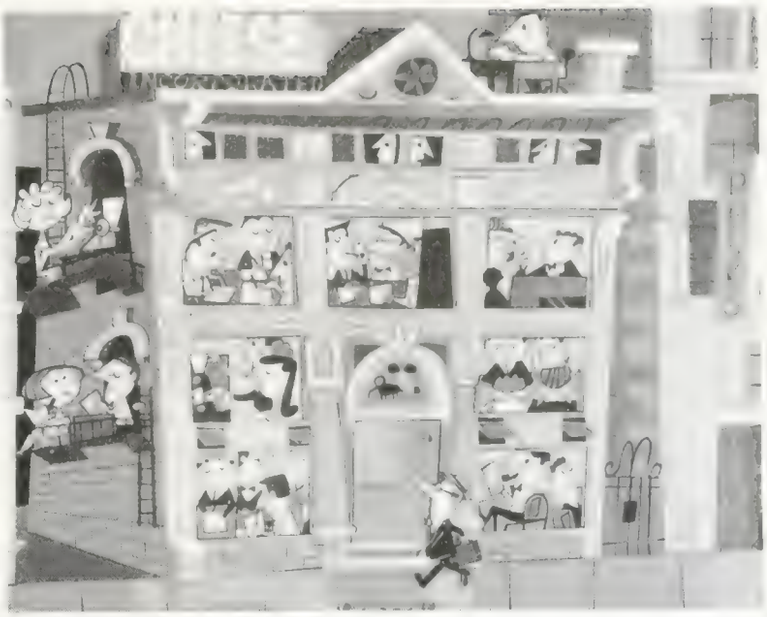
Produced by John Sutherland Productions, Inc., the film was introduced to members of the Producer's Council (national organization of building materials and equipment manufacturers) by Bay E. Estes, Steel's vice-president for marketing, who said:

"This motion picture is tailored completely to the professional interests of a relatively limited group of specialists in the building field. This is a variation of our usual industrial motion pictures.

"Our new film is a *sales* tool. It will be used by our salesmen and marketing experts during their calls on building trade customers. It is a working film which can be shown anywhere, on the wall of an office or in a drafting room during a shirt-sleeve lunch hour."

Curtain Time carries its product theme with a humorous use of cartoon animation. Briefly, it's the story of architect Jones who has to design an office building to suit the varying ideas of several client executives. His dilemma is solved when, after becoming well-versed in technical details, he designs the building in steel.

Audience requests that meet the rigid specifications of interest laid down by the sponsor can be addressed to: Market Development Division, U. S. Steel, Room 2831, 525 William Penn Place, Pittsburgh 30, Pa.



This growing business has a problem, *like where do you put people, so Architect Wilbur Jones was called on to create a new building . . .*

The big day arrives *and the dream that began as a nightmare is brought to life. Wilbur's designs and steel curtain wall have won the day . . .*



FILMS With Science Appeal

A Specialist in Scientific Demonstration Techniques Holds That Sponsors Should Think Visually, Keep Films Believable and Note Public Awareness

by Professor Jonathan Karas

How do we photograph the wind?

How can we show heat travelling through a metal plate?

How can we measure the temperature in a fire eater's throat?

How can we stop a car in mid-air?

☆ Impossible as they may sound, all of these things can be done if the problem is approached in a scientific fashion. We can answer the questions and record the results on motion picture film without animation or optical effect. You might think back over how many industrial and business films would have benefited from such dramatic demonstrations carefully woven into the business message.

The current scientific revolution initiated by the orbiting of Sputnik I, and later satellites, has affected industrial output, high school teaching, and governmental thinking. However, this achievement also produced another effect of great economic importance to business and industry.

Public Exposed to Scientific Jargon

We will term this effect the "scientific awakening" of the average American. The public has been so completely exposed and saturated with terms and concepts such as "gravity," "orbit," and "research," that it is now sensible, and in many cases imperative, to update industrial and business film scripts to include this sudden, and probably permanent, sophistication. In other words, it is now fashionable to use science as a selling and promotional tool.

There are two basic reasons why science is a powerful factor in industrial presentations.

First, the scientific saturation referred to previously actually makes people believe they know more about science than before. In many cases this increased knowledge is a reality and in the remaining fraction of the public there is at least a pseudo-scientific attitude present.

Secondly, such business films must now contain, more than ever before, the important ingredient "believability." This factor can be produced partly by the attitude or reputation of the performer and partly by the scientific content of the film itself.

Now it is not immediately obvious as to how to present a complex principle, process, or product for a mass audience. Certainly, as many audio-visual people know, the first ideas are rarely the best.

Translate the Problem in Visual Terms

Furthermore, in working in the film medium, one must be trained to think visually. One asks "Can you see it happen?," "How can we photograph the effect?," and "Is this visual interpretation scientifically sound?" The problem, then, is to translate a business or industrial message of complexity into a succession of vivid visual and aural impressions—impressions that will remain permanently associated with your particular sales presentation.



Brake action *is being vividly demonstrated by stopping a car in mid-air for film scene.*

We suggest that you search the back of your mind right now to see how many of the opening challenging proposals you are waiting to see proved. If you recall even one or two of the opening questions, then science is getting through to you.

Let us admit, at the outset, that the scientific approach is by no means a panacea or elixir. Some concepts on our survey lists are indeed hard to prove by any means. For example, how do you scientifically measure comfort, or joy, or hunger? But if you have a problem in which a physical characteristic must be presented, then creative visual scientific thinking can develop a demonstration that is memorable.

Some of the examples we will use indicate odd or off-beat ways of demonstrating we known characteristics; some gain attention b the magnitude of the equipment; some a vivid because of the risk to the performer; ar some simply sound impossible.

A New Way to Photograph the Wind . . .

Let's answer the original questions in th order of presentation. First, how do we phot graph the wind? Now the first thing that com to mind in proving that there is a wind blowir is to simply show an anemometer—the devic used by meteorologists. As the cups on th device whirl, a gauge shows the wind velocit In our particular case the wind speed w going to be 80 miles per hour in a wind tunne and it seemed a waste to record it only on lifeless dial. Furthermore, we realized that man viewers would try to outguess us by suspectir the needle on the dial was turned from th back. So dials, needles, vanes were out.

We needed something which would not b suspect. In the end we proved that the hurr cane was there by not using any equipmer or props. We used the narrator himself!

A trapeze bar was suspended in the win tunnel and the narrator held on tightly usin straps around his wrists. At a given signal th 24-foot fan started rotating.

Slowly the narrator's feet left the floor. Her was a king-sized wind vane! At 80 m.p.h th hanging man was blown out almost horizon tally. Any question now as to whether a win was blowing?

How to Picture Transmission of Heat

Let's take the next example. How can w show heat travelling through a metal plate We know that there are a number of effect which will indicate heat flow such as meltin wax, thermometers, and the like. But we wante actually to watch the heat flow, not a sid effect which was, at best, an indirect test.

The problem came up when a well-know manufacturer of home and industrial heatin equipment wanted to show the advantage o his particular design. It is usually the heatin contractor who decides for the home owne what boiler unit will be installed. But w wanted home owners to go to their contractor and specifically demand our client's unit. Ther was no doubt that this particular design ha many advantages, but there was one majo disadvantage—it was a fairly costly unit.

One feature which proved difficult to sel was the advantage of a cast-steel boiler ove a cast-iron boiler. Cast-iron boilers had beer used so many years that many assumed nothin better could be developed. Actually, as can b shown, a cast-steel unit has merits such a lack of seams, small wall thickness, and very fast heat-up from a cold start.

Used Camera That "Sees in the Dark"

The demonstration of superior boiler hea conduction utilized an amazing "camera" tha "sees" in the dark. In effect, the device was able to portray heat distribution patterns—and an object can be warm without shedding any visible light. Using this apparatus we designed a demonstration to show, once and for all, that a cast-steel boiler unit conducted heat many times faster than the equivalent cast-iron section. *(Continued on Page 47)*



Camera that "sees in the dark" *was built by Baird Atomics and is being used with television camera to demonstrate that a cast steel boiler unit conducts heat many times faster than the conventional cast-iron section.*



IT'S THE PICTURE THAT COUNTS...

MPO camera crews travelled over 25,000 miles to get pictures for Gulf Oil Corporation's film "Unseen ney".

the desert by helicopter, by paddle boat up the Loui- bayous, by plane, truck and launch, the MPO team ved the flow of oil from the wells to the refineries, ng the often complicated, always unseen product. ewing "Unseen Journey", the New York Times said:

"A pounding, graphic and splendidly photographed documentary...whose (Gulf Oil) plugs are jolly well justified." For quality motion picture production, more and more quality accounts have found that it costs no more to trust their film projects to a *creative* producer . . . MPO.

For further information regarding MPO's creative staff and studio facilities, or to arrange a screening of recent MPO productions, call Judd Pollock at MU 8-7830 in N. Y.

MPO

MPO Productions, Inc., a division of MPO Videotronics • 15 East 53rd Street, New York 22, N. Y. • also in Detroit, Chicago, Hollywood

"Ben Franklin Sells Today" in New Version for Sales Groups

☆ Benjamin Franklin, complete with old-fashioned knickers and hair style, comes to modern life to present his not-so-old-fashioned principles of human relations in a motion picture from The Jam Handy Organization.

Ben Franklin Sells Today demonstrates how Ben's principles can be applied in selling situations of quality, price and service. Good Old Ben illustrates common mistakes in selling and then shows how the application of his methods would help make the sale.

The gist of his presentation is to show the right tactics to use for getting the other person to talk, for keeping out of arguments, for putting your opinions across, for engaging others' sentiments, for saving your time in selling—all vital parts of salesmanship.

Ben Franklin Sells Today is a complete, up-to-date remake of the popular *Selling America* film, also starring Ben. Prints of the original version are given a trade-in allowance when returned to Jam Handy with an order for prints of the new version. Jam Handy also arranges for previews and rental of the film.

* * *

Film Tells How Consumers Union Operates to Inform Buyers

☆ A graphic explanation of the work of the Consumers Union and of the research behind each month's production of CONSUMER REPORTS magazine is presented in a new 30-minute film from CU.

Consumers Want to Know presents a factual day-by-day account of how the non-profit, non-commercial CU functions; how a test project is carried through from start to finish; how CONSUMER REPORTS is produced, and how CU speaks for consumers at Washington hearings.

The cast is CU's staff, and the entire film was shot in CU's Mount Vernon, N. Y., offices and test laboratories, on its auto track in Connecticut and various other location sites.

Consumers Want to Know was produced and directed by Richard de Rochement, producer of *The March of Time* and Academy Award winner for the motion picture short, *A Chance to Live*.

The educational film is available in either color or black and white, and may be rented or purchased from Consumers Union Film Library, 267 West 25th Street, New York 1, N. Y.



Railroaders in New Delhi, India, *pictured above, study American railroad operations through the use of a recently produced Illinois Central Railroad motion picture titled "Block Signal, Centralized Traffic Control and Interlocking Rules." The motion picture is being loaned to the Indian Railroads under the auspices of the International Cooperation Administration. Pictured are officers of the Indian railroads and of the International Cooperation Administration following preview of the film at the ICA Communications Media Center in New Delhi.*



Indianapolis Auto Race Film to Miller Sports Pix Library

☆ The high-speed excitement of the world-famous Indianapolis 500 race is brought to the screen in the latest addition to the Miller Brewing Company's library of sports films.

Run for the Money, a 29-minute color film, is the chronological story of the 1960 race.

Prologue to the actual race are scenes of preparations months in advance of the classic race. Officials work on endless, but necessary, details. Mechanics polish, grind, drill and fit the thousands of parts that go into the high-powered race-cars. Time trials produce a new time trial speed record of 150 m.p.h.

The forte of the film is the race itself, with the camera getting just as close as the audience in the infield of the track. Part of the footage captures the world's record pit-stop, as a driver's crew refuel his car, change the tires, make minor repairs and send him on his way in a dazzling 17 seconds.

Of the 33 cars that start the race, only 16 cross the finish line, and winner Jim Rathmann, with an average speed of 138.76 m.p.h., claims his $110,000 prize.

Miller's library contains more than 100 sports films for civic, church and school groups, with subjects ranging from baseball to hydroplane racing and bronco-busting. *Run for the Money* and other films can be obtained free from the Film Section, Miller Brewing Co., 4000 W. State St., Milwaukee, Wis.

* * *

SKF Industries Completes 1st of New Sound Slidefilm Series

☆ Production of the first in a new series of field information films for SKF Industries has been completed by Close and Patenaude, Philadelphia production firm. A color and sound slidefilm, the first unit is designed to update SKF distributor salesmen on products sold to the bearing replacement market.

Titled *Force of Habit*, it deals with SKF Unit Pillow Blocks, approaching the problem of increased sales and service to prospective customers with the promise that anyone using a competitive pillow block does so by habit, and that a thorough review of the facts by the salesman will set users in the habit of specifying SKF Units.

Production technique of the film is equally divided between cartoon art and color transpar-

ies of cut-away model pillow blocks demonstrating features of SKF units, and comparing them with models of other manufacturers.

* * *

Marquette University Film Produced by Riviera Prods.

Marquette University in Milwaukee, Wis., has begun circulation of prints of a 13½-minute color film prepared by Riviera Productions, Hollywood.

The Need to Excel, which emphasizes campus activities, classroom scenes and new and proposed buildings, depicts Marquette's $45 million expansion program for the next decade.

President Willard Zens of Riviera, a Marquette alumnus,



Willard Zens (l) *delivers film to Very Rev. Edward J. O'Donnell, S. J., Marquette University president, who also narrated.*

personally supervised the crew which came to the Marquette campus to shoot the footage. It was a short-notice production, with 29 days being required from start of story to delivery of the film.

Debut of *The Need to Excel* was made on TV station WTMJ-TV on Sunday, Nov. 13. It has also been shown to the Marquette faculty and student body, and now is scheduled for alumni meetings and civic gatherings.

Narration in the film is mostly handled by the Very Rev. Edward J. O'Donnell, S.J., president of Marquette.

* * *

Management Development Aid in Production at Format Films

☆ Going into production at Format Films, Inc., is a ten-minute animated industrial film on management development. The Bank of America is sponsoring the film that will deal with techniques of making "best possible use of human resources available to bank management."

EFFICIENCY'S

MAGIC TOUCH



See the difference...

when 16mm Color Specialists process prints!

The most efficient craftsman is the specialist. His conception of quality is high. He takes extra pains to produce the *Finest Quality* because he knows what is good . . . and he takes pride in doing his job well. Color Reproduction Company has *specialized exclusively* in 16mm Color Printing for over 22 years. That's why Color Reproduction Company has achieved a *"Standard of Quality"* which has long been the Standard of the 16mm Motion Picture Industry. The cost of your production warrants *finest quality prints* . . . See what the technical know-how and production skills of Color Reproduction's *specialists* can do for your 16mm Color Prints.

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REPRODUCTION COMPANY

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People in the News of the Film Studios

MPO Videotronics Names 3 V-P's; Opens New Chicago Offices

MPO Videotronics, Inc., has named three vice-presidents in charge of subsidiaries, according to Judd L. Pollock, president.

Mel Dellar, executive producer in charge of the firm's Hollywood operation, has been named vice-president of MPO TV of California.

Tom Thomas, midwest office manager, has been named vice-president of MPO Sales & Training Programs, Inc., in West Dearborn, Michigan.

Frederick B. Foster has joined the firm as vice-president of MPO, Inc., in charge of the company's newly-opened Chicago offices at 134 S. LaSalle St., Chicago 3, Illinois.

Dellar joined MPO in 1958 with twenty years of production experience in TV commercials, sponsored motion pictures and feature films at Warner Bros. Thomas, previously a free lance writer-director, joined MPO early this year. Foster was formerly a vice-president and sales executive at Fred A. Niles Productions, Chicago.

* * *

Scudder Boyd, Gene Searchinger Merge as Pendulum Productions

Pendulum Productions, Inc., has been formed in New York at 45 West 45th Street. The new firm is an amalgamation of Scudder Boyd Films, Inc. and Gene Searchinger, an independent producer.

First productions to be released under the new escutcheon were previewed recently at an announcement party in New York. They were *The World Next Door*, made for Pepsi-Cola International, Ltd., and *The Road to the Future* for the New York Central system.

In addition to Boyd and Searchinger as principals in Pendulum Productions, Inc., Charles Mathewson is Sales Manager, a position he held with Scudder Boyd Films, Inc.

* * *

A Note of Correction . . .

The mobile service and repair stations that were convenient to users of Arriflex 16 and 35mm cameras at the 1960 Olympics in Rome were made available by Arnold & Richter, of Munich, West Germany, manufacturers of Arriflex equipment. They were not provided by Arriflex Corporation of America, as stated on page 22, Issue 5 of BUSINESS SCREEN.

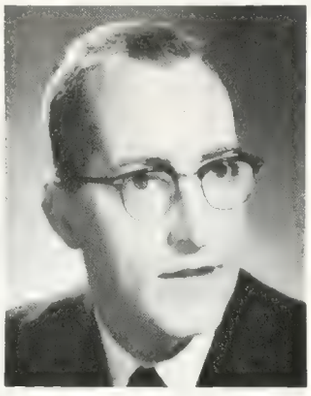
New Executive Posts Announced as Dynamic Broadens Its Field

The corporate face of Dynamic Films, Inc., has undergone several important changes in the past few months.

Walter Lowendahl, for many years a leader in the film industry in New York, a founder and past-president of the Film Producers Association, has joined the firm as executive vice-president. Mr. Lowendahl is also a principal of the firm and a board member.

Milton Perlman, a veteran film producer, has also joined the company and will be working once again with Mr. Lowendahl. The two were co-producers of the Gian-Carlo Menotti theatrical film, *The Medium*.

In the sales field, Dynamic has added two new representatives, Mal Middlesworth, for the Midwest area, and William W. Matthews, who will work out of a Pittsburgh headquarters.



Bill Matthews . . . at Pittsburgh

Walter Lowendahl has been in the film business since 1936 when he joined MGM in Hollywood. In 1941, with William Miesegaes he co-founded Transfilm, Inc., and headed training film production for the firm during the early war years. Serving in the Army from 1942 to 1945 he wrote 36 training films and served as technical advisor on many others.

Rejoining Transfilm in 1945 Mr. Lowendahl was involved as producer in most of the company's outstanding industrial films. Under his leadership Transfilm took an early interest in the TV commercial production business and became one of the largest producers in the field. In 1959, Walter Lowendahl joined Wilding, Inc., as an executive producer in New York. He has now been with Dynamic since last summer.

Milton Perlman will take an active part in Dynamic's plans for production of theatrical films and legitimate stage shows. In a first joint venture with Dynamic he is now preparing a new play, called *Love and Like*, written by Herbert Gold, which is scheduled to open on Broadway next year.

Mr. Perlman is slated to work on a theatrical feature based on the 1961 Indianapolis 500-mile race, a picture for Mike Todd Jr., and a number of industrial films.



Mal Middlesworth . . . heads Dynamic's Midwest Sales.

Mal Middlesworth, Dynamic's new man in the Chicago area, was formerly with the Pure Oil Company as Racing Director and as Assistant Manager of Truck Industry Sales. Immediately before joining Dynamic he was Midwest Manager for the Stanley Publishing Company.

* * *

An Eventful Year in Review . .

The top films and major events of 1960 will be features of the next issue of BUSINESS SCREEN.

Scratches on Film

Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately, scratches can almost always be removed — without loss of light, density, color quality, sound quality, or sharpness.

Write for brochure

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

Science Appeal in Films:

(CONTINUED FROM PAGE FORTY-TWO)

We took two boiler plates and placed two identical torches close by. The camera was trained on both boiler plates and at a given signal the torches were positioned to heat equally both test samples. The television viewers at home looked through the complex camera to watch how the heat travelled.

There, before their very eyes on live television, they watched the heat pattern grow. The cast-steel section conducted heat much faster and more evenly than the old-fashioned cast-iron section. Now they could understand why our client was able to advertise that his boiler unit produced live steam from a cold start in just five minutes! Eventually we produced scores of scientific ideas to prove superiority of the client's product.

How to Demonstrate Auto Brake Action

Next, how can we stop a car in mid-air? Facetious as it may sound, we used the brakes. However, it may be necessary to expand this solution just a bit.

We contend that braking is primarily a test of tires and road, that the work of the brakes is done once the wheels lock, and the final braking is accomplished much quicker if the tires are not allowed to slide along the road after locking.

One way to demonstrate this is to build a gear-tooth runway and use large gears as vehicle wheels. The car stops as soon as the brakes lock, because the wheels cannot slide along the gear track.

This Film Scene Proved Convincing

We needed something a bit more spectacular, so we decided to drop a car from a tall crane and then stop it in mid-air by using regular vehicle brakes. A car was rigidly fastened to the ground by being attached to four telephone poles pile-driven into the earth, and mounted at a slight angle so that the rear wheels cleared the ground. Two winch drums were fastened to the rear wheels, one on each side, and these drums could be rotated by engine power or held firmly by applying the car brakes.

A brand-new car was placed in a supporting rack with two cables attached at the top. These cables ran up to and over individual pulleys at the top of the crane boom, used for support, and thence to the winch drums on the rear wheels of the stationary vehicle.

Once the car was raised by running the stationary car engine, the parking brake was completely responsible for keeping it poised in mid-air when the engine was turned off. As cameras rolled the foot brake was applied and the hand brake released. When the foot brake was released, the car hurtled downward in freefall!

At the strategic moment, foot pressure was restored and the falling car came to a full decisive stop—halted before it struck the ground. Here was a true test of braking ability —a car stopped in free fall using only half the available braking power.

You Need a Creative, Scientific Eye

These, then, are some of the ways films with science appeal can be produced. The quality that is needed in devising demonstrations such as those described here is to look at a process or product with a creative scientific eye.

A complicated device can be highlighted by making it perform an off-beat, but memorable feat. A complex process can be broken into its fundamental steps and each of these separately demonstrated in a way that will lead to an integrated description. But remember, creative scientific ideas do not replace good production—they supplement it.

Science Revolutionizing Our Lives

There are very few products whose superiority cannot be vividly proved through the use of well-devised authentic demonstrations. We ask that you give this possibility its due consideration rather than decide ahead of time, without checking, that your particular problem cannot be solved by science and engineering.

The age of the orbiting satellite is upon us and we plan to visit other planets. Scientists are attempting to communicate with beings on other worlds. Doctors are studying methods of organ transplants and computers can translate one language into another. Certainly, as far as the world in general is concerned, science is truly revolutionizing our very lives.

The simplest way to use this scientific revolution to your advantage is to produce business and industrial films with the right amount of Science Appeal.

EDITOR'S NOTE: Prof. Jonathan Karas, can be reached c/o Karas & Associates in Durham, New Hampshire, where he resides.





A new screen for viewing pictures in undarkened rooms

It is true that you can project better pictures in darkened rooms—but there are many times when room darkening is inconvenient, difficult and costly. Now, with the new Radiant exclusive "truly lenticular" screen, which controls **both** horizontal and vertical light reflection, you can project slides and movies effectively in normally or partially lighted rooms where no unusual lighting conditions prevail. For industry and business—this permits projection in shows, conventions and offices where room darkening is not practical.



Send for Illustrated Booklet *which gives the complete explanation of this new truly lenticular screen, also catalog giving specifications and prices of Radiant's complete line of lenticular and glass-beaded screens of every type for every purpose.*

RADIANT Lenticular SCREENS



RADIANT MANUFACTURING CORP.
P. O. Box 5640 • Chicago 80, Ill.
Gentlemen: Please rush me free copy of your booklet "The Miracle of Lenticular Screens" and complete Radiant Screen Catalog. Dept. BS-1160
Name
School
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Highlights of the Industrial A-V Show

Program Features Space Photography, Market Opportunities

THE OPENING FEATURE of the 4th annual Industrial Film and Audio-Visual Exhibition held last month in New York was a forecast of the enthusiasm generated at this show.

The Market of the Sixties, LIFE magazine's informative and interesting slidefilm spotlighting the marketing opportunities in the decade ahead, was in such great demand among show visitors that it had to be repeated the following day.

Another opening-day highlight was the symposium "The Photographer in Space," analyzing the relationship and importance of the photographer and photography to our missile and space exploration programs. Speakers included Carl N. Brewster, Chief of Information Services, Flight Test Operations, Space Technology Laboratories, Inc., Cape Canaveral, Fla., who spoke on "The Camera as a Research Instrument;" Major James F. Reid, Chief Community Relations, Office of Information, Air Force Missile Test Center, Patrick Air Force Base, Fla., on "The Air Force Missile Test Center," and Moderator Joseph H. Snyder, President of Color Corporation of America.

Creative Role of Producers

The second day's emphasis on film production started off with a presentation, "What Makes a SELLing Commercial?" by Robert L. Lawrence, president of Robert Lawrence Productions, Inc., New York City.

In his address Mr. Lawrence stated, "Film producers must assume a greater creative role in the production of TV commercials. We can no longer evade this challenge by insisting that creativity is the prerogative of our agency clients."

Following Lawrence's presentation was a two-hour showing of the prize-winning publicity films and television commercials from the 7th International Advertising Film Festival in Venice, June 1960, which drew a standing-room-only audience.

Continuing in the wide scope of lecture subjects was a talk by Josef Bohmer of IBM Product Development Laboratory, Poughkeepsie, N. Y., on "Single-System Film Production," relating how a technical film unit solved single-system's inherent editing problem in order to utilize this time-saving sound motion picture method for its progress report films.

The third day of the meeting



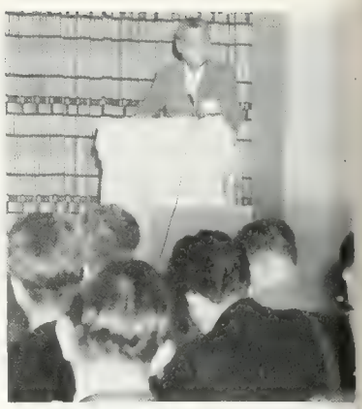
John Flory, *Eastman Kodak (l) and Chas. Sass (r), Fairchild sales, at 8mm sound session.*

was devoted to Education. An all-day Consultation Clinic was conducted by the Metropolitan-New York Audio-Visual Association, under the guidance of Dr. Ruth Cornfield, A-V consultant to the French Embassy, president of MAVA, for people with problems in programming, foreign languages, sciences, math, social studies, etc.

Other features of the Education Day were: a Production Workshop by the Radio and Television Society concerning Educational TV; a lecture on "Design for Learning" by Frank Carioti, vice president and Director of Marketing and Merchandising Research, Public Information, Dave Chapman, Inc., Industrial Design, Chicago, and a symposium on "Modern Language Laboratories," conducted by John J. Dostal, specialist in Educational Electronics.

Wertheimer's Photokina Report

An "I was there" visual report with hundreds of slides on "What Was New at the Photokina in Cologne?" was presented on the exhibit's fourth day by Adolph



Producer Bob Lawrence *speaks [illegible] television commercials . . .*

Wertheimer, executive vice president of Radiant Manufacturing Corp., Morton Grove, Ill.

John Flory, Advisor on Non-Theatrical Films for Eastman Kodak Company, Rochester, N. Y., moderated a symposium on "What 8mm Can Do For Business & Industry."

Better Sales Meetings, a new series of color slidefilms produced by Wilding, Inc., was introduced at the show by Jack C. Coffey Co., Inc., North Chicago, Illinois.

The exhibition included displays by leading manufacturers of audio-visual equipment, presenting the latest products and models. Other interesting exhibits included Space Training display by the U. S. Naval Training Device Center, Port Washington, N. Y., with working models of various Training Center Space devices, including a model of a photo reconnaissance demonstrator, similar to U-2 plane.

* * *

Former Freberg Staffers Start Free-Lance Firm, Klein Barzman

A free-lance creative production firm, Klein/Barzman, has been started by Bob Klein and Alan Barzman, both formerly of Freberg, Ltd., Hollywood.

Specializing in free-lance creation of humorous commercial campaigns and all phases of radio and tv live-action and animation production, service will also include an advisory and creative function in campaign planning.

Formerly general manager of Freberg, Ltd., Klein was previously head of the local television and radio production department at Compton Advertising, and tv and radio producer at NBC in New York. Barzman was in agency copywriting and tv-radio production before joining Freberg, Ltd.

Offices of the new firm are at 706 North La Cienega Blvd., Los Angeles 46, Cal.



A BUSINESS SCREEN SELECTION OF
Films for Management

Motion Pictures and Sound Slidefilms Available on Free Loan, Rental or Purchase of Special Interest to Business and Industrial Groups and for Training Classes

MM MOTION PICTURES
Available for Free Loan*

erican Engineer, 29 min., color, Chevrolet Div., General Motors. hundred and more triumphs of erican Engineers; radio telepes catching "broadcasts" from sun and stars; petroleum from eath the sea; largest atom asher in action. **Source: Jam ndy.**

erican Harvest, 29 min., color, Chevrolet Div., General Motors. atures of productive America to-y; the new interdependence of y and rural life; world's largest n-made canyon; a city arising ernight on a desert; mechanized riculture; marvels of our laboraies. **Source: Jam Handy.**

erican Look, 29 min., color, Chevrolet Div., General Motors. w industrial designers have enhed our lives. Nation's great creae artists unveil their newest; ong these are Saarinen, Bertoia, ul McCobb, Dreyfus, Bellman. st design in the home, recreation, chitecture. National award winner. urce: Jam Handy.

erican Maker, 25 min., color, Chevrolet Div., General Motors. cturing the genius of America's en and women in a hundred crafts; ross-the-country panorama of the akers of Today, the shapers of morrow; our pioneer heritage in ventiveness and the reflections of e American tradition in today's eative productivity. **Source: Jam andy.**

merican Women—Partners in Research, 13½ min., color, Corning lass Works. Using a coffee percotor as an example, this colorful m tells how women help design eir future household items by apaising the style and ease-of-use many proposed new products. eatures Chet Huntley. **Source: ssn. Films.**

ig Risk, 22 min., color, Ohio Oil Co. Useful for stimulating dission of business and economics. he story behind industry's search r oil; shows drilling equipment rlifted into the Guatemalan jungle. ells how oil companies must take ge financial risks to find new serves of oil, but as long as they e free to take these risks and to mpete, reserves will be found. Also dicates the benefits that the oil dustry has brought to the economy countries such as Guatemala. urce: Modern.

he Big Train, 30 min., color, New York Central System. New York entral's president, A. E. Perlman, xplains that this film is intended emphasize that the government ould give the railroads a better chance to compete with other forms of transportation. Though many railroads are in financial jeopardy, the film argues, the railroads are vital and must survive. Research, pushbutton operations, automatic teletype, IBM equipment, electronic traffic control illustrate today's forward-looking railroad. Available in Central's 11-state territory. **Source: Modern.**

Source Addresses (keyed to titles nown) are provided on page 60 of is special Film Guide section.

Bradshaw's Billions, 25 min., color, Eastman Kodak Co. How George Bradshaw's business grew when he discovered the graphic arts and the importance of good printed advertising to the growth of business. Stresses the fact that if a businessman has a product or service to sell, printing in one or more of its many forms will help him do a better job. **Source: Kodak.**

Company Manners, 20 min., color, Union Pacific Railroad. "Good communications with the public is everybody's business." How the U. P. motto is fulfilled by all levels of workers is shown. The pattern of Union Pacific's PR staff activities is inter-related with good service throughout the railroad which provides public relations in depth. **Source: Union Pacific.**

The Computer Comes To Marketing, 30 min., b/w. A "committee" of executives investigate the benefits to their company of using a computer, or high speed electronic data processing. They report on the computer applications in the whole range of marketing—from production control as related to distribution, through inventory control, improved customer service and sales forecasting, down to better-armed salesmen, superior market analysis and a better basis for marketing management's decision-making. **Source: Fortune.**

The Constant Quest, 28 min., color, Gulf Oil Corp. Industrial research is depicted in this study of the operations at Gulf Oil's research center at Harmarville, Pa. Shows the constant quest by more than 1,500 employees who do research in many areas of the oil industry, ranging from new insecticides to nuclear science, an airborne magnetometer for oil exploration to "In-situ combustion," which uses fire to recover oil. **Source: Syndicated.**

Credit—Man's Confidence in Man, 33 min., b/w, Dun & Bradstreet, Inc. The role of the individual and company credit in our nation's economy. Opening with a small boy who buys a penny fish hook on credit, the chain of transactions resulting from this purchase shows how movement of goods from raw material to consumer is accomplished by credit transactions. History of credit and credit reporting, and recording of credit information. **Source: Modern.**

Crisis in Lindenville, 28 min., b/w, National Association of Manufacturers. Stockholders of a small-town manufacturing firm want to sell out to a large machinery manufacturer. The small firm's president thinks the company owes loyalty to Lindenville, a town which has been the company's friend for 50 years. He also faces tough competition from a new tool manufacturer. Film shows how he solves his firm's financial problems and develops better products and greater security for his employees. With Guide. **Source: Natl. Assn. Mfrs.**—free loan, $1.50 handling charge.

The challenging subject of productivity is met in "1104 Sutton Road"



A Day of Living, 28 min., color, Metropolitan Life Ins. Co. A camera's eye tour of our nation—city, farm, industry—that gives a better understanding of our living heritage. Another story is woven into this scenic panorama—the story of life insurance and how it provides not only protection and security for individual policyholders, but also the investment funds that have made possible much of America's growth and progress. **Source: Assn. Films.**

Days Of Our Years, 20 min., b/w, Union Pacific Railroad. Stressing safety on the job, this inspirational film shows the painful and tragic results of industrial accidents, not only on the victims but also on coworkers, families and friends. **Source: Shell.**

The DuPont Story, 39 min., color, E. I. Du Pont de Nemours & Co., Inc. Highlights in the history of the Du Pont Company from its founding 158 years ago to the present day, telling the colorful story behind the company producing "Better Things for Better Living . . . *through Chemistry.*" A 72-minute version, made primarily for Du Pont employees, is also available; specify choice. **Source: Du Pont.**

Eighth Lively Art, 26 min., color, General Electric. Describes industrial design as an eighth addition to the seven arts, and explains how designers create new appliances. **Source: Genl. Electric.**

1104 Sutton Road, 30 min., color, Champion Paper & Fibre Co. Deals frankly with the theme "to get more of what you want, you must produce more of what other people want." Through its principal character, shows how attitudes, cooperation and understanding can improve the industrial climate. **Source: Modern.**

Engagement Party—The Story of Trading Stamps, 29 min., color, Sperry & Hutchinson Co. How and why merchants give their customers the bonus of trading stamps. Behind-the-scenes story of the idea that for over 60 years has benefited large and small businesses, their customers and the American economy. Told in terms of a young couple planning for the future, the film stars actor Leon Ames. **Source: Modern.**

(CONTINUED ON THE NEXT PAGE)

FILMS FOR MANAGEMENT:

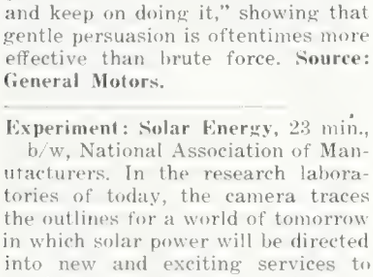
(CONTINUED FROM PREVIOUS PAGE)

Enterprise, 31 min., b/w, Cluett, Peabody & Co., Inc. The story of the rebirth of a small southern town from possible extinction to economic independence and new vigor. A true documentary on how community action can create civic development; the how's and why's of economic change in the South, and the American free enterprise system in action. **Source: Modern.**

Equation for Progress, 28 min., color, Ford Motor Company. Dr. Andrew Kucher, Ford's V-P for Engineering and Research bridges the gap between science and public understanding of it by picturing science believably and interestingly. Scientific theory applied to modern practical science is shown in early experiments of the Wright brothers and Henry Ford, using equipment with which these pioneers worked. Related to today's automotive manufacturers who are conducting research into a great variety of scientific principles applicable to modern industry. **Source: Ford.**

Experiment, 12 min., b/w, General Motors. An understanding of a fundamental principle in getting along with people is conveyed through live action and cartoon animation. This principle is that people can't be "socked" into acting or thinking the way we want them to, but, like a heavy pendulum, they will respond to a series of gentle pushes—"not too fast, not too slow, and keep on doing it," showing that gentle persuasion is oftentimes more effective than brute force. **Source: General Motors.**

Experiment: Solar Energy, 23 min., b/w, National Association of Manufacturers. In the research laboratories of today, the camera traces the outlines for a world of tomorrow in which solar power will be directed into new and exciting services to mankind: heating and cooling of homes, cooking, distillation of sea water, purification of organic wastes, production of oxygen from algae for submarine and space travel, and such gadgets as self-adjusting camera lenses and solar powered hearing aids. **Source: Natl. Assn. Mfrs.**—free loan, $1.50 handling charge.



Faces and Fortunes, 18 min., color, Kimberly-Clark Co. Your face, how you look, often affects how people react to you; the same is true for companies, large or small. The importance of the company "face," better known as the corporate image, and its effects on people and thus on the fortunes of the company, is described in this imaginative and informative film, and the history of identity symbols is traced from medieval times to the present. **Source: Assn. Films.**

For Immediate Action, 18 min., color, Bell System. A company executive learns the value of good telephone habits when his company loses an important customer because of careless telephone habits in the organization. Presents three key features of good telephone usage in a simple and realistic story form. It is designed to be of particular help to telephone users in any business. **Source: Bell.**

Good Place to Work, 13½ min., b/w, National Association of Manufacturers. Reviews improvement over the years in factory working conditions and benefits with notable examples of programs of aptitude-testing for better placement, orientation programs, on-the-job training, medical services, recreational facilities, etc. With Discussion Leader's Guide. **Source: Natl. Assn. Mfrs.**—$1.50 handling charge.

How To Live With An Air Force Contract, 19 min., color. To promote a clearer understanding of government contract procedures among civilian business men who are making their first venture into this field. The film explains the A. M. C. Field Procurement and Promotion mission when a small manufacturer is awarded his first contract, and how production specialists visit the plant to help iron out problems and enable the contract to be completed on schedule. **Source: United World.**

Industrial Research—Key to Jobs and Progress, 13½ min., b/w, National Association of Manufacturers. Portrays role of research in creating jobs and improving living standards. Illustrates contrasting kinds of industrial research and its career opportunities for young people. With Leader's Guide. **Source: Natl. Assn. Mfrs.**—$1.50 handling charge.

Industry on Parade Series, 13½ min. each., b/w, National Association of Manufacturers. More than 200 titles in this series depict people, products, processes and the changes wrought by science and industry. Shows hundreds of U. S. cities and their leading industries; also titles dealing with individual industries. Series has won several awards, including Freedoms Foundation and Venice Festival. **Source: Natl. Assn. Mfrs.**—free loan, $1.50 handling charge.

Integrity Plus, 25 min., color, Atomic Energy Commission and Nuclear Propulsion Program of the Navy. Because of production troubles with the nuclear sub Skipjack, this film deals with the problem of modern workers, used to the relatively uncritical tolerances of mass production techniques, losing the pride of craftsmanship and ability to meet the challenges of close tolerances and fine work vital to America's nuclear propulsion program. **Source: Wolff**—write for purchase price.

It's Up to You, 25 min., color, Kraft Foods & National Restaurant Association. Designed to show food service operators and suppliers facts about merchandising, selling, and advertising as methods to build their business. **Source: Kraft.**

Key to Merchandising, 30 min., color, Gravure Technical Assn., Inc. Title refers to product identification—training the customer's eye to recognize *one* brand, *one* product, *one* package—and a major key to product identification is printing. Shows how gravure, a special kind of printing, has revolutionized the packaging industry—many products owe their sales appeal to gravure printed packages. Presents the process and examples of gravure printing. **Source: Gravure Tech. Assn.**

King's X, 27 min., b/w, Credit Union Natl. Assn. Tells the history and present-day purpose and philosophy of credit unions. How credit unions operate their own borrowing and savings systems and provide financial security for millions of people. **Source: Modern.**

A Letter to Moscow, 28½ min., color, Armstrong Cork. An American rebuttal to Khrushchev's boast that communism will triumph over free enterprise. Through the medium of one company, the film presents the people and ideas that have built our nation, and vividly contrasts America with Russia. **Source: Assn. Films.**

Lifelines U. S. A., 26 min., color, Committee of American Steamship Lines. The role of internat'l commerce in the nation's economy and in world relations. U. S. merchant ships carrying cargoes between ports, merchant seamen and ship owners form links in the lifelines of internat'l enterprise. Together with farmers, industry and business, who provide goods, services and facilities for world trade, the merchant shippers help maintain and expand economies, strengthen ties among nations. **Source: Assn. Films.**

The Littlest Giant, 14 min., color, National Consumer Finance Assn. Animation explains how the American consumer is the real giant in our economy. The way our credit and loan system works to make purchasing cash available to him is illustrated, plus the history of the consumer credit and loan system. Also explains the Small Loan Law. **Source: Modern.**

16MM MOTION PICTURES Available for Free Loan*

The Living Circle, 13½ min., color, United Fruit Co. Live photography, animation tell story of North and Central America's economic interdependence. Shows the circle of exchange of Latin American produce and U. S. manufactured goods and capital to aid enterprise in both markets. **Source: Assn. Films.**

Machining Stainless Steels, 30 min., b/w, Armco Steel Corp. Film shows how research develops stainless steels for free machining. Deals with tool composition, how for kinds of tools can work for you. Demonstrates setups that help reduce machining time. Free loan. **Source: Jam Handy.**

The Man in the Doorway, 31 min., color, American Cyanamid Company. A ghost, a prosperous farmer and a scientist appearing in symbolical sets explain the importance of conservation—as our resources diminish and our needs increase. The dynamics of science in conservation is emphasized. Science, particularly chemistry, is improving resource usage and is developing products which supplement natural resources. **Sources: Modern** for group showings, **Sterling** for tv.

A Manner of Speaking, 28 min., color, Bell System. Shows how courteous, efficient use of the telephone can help build business profits and create good will for firms large and small. A businessman, forced to postpone a meeting with an important customer, loses his customer through a series of poorly handled telephone calls by his employee. Completely shaken, he calls in a telephone representative who outlines a good usage program and shows how loss of the customer could have been avoided. **Source: Bell.**

A Matter of Choice, 26 min., b/w, Chamber of Commerce. Background information on Social Security: what it is, what it does, and how it works. A series of flashbacks provide workers' attitudes and information on economic security and freedom. The film explains fundamental concepts about Social Security and dramatizes the significance of private savings in relation to individual freedom and incentive in our way of life. **Source: Modern**

Mr. Finley's Feelings, 10 min., color, Metropolitan Life Insurance Co. A cartoon designed to encourage an exchange of ideas about ways of meeting stress situations and handling everyday relationships with people. While prescribing no "rules" for emotional health, scenes in the film make it a versatile tool for stimulating discussion about human relationships. **Source: Metropolit.**

*Source Addresses (keyed to titles shown) are provided on page 60 of this special Film Guide section.

16MM MOTION PICTURES
Available for Free Loan

The New World of Stainless Steel, 15 min., color, Republic Steel Corp. A portrayal of the versatility of stainless steel; shows that because of it, this highly adaptable metal is the top candidate among materials for products and applications not yet beyond the dream stage. Shows uses from knives to building walls to rockets. Interesting for designers, architects, engineers and businessmen who must choose materials for production. **Source: Republic.**

The Next Ten, 30 min., color, Kaiser Aluminum & Chemical Corp. The birth and growth of a young industrial giant. Interviews with the five key men who started the aluminum business of a large American corporation ten years earlier. A tour of the company's widespread operations in Cal., La., Md., Jamaica and other sites. What is happening and what *can* happen in the vigorous industrial economy of America today. **Source: Modern.**

No Man Alone, 21 min., b/w. Designed for the U. S. Air Force personnel training program, this film has value in all areas where the importance of teamwork needs to be stressed. Uses scenes of football games and interviews with star players to present the thesis that sportsmanship and teamwork develop the moral fibre required for a useful and well-adjusted life. **Source: United World.**

No One Answer, 20 min., b/w, Bell System. Presents proper communications methods for better understanding and cooperation. A supervisor faces the problem of two workers reacting differently to suggestions and conversation. He learns that no two employees *can* react the same way, that each presents an individual problem. He finds out that the Golden Rule is sometimes the most unfair kind of treatment; instead he applies a new principle—"Do unto others as *they* want to be done to." **Source: Strauss.**

Numerical Control, Industry's Advanced Production Method, 21 min., color, Boeing Airplane Co. Planned for technical laymen audiences, this film explains the numerical control method of automatically machining complex parts, using punched or magnetic tape for electronic direction of all cutting operations. The processing of a typical part is detailed: original engineering drawings, plotting of cutter paths, calculation of their three-dimensional descriptions, translating the description into tape commands via electronic computers, and the actual machining operations. **Source: Boeing.**

One Hoe for Kalabo, 27 min., color, Natl. Machine Tool Builders Assn. Tells the story of modern machine tool building and its effects on economies and civilizations; shows the introduction of modern, efficient methods in a country where primitive tools are used. **Source: Modern.**

Opportunities Unlimited, 13½ min., b/w, Natl. Assn. of Manufacturers. A warm, human story of the physically handicapped and how through rehabilitation, training and proper placement they have found useful, productive places in business and industry. Has been widely used in the U. S. and exhibited in Turkey, France and other European countries. Offers valuable help in creating constructive attitudes toward people with handicaps, a highly important resource. With Guide. **Source: Natl. Assn. Mfrs.**—free loan, $1.50 handling charge.

Partners in Progress, 19 min., color, Sears, Roebuck & Co. In scenic Latin America, this documentary shows how a U. S. retailing company is expanding operations south of the border, how the company meets its responsibilities to the host countries. **Source: Modern.**

Production 5118, 30 min., color, Champion Paper and Fibre Co. "A story within a story," this film discusses a basic human relations problem—communications. Players sometimes portray people in the story, sometimes themselves. A valuable lesson emerges from this treatment: only in an understanding atmosphere can ideas be transmitted fully and clearly to business associates and friends, and voluntary cooperation be achieved in work. **Source: Modern.**

Research in Steel, 26 min., color, U. S. Steel Corp. John Daly narrates; the role of research in the development of new steel products. Illustrates the general character of steel research carried on at U. S. Steel's Research Center at Monroeville, Pa. **Source: U. S. Steel.**

Right to Compete, 14 min., color, Assn. of American Railroads. Surveys the roots and origins of free competition in the American economy and how it applies specifically to transportation. **Source: Assn. Films.**

FILMS FOR MANAGEMENT:

Ship Best Way, 28 min., color, United Air Lines. Dramatizes the advantages of using air freight in national distribution programs. Drawn from case histories, the action builds around a traffic manager whose company needs to lower operating expenses to meet competition. Using air freight, the company is able to change its distribution program and effect savings. **Source: Modern.**

Small Business U. S. A.—The Story of Main Street, 33 min., b/w, Dun & Bradstreet. In trying to answer the question, "Is there a formula for success in business?" an accountant visits the small business men of Main street. How problems are met—successfully and unsuccessfully—is shown in a number of typical small businesses: hardware, grocery and drug stores, ladies' apparel shop and boys' wear shop. Presents points of guidance regarding buying and selling skills, accurate record keeping and integrity. **Source: Modern.**

Steady Work, Steady Pay, 13½ min., b/w, Natl. Assn. of Manufacturers. Reviews 65 years of actions by management to level peaks and valleys of production and employment without resort to controls which hamper economic growth. Simulating a TV news broadcast, the film brings examples from many industries and many parts of the country to show how varied are the problems and the solutions, and how the same approach may eventually help avoid recessions and depressions. **Source: Natl. Assn. Mfrs.**

The Story of Distributive Education, 21 min., color, Sears-Roebuck Foundation & American Vocational Assn. A training program for careers in retailing and allied fields. Shows the setting up of a D. E. program, where students combine classroom studies with part-time work in local stores and other distributive enterprises. Significance of the program is told by Mr. John Beaumont, Director of the Division of Distributive Education, U. S. Office of Education. **Source: Modern.**

The Story of Oil Marketing, 27 min., color, Shell Oil Co. Shows how distribution and sale of goods serve the needs of today's society. Tells what is involved in getting goods from producer to consumer, and how these principles apply to selling oil products. The talents required and opportunities available in oil marketing are also detailed. **Source: Shell.**

A Story of Research, 19 min., color, E. I. du Pont de Nemours & Co., Inc. A resume of the types, purposes and techniques of research, highlighting teamwork. The film examines various aspects of a research project, how it is conducted, how research affects our lives. **Source: Du Pont.**

Strange Interview, 55 min., b/w, General Motors. The owner of a small production shop is rapidly losing business due to his attitude toward his employees—his own thoughtless, impatient ways are responsible for the decline in production. In a dream Ben Franklin shows him his philosophy for getting along with people; Ben handles worker situations and the resulting attitude of the workers is effectively improved. Ben's method is to treat them with consideration and as individual human beings. **Source: General Motors.** (Available on a 2000 ft., 17 in. reel, or two 1200 foot reels; specify choice.)

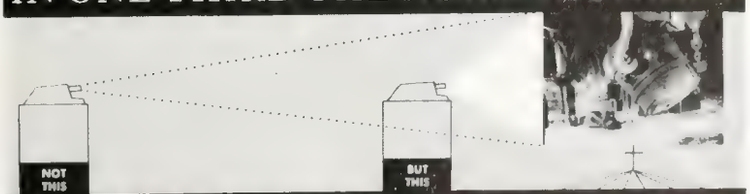
The Stylist, 30 min., color, Ford Motor Co. "Mass production can lower the price of an article. But it is the industrial designer—the Stylist—who transforms utilitarian objects into works of art, and thereby enriches all our lives." An introduction to the world of tomorrow; behind the scenes of automotive styling studios where craftsmen give three-dimensional form to the dreams of the stylists. **Source: Ford.**

Technique for Tomorrow, 25 min., b/w, Ford Motor Co. The story of a modern industrial revolution—automatic control of machinery and the mechanical transfer of materials. Carried to its ultimate potential, "automation" means higher productivity with less human effort, and a new standard of living for all. **Source: Ford.**

Thanks for Listening, 30 min., b/w, Bell System. The principal character gets off to a bad start one morning due to poor phone manners. In the following sequences his phone talks to him, suggesting he assume roles ranging from stock clerk to boss in his organization to handle some of the calls they receive. He also handles several difficult calls which might be received in various other businesses. He sees the im-

(CONTINUED ON THE NEXT PAGE)

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FILMS FOR MANAGEMENT:

Motion Pictures Available on Free Loan for Company Showings:

portance of proper phone usage, corrects his ways and begins his day in a more pleasant and efficient manner. **Source: Bell.**

That We Might Live, 28 min., b/w, Union Pacific Railroad. Man's responsibility to his fellow man—through the practice of safety in all phases of his everyday life—sets the theme for this safety film that explodes its opening on the screen with graphic footage on the atomic tests. **Source: Shell.**

To Enrich Mankind, 22 min., color, American Society of Mechanical Engineers. A presentation of the dramatic story of how mechanical engineers helped to develop America. Six basic machines used in our technology are presented by the old master himself, Archimedes, played by Gregory Morton, radio, TV and screen star. Free loan. **Source: Jam Handy.**

To Meet the Challenge, 18 min., color, General Motors. A film to disprove the common conception of conditions in a foundry. Shows new techniques, time and labor saving devices, automatic machines, mechanical cleaning operations. **Source: General Motors.**

Training Is Good Business, 20 min., b/w, Goodyear Tire & Rubber. Designed to motivate businessmen to embark on a program of continuous and systematic training of their employees in order to gain more efficiency and greater productivity. **Source: Goodyear.**

Trouble in Paradise, 13 min., color, Inst. of Life Insurance. The people of Paradise lived a comfortable life with jobs for all. Then a war came; they won, but the peace was costly . . . prices increased as demand increased . . . soon the cost of living was spiraling upward as their new enemy, Inflation, grew stronger. How Inflation was stopped is forcibly told through animation. **Source: Assn. Films.**

The True Security, film training kit with supplementary reading material, Mutual Benefit Life Insurance Co. An eight-meeting session kit of motivational and training aids, this unit includes the following subject titles: *The Time Is Now; Teamwork; Planning; Financial Planning; Integrity; Craftsmanship; Leadership; Communication; Strengthening Management Skills; Developing Subordinates.* **Source: Mutual.** With free program guide, pre-loan explanatory book.

The Voice of Your Business, 11 min., color, Bell System. Animated cartoon presents telephone courtesy practices in a humorous but effective way for executives and employees of business organizations. Depicted are many of the bad telephone habits which cause ill-will and lose orders. Source: Bell.

We Did It Ourselves, 13½ min., b/w, Natl. Assn. of Investment Companies. How basic freedoms keep America strong, with emphasis on our freedom to own a "share of industry" through investments. Traces the growth of the U. S. from early agricultural days and demonstrates how investments by individuals have helped build industries—oil, railroads and aviation. **Source: Assn. Films.**

Where Were You? 28 min., b/w, Ford Motor Co. Prepared during 1960 to meet the demand for information on political processes in a Presidential election; narrated by Joseph N. Welch, describes how political parties choose candidates, nominate through primaries, and campaign for elections. Reviews individual's voting, and urges full participation and activity in politics at the community level where future government policies are born. **Source: Ford.**

The World Is Yours, 27 min., color, Montgomery Ward & Co. An international trip with the mail order house buyers. Visits to the fashion salons of Paris and Rome; shows how the large company buys from small retailers in an Italian village. The difference between American and other systems of distribution are contrasted with exclusive camera footage of Moscow's famous "Gumm" department store. **Source: Assn. Films.**

You Decide, 27 min., color, Ohio Oil Co. Using TV quiz show format, this documentary shows the kinds of questions faced from day to day by the sponsoring company's management. Could be useful to other managements for public relations to familiarize their employees and communities with company problems. The film indicates that the successful operation of a company is not the automatic result of a changeless formula. Pat answers are not supplied, but the importance of managerial decisions is underscored. **Source: Modern.**

Your Money Is What You Make It, 20 min., color, Natl. Assn. of Manufacturers. Demonstrates through filmed flannel-board instruction technique the nature and operation of classical inflation—the factors affecting prices, production and the value of the dollar. Reviews inflationary periods in the U. S. and Germany. Winner of Scholastic Teacher Award. With Guide. **Source: Natl. Assn. Mfrs.**—free loan, $1.50 handling.

Your Share in Tomorrow, 27 min., color, New York Stock Exchange. The history of the New York Stock Exchange and its importance in the development of the nation's economy. Shows the operation of the Exchange, the Exchange-investor relationship, and how everyone can share directly in the world of tomorrow. **Source: Modern.**

16mm Sound Motion Pictures Available for Rental and Purchase*

All I Need Is A Conference, 28 min., b/w, General Electric. How to conduct a more productive conference, taking into account the problems of the *people around* the table before handling the *problems on* the table. Shows how one conference leader leads but doesn't dictate, gets the individuals to work together as a group, and proves that meetings are not just *held* . . . they must be carefully and efficiently *planned and conducted.* With Leader's guide. **Source: Strauss**—purchase $165; free preview.

The American Adventure, 13 films, 12½ min. ea., b/w, National Education Program. Titles include: *The Beginning at Plymouth Colony; Our Two Great Documents; The Structure of the American Way of Life; The Fall of Nations; A Look at Socialism; A Look at Communism; A Look at Capitalism; America's Distribution of Wealth; Spirit of Enterprise; The Secret of American Production; The Profit System; Security and Freedom; The Responsibility of American Citizenship.* **Source: NEP**—purchase, series $650, each $60, 3 or more $50; rental, each $2.00 per day.

Arbitration, 30 min., b/w, Amer. Management Assn. Records an actual, unrehearsed arbitration session between SKF Industries and the United Steelworkers of America. Shows how each side in a typical dispute presents its case before an impartial board of carefully-selected arbitrators. **Source: Amer. Management Assn.**—purchase, $195; rental, one day, $30.

The Atom and Industry, 11 min., b/w, Encyclopaedia Britannica. Shows how radioisotopes are providing new techniques of measurement and quality control in a wide variety of industries. Indicates how radiation is becoming a symbol of new procedures in factories and laboratories and how workers are learning to handle radioactive materials safely. Examines the problem of "atomic energy for industry." **Source: EBF**—purchase, $60; rental, 3 days $2.50, $.50 ea. day after; plus transportation. Free pre-purchase preview.

The Atom Comes to Town, 29 min., color, Chamber of Commerce. Story of how our daily living is safer, more enjoyable and more interesting since American business and industry have tapped the tremendous power of the atom for the peacetime use of atomic energy. Film shows how atomic energy is applied to various aspects of living—how it has "come to town"—providing electric power, used in medical research and treatment, food production and production of material goods. **Source: Chamber of Commerce**—purchase, $160, rental, one week $15.

Automation, 84 min., b/w, McGraw Hill Book Co. Presented by Edward R. Murrow and Fred W. Friendly, co-producers of TV's *See It Now;* features a range of viewpoints on the potentials of automation. Contrasted are views of a union worker, a college professor, and a business executive. Appearing are Prof. Gordon Brown, head of the Dept. of Electrical Engineering, M. I. T., and Thomas J. Watson, Jr., pres. of Internat'l. Business Machines. Also a report on automation in the automotive, aviation, baking, electronics, oil refining, plastics, TV and steel industries. A Russian application is shown. **Source: McGraw**—purchase, $295.00 per print.

The Basic Elements of Production 13 min., b/w, Encyclopaedia Britannica. Presents a graphic definition of each of the four basic elements that enter into the production of goods and services; natural resources, labor, capital, and management. Shows what each of these elements contributes to the production process. Demonstrates how in our economy the increasing use of capital has contributed to the attainment of higher production levels than man has ever achieved before. **Source: EBF**—purchase, $75; rental 3 days $3, $1 ea. day after; plus transportation. Free pre-purchase preview.

The Big Change in World Markets 29 min., color, Fortune Magazine. A wealth of facts for any businessman in, or contemplating entering, world trade. A world tour showing how and why things are different overseas today. Shows how Europe made its postwar comeback and the effect of this upon trade; the changes and growth in industry, on the farm, in construction, in marketing. Also Latin America, Africa and Asia in the patterns of world trade. **Source: Fortune**—purchase $300 (some preview and short-term loan print available).

Challenge To America, 25 min., b/w Assn. Natl. Advertisers. Shows that Creative Marketing—our unique American system of educating people to achieve the better living they want and can afford—is the only way to move goods in the volume necessary to maintain our American economy. **Source: Assn. Natl. Advertisers**—purchase $75 plus transportation; free preview.

Communication for Safety, set of films, 16mm motion picture or 35mm slidefilm, 10 min. ea., National Safety Council. A supervisory training series on better supervisor-worker communications for safety. Titles: *Let's Talk About Safety; Take a Talkie-Break; Setting 'Em Straight; Let Everybody Help.* **Source: Safety**—purchase: 16mm set-$300, each-$82; 35mm, set-$120

*Many of these sound films are available directly from producers (see source listings on page 60). Note special rental terms where applied.

Communications for Safety: cont'd. ach-$33; prices lower on multiple urchase; free preview.

The Communications Casebook, 10 min. each, b/w. Four short films eveloped to deal with one of management's important problems, effective on-the-job communications between executives and supervisors nd their employees. Titles: *The ase of the Tuned-Out Mind; The ase of the Wrong Wave-Length; he Case of the Chain Reaction; he Case of the Silent Yell.* Leader's uides for four sessions included ith purchase of set. **Source:** trauss—purchase $75.00.

ompetition and Big Business, 22 min., color or b/w, Encyclopaedia ritannica. Based on an objective nalysis of the relationship of big usiness to competition, this film efines big business in its proper erspective along with other forms f enterprise. Analyzes the effect of ig business on such problems as nonopoly, entry into the market, nd technological progress. **Source:** BF—purchase, color $240, b/w 120; rental, (color) 3 days $7, $2 a. day after, (b/w) 3 days $4.50, 1 ea. day after; plus transportation. ree pre-purchase preview.

Devil to Pay, The, 28 min., b/w, National Association of Wholesalers. The humorous story of what appens when wholesalers are eliminated from our business system. Buster (Diabolus) Keaton rockets from space to earth and bumbles into a national revolt against wholesalers. To the tune of an old time piano, chaos unfolds across the screen as the strike against the middleman sweeps the country. Retailers grow to hate manufacturers; customers grow to hate retailers; one by one the headaches multiply, until there is the very devil to pay. **Source: Natl. Assn. of Wholesalers**—purchase 125, rental $7.50 per showing.

Distributing America's Goods, 11 min., b/w, Encyclopaedia Britannica. Utilizes animated drawings and natural photography to explain the cost of distributing America's goods. Considers distribution costs of the producer, wholesaler, retailer and transporter to show how more than fifty percent of each purchase dollar goes to pay for distribution. Concludes with ways in which distributors and consumers can cooperate to reduce distribution costs. **Source: EBF**—purchase, $60; rental, 3 days $2.50, $.50 ea. day after; plus transportation. Free pre-purchase preview.

Do Higher Wages Cause Higher Prices?, 14 min., color, AFL-CIO. Union's answer to business and newspaper stories that high wages cause higher prices. Professor Owl presents facts and figures to questions raised by Businessman Fox about the cause of price inflation and the general economic situation. Shows relationship between wage costs and other costs and the final price of a product. **Source: AFL-CIO**—purchase $80; rental $2 one day.

The Dynamic American City, 26 min., color, U. S. Chamber of Commerce. The story of the changes taking place in American cities—the horsedrawn cart gives way to motorization and slums surrender to wreckers' hammers for modernization. Reason for congestion, blight and trends of central business districts shown. What is being done in many cities to fight deterioration through local initiative is pictured. **Source: Chamber of Commerce**—purchase, $150.00; rental, $15.00 per week (rental fee applicable to purchase price within two weeks).

The Engineering of Agreement, 22 min., color, Roundtable Productions. Before and after views of situations in interpersonal communications showing the success of three basic techniques: open questions, rephrasing what the other person has said, and directive questions. Followed by trailer presenting ten open-end statement situations for on-the-spot practice by viewers. Study guides, manuals. **Source: Roundtable**—purchase, $240 color, $140 b/w; free 5-day preview before purchase; rental $25 per week.

Everybody Knows, 15 min., color, U. S. Chamber of Commerce. Analyzing the recession paradox of higher prices and widespread unemployment, this film says that higher wages without increased productivity and sales beget higher prices; the inflation of prices without product improvement causes buyer resistance and business failure. These points are made in the experience of Bill Richards who tries to learn why he lost his job, why the factory closed. **Source: Chamber of Commerce**—rental; 3 days $5, one week $10.

The Eye of The Beholder, 25 min., b/w, Stuart Reynolds Productions. An intriguing film on the problems of perception and projection. Useful in various levels of training programs, from over-view courses for new supervisors to "depth" programs in sensitivity; helpful in creating discussion of the importance of self-awareness in judging others. Shows the need for hearing the stories of all involved in an incident before final decisions. With leader's guide. **Source: Reynolds**—purchase, $175; rental, $25 per week.

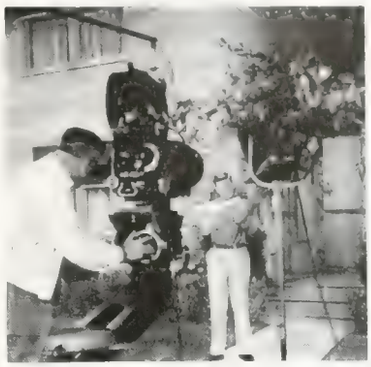
Farewell to Birdie McKeever, 25 min., b/w, Stuart Reynolds Productions. A light, entertaining story about a receptionist and her employers. Underneath the humor is a provocative situation which raises significant questions about employer-employee relationships and the whole area of understanding (and misunderstanding) and communications between people. Ideal for stimulating valuable discussion. With discussion leader's guide. **Source: Reynolds**—purchase, $150; rental, $25 per week.

*Source Addresses (keyed to titles above) are provided on page 60 of this Film Guide section. Note rent and purchase terms and limitations.

FILMS FOR MANAGEMENT:

16mm Sound Motion Pictures Available for Rental and Purchase*

Fourth Battle of Winchester, 17 min., b/w, United Rubberworkers, AFL-CIO. Story of workers on strike in Virginia to win acceptance of a contract to insure better conditions on their job and better living standards for themselves and their families. Shown as an example of Taft-Hartley Act in action against a union. **Source: AFL-CIO**—purchase $50; rental $2.50 one day.



Fresh Laid Plans, 10 min., color, Natl. Education Program. Discusses the effects of wage and price controls and rationing on the economic life of a community called Eggville. **Source: NEP**—purchase, $125; rental, one day, $1.

Getting What You're After, 6 min., b/w, Natl. Film Board of Canada. Invites discussion of whether, in business competition, one's standards of fair play should be lowered. Of two girls who seek the same job, one has already applied for the position and is reasonably sure of getting it, but she lessens her chances by telling the other girl that applications are still being accepted. A third girl questions the first's "softness," and the audience is asked to judge. **Source: McGraw**—purchase $40.

Going Places, 10 min., color, Natl. Education Program. A cartoon lesson in economics, explaining the profit motive as the dynamo of American progress. Tells the life story of a soap manufacturing company, and its growth through the plowing back of profits and investment. Explains its worth to community, state and nation through creation of jobs, the manufacture of a better product at lower cost, and financing of agencies of government with taxes it pays. **Source: NEP**—purchase $125; rental $2 per showing plus postage.

How Good Is a Good Guy?, 21 min., color or b/w, Roundtable Prod. Sets up three problems in which the "good guy" fails to live up to his role as leader; depicts through reenactment how these failings can be turned into successes by understanding and fortitude. The need for "acceptance" and approval makes the supervisor or manager pre-occupied with the feelings of the men under him, and can turn him into an ineffectual "good guy." **Source: Roundtable**—purchase, color $240, b/w $140; 5-day preview with intent to purchase; rental, $25 per week.

Imagination at Work, 22 min., b/w, or color, Roundtable Prod. Aimed at encouraging creative thinking in management development and sales training, the film is used to stimulate the flow of new ideas and to develop an atmosphere in which creative abilities are recognized and encouraged. Presentation and discussion of four factors psychological research has shown contribute to creative ability: sensitivity, fluency, flexibility and originality. **Source: Roundtable**—purchase, b/w $140.00, color $240.00; free 5-day preview; rental $25 per week.

Industrial Management Series, 10 min. ea., ten 16mm sound, b/w films, McGraw-Hill. Ten films dealing with important aspects of modern industrial organization and management. Correlated with the book *Industrial Organizational Management* by Bethel, Atwater, Stackman and Smith. Titles: *Internal Organization; Job Evaluation; Materials Control; Methods Analysis; Physical Facilities; Product Development; Production Control, Parts 1 & 2; Quality Control; Risk and Forecasting.* **Source: McGraw—purchase,** $70 each. Follow-up slidefilm available for each film at $5 apiece.

Industrial Research—Key to Jobs and Progress, 14 min., b/w, Natl. Assn. of Manufacturers. Describes a variety of research developments and the contribution of research in increasing employment and providing a dynamic economy. **Source: Natl. Assn. Mfrs.**—purchase, $35; rental, one day $1.50.

Industry's Decisive Decade, 15 min., color, Fortune Magazine. A market analysis of the 10 years' outlook of industrial goods and services (as distinct from consumer goods). Answers questions: Will present high level of industrial sales be maintained? How "depression-proof" is our economy? etc. Views marketing opportunities for industrial producers in long-range plans of consumer goods manufacturers. **Source: Fortune**—three-year lease, $275.00 (some preview and one-time loan prints available).

The Inner Man Steps Out, 28 min., color. The story of Jerry, a supervisor, who has trouble getting along with others and himself. He is seen in actual problem situations with his family, the people he supervises, and with his boss. Animation shows how at least two "inner men" exist inside everyone, representing the need for security and importance. A third "inner man" helps Jerry realize his own lack of understanding of the feelings and needs of

(CONTINUED ON THE NEXT PAGE)

FILMS FOR MANAGEMENT:

The Inner Man: continued

other people. Trainer's Guide included. **Source:** Strauss—purchase $89.00.

It's Everybody's Business, 22 min., color, U. S. Chamber of Commerce; E. I. du Pont de Nemours & Co., Inc. Animated cartoon illustrating how freedoms guaranteed by our constitution have enabled American business and labor to outproduce the world. Helps correct general misunderstandings about business by explaining how profits and individual investments help create jobs; how competition keeps prices down, value high; how advertising creates demand and continued supply; how govt. should function in a free economy to everyone's best interest. **Source: Chamber of Commerce**—purchase, $130; rental, $15 per month or less.

It's Only the Beginning, 10 min., color, National Education Program. The tremendous cost of industrial research and its importance to progress are among the basic points emphasized. The source of funds with which such research is financed is traced directly to profits, and the importance of industrial profits to the future welfare of John Q. Citizen is presented in an interesting and understandable manner. **Source: NEP**—purchase, $125; rental $2 per showing plus postage.

Labor and Management Series, five films, 16mm sound b/w, National Film Board of Canada. A significant series of films for labor and management; individual titles, lengths and prices: *Date of Birth* (16 min., $80); *The Grievance* (30 min., $155); *Men At Work* (27 min., $145); *Shop Steward* (22 min., $120); *Strike in Town* (28 min., $150). **Source: McGraw**—purchase prices listed.

Lock and Tag, 23 min., color, E. I. duPont & Atomic Energy Comm. Explains that when equipment is being repaired, energy used to operate that equipment must be isolated from it and shows the isolation procedure. Justifies a mechanic's intense personal interest in his plant's lock and tag procedure. **Source: Calvin**—purchase $156 or free loan.

Loose Screws at the Screwball Machine Works, 15 min., color. "Too busy to be efficient," Foreman Charley's desk and office are a mess; continual interruptions bungle a meeting on costs, waste and spoilage. Charley discovers that his job is running him. **Source: Mogensen**—purchase, $85.



The Magic Key, 20 min., color, Raphael G. Wolff Studios, Inc. Shows the development of advertising from ancient to modern times, then illustrates the relationship of American industries' growth to advertising. It delves deeply into specifics of the media which focus the wares and ideas of manufacturers into the distributor and salesman. **Source: Wolff**—purchase, $200; rental, $10; plus shipping charges.

Maintaining Good Working Conditions, 9 min., b/w, U. S. Office of Education. Explains the role of the supervisor in maintaining a safe, well-running shop. Topics include safety, lighting, heat, ventilation, relationship with workers, and understanding of the workers' problems. Poor supervision and its results are dramatically portrayed. **Source: A-V Center**—rental, one day $2; one week $6.

Maintaining Quality Standards, 10 min., b/w, U. S. Office of Education. Indicates the extent to which maintaining quality standards in a factory is a problem of supervision. Demonstrates the need for proper training, proper tools, and matching the right man with the right job. Emphasizes the fact that the employee who understands the importance of his operation and is proud of his job is a more reliable worker than one who lacks such understanding and motivation. **Source: A-V Center**—rental, one day $2; one week $6.

Maintaining Workers' Interest, 10 min., b/w, U. S. Office of Education. Characterizes workers' interest as one of the most powerful spurs to production. Points out the responsibility of the factory supervisor to note all signs of lagging interest and to take immediate steps to provide remedies. Resourceful supervisors are shown solving problems of this type, and the principles which they use are discussed. **Source: A-V Center**—rental, one day $2; one week $6.

Marketing in Mexico, 20 min., color, John Fayerweather. The problems and methods of marketing in a foreign country using Mexico as an example. Describes the way of life of each economic class, buying psychology, buying practices, distribution channels, advertising, and problems of marketing policy. **Source: A-V Center**—rental, one day $5.75; one week $17.25.

Meet King Joe—The American Working Man, 10 min., color, Natl. Education Program. Cartoon showing how benefits of the American private enterprise system are brought right down into the daily life of the working man and his family. With the highest standard of living, higher take-home pay and shorter hours than any working man in any country in the world, the American workman may well be called "King Joe." **Source: NEP**—purchase $125; rental $2 per showing plus postage.

Men At Work, 27 min., b/w, Natl. Film Board of Canada. Filmed in a washing-machine factory; shows what happens from the human relations point of view when a speeded-up conveyor system and a clash of temperaments disrupt the men working on the assembly line. **Source: McGraw**—purchase $145.

A Message To No One, 25 min., color, Champion Paper and Fibre Co. On the importance of listening. Tells of people who listen to each other, and *don't* listen—who try to listen, and try *not* to listen. Sometimes they listen only to themselves. The story tells of the many ways to listen, and that the listening that people do can greatly affect their lives. Good discussion stimulator. With discussion guide. **Source: Champion**—purchase $200, or free five-day loan.

More Than Words, 14 min., color. Outlines the basic principles, techniques and methods of good communications in handling problems of interpersonal communications and in dealing with its goals, its effects, its barriers, the responsibilities of the "sender" and "receiver," and the audience-tailored message. Animation and live action translate principles into specifics to improve the communications of salesmen, supervisors, trainers, managers. With training guide, study manual. **Source: Strauss**—purchase, $185; preview charge, $17.50.

Motion Study On the Job, 25 min., b/w, Iowa University. Examines in detail work methods of twelve jobs, ranging from punch press operation in a factory to a slipsheeting job in connection with an office duplicator. Shows how production was increased in each case by the application of method-improvement techniques. **Source: Iowa U.**—purchase $75; rental $4 one day.

Nature of Work Series, six films, 27 min. ea., b/w, National Film Board of Canada. A new series, showing and explaining how the individual reacts to the demands made upon him by his job. Titles: *The Clerk; The Department Manager; The General Foreman; The Man on the Assembly Line; The Skilled Worker; The Vice President.* **Source: McGraw**—purchase, $135 ea.

Office Courtesy—Meeting the Public, 12 min., color or b/w, Encyclopaedia Britannica. Dramatizes techniques for office workers in meeting and working with persons outside the company, face to face and over the telephone. Emphasizes the importance of courtesy and thoughtfulness and reveals how the employee's attitude may, without his realizing it, have considerable effect on his company's success. **Source: EBF**—purchase, color $120, b/w $60; rental, (color) 3 days $4, $1 ea. day after, (b/w) 3 days $2.50, $.50 ea. day after; plus transportation. Free pre-purchase preview.

16MM MOTION PICTURE for Rental and Purchase*

Office Supervisors' Problems, s films, 6-8 min. ea., b/w color, McGraw-Hill. Each film v gnette dramatizes a typical proble involving the supervisor and th people under him, ending with "kick-off" question to stimula analytical discussion of the proble Titles: *The Follow-Through; Th Grapevine; How Much Cooperatio In the Middle; Promotion By-Pas The Bright Young Newcomer.* Eac with Leader's manual. **Source: M Graw**—purchase: color, set-$67 ea.-$125: b/w, set-$350, ea.-$65.

Office Teamwork, 12 min., b/w, E cyclopaedia Britannica. Illustrate the importance of cooperation amon the members of a business organiza tion. Dramatizes representative o fice situations in which teamwor is extremely important, and reveal the effects of various employee a titudes on company morale and bus ness. **Source: EBF**—purchase, $6 rental, 3 days $2.50, $.50 each da after; plus transportation. Free pr purchase preview.

Opportunities Unlimited, 18 min color, Life and Fortune Maga zines. Points out to manufacturer processors and retailers of consume goods that increasing populatio means increasing demand. Becaus goods resulting from enormous pr ductive capacity must be sold, th key to continuing prosperity be comes marketing. Available in tw forms—consumer goods viewpoin and industrial goods viewpoint **Source: Fortune**—purchase, $275.0 (some preview and one-time loa prints available).

Pattern for Instruction, 21 min b/w or color, Roundtable Proc A basic approach to job instructio techniques, designed to help bot new and experienced supervisors i industry. Illustrated with footbal training scenes suggesting tha supervisors are "coaches" and em ployees their "team" for bette understanding. Outlines the 4-ste method of instruction: Prepare, Pre sent, Try-Out Performance and Fol low-Up. **Source: Roundtable**—pur chase, b/w $140, color $240; free 5 day preview; rental $25 per week

People, Products and Progress: 1975 28 min., color, U. S. Chamber o Commerce. Depicts the world o tomorrow for industry, transporta tion, business, and the householder Artwork shows the new device which will speed work, create greate leisure and better living for all A testimonial to the imaginatio and productive power that com from America's free enterprise sys tem. **Source: Chamber of Commerc** —purchase, $125; rental $15 pe week or less.

*Source Addresses (keyed to titles shown) are provided on page 60 of this Film Guide section. Note rent and purchase terms and limitations.

6MM MOTION PICTURES for Rental and Purchase

'erson to Person Communication, 14 min., color or b/w, Roundtable 'rod. Designed to improve our abili- ies to listen, to communicate with nd to understand others. Analyzes he major barriers to understanding, nd demonstrates specific, practical ıethods for overcoming these bar- iers. **Source: Roundtable**—purchase, w $100, color $200. Set of 25 par- icipant's manuals, $27.50. Free five- ay pre-purchase preview; rental $25 er week.

'ersonnel Management Series, five 16mm films, b/w, McGraw-Hill. 'ive important aspects of personnel ıanagement in sequences that illus- rate actual situations in industry. 'orrelated with the book *Personnel Ianagement* by Scott, Clothier and priegel. Titles: *Communications* 12 min., $75); *Employment Inter- iew* (11 min., $70); *Grievance Iearing* (15 min., $85); *Job Evalua- ion and Merit Rating* (13 min., 75); *Supervisory Conferences* (14 ıin., $80). **Source: McGraw**—pur- hase, prices listed. Follow-up slide- lm available for each film, $5 piece.

'lacing the Right Man on the Job, 10 min., b/w, U. S. Office of Edu- ation. Discusses the problem of how o select the proper person for a ob. Maintains that there are hidden kills and defects that interviews nd records do not disclose and ad- ises the supervisor to be on the lert for signals and hints of them. Explains that time, money and effort an be saved, and more work ac- omplished if the right man is elected for a position. **Source: A-V 'enter**—rental, one day $2; one eek $6.

'lant Supervisors' Problems Series, six 16mm films, color, McGraw- Hill. Dramatizations of case prob- ems based on material furnished by he Education & Training Dept. of he Aluminum Company of America. Titles: *Delegating Work* (9 min.); *Enforcing Rules and Procedures* (9 ıin.); *The Trouble With Women* (7 ı i n .) ; *Personality Conflict* (7 ıin.); *The Hidden Grievance* (7 ıin.); *The Personal Problem* (6 ıin.). Discussion Leader's Guide vailable. **S o u r c e: McGraw**—pur- hase: color, set-$675, each-$125; w, set-$350, each-$65.

'roductivity—Key to Plenty, 21 min., b/w, Encyclopaedia Britan- ica. Explains how America has at- ained the world's highest standard f living because we have developed nd learned to use machines, which ave enabled us to achieve a tre- ıendous capacity for production. Warns that continued prosperity epends on our uninterrupted tech- ological progress and our full use f the basic sources of power. **ource: EBF**—purchase, $120; rent- l 3 days $4.50, $1 each day after; lus transportation. Free pre-pur- hase preview.

Profit System, 13 min., b/w, Natl. Education Program. Examines the American profit system, and shows that profits, although much smaller than people generally believe, make possible a continuing stream of technological advances and new and better products which contribute to our rising living standards. **Source: NEP**—purchase, $60; rental, $2, one day.

Profit Through Industrial Design, 17 min., color, Amansco. Explains industrial design as a management tool that helps solve the problems of economical production, selling the product, and keeping ahead of competition. **S o u r c e: Amansco**—purchase, $241.50; rental, one day $17.25.

Projecting Progress in the Sizzling Sixties, 8 min., color, Swift & Co. Photos, graphs and animation tell of America's growing population, increased industrial productivity and a predicted steady rise in more evenly distributed personal incomes. Facts and figures on our future population by 1965 and 1970, and what will be needed to provide for it. Explains the growing market potentials and gives a challenge to productivity. **Source: Wilding**—purchase, $75. Three-day preview prior to purchase, available to companies, trade groups only on letterhead request.

Prosperity for All, 28 min., b/w, United Auto Workers. The testimony of UAW Pres. Walter Reuther before the Kefauver Committee on administered prices in the automobile industry. Contrasts principles of the union's 1958 collective bar-

(CONTINUED ON THE NEXT PAGE)



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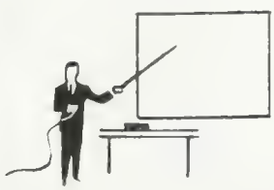
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gaining program and its potential for economic good with facts on price gouging and profits of giant corporation. Source: U.A.W.—rental $3 one day; write for purchase price.

Safety In The Shop, 10 min., b/w, U. S. Office of Education. Describes several machine shop accidents and poses, for group discussion, the question, "Where did the cause of accident lie?" Suggests that some causes may be traced to the worker who disregards safety precautions because of familiarity with his machine, others to the training given the worker, and some to poor supervision. **Source: A-V Center**—rental, one day $2; one week $6.

Secret of American Production, 13 min., b/w, Natl. Education Program. Explains the five elements in the American production mechanism: freedom to work, to dream, to compete, to advance, to invest. Shows how this production mechanism has activated the American system to produce results better than any other economic system thus far devised. **Source: NEP**—purchase $60; rental, one day, $2.

The "Snowball" Conference, 12 min., color, Allan H. Mogensen. An example of the redundant executive who wastes conference time by poor planning; his conference rambles downhill gathering new members as it goes but gets nowhere. For contrast, the film shows the correct way to call a conference. **Source: Mogensen**—purchase, $95; rental, $6 per week.

The Story of Creative Capital, 14 min., color, U. S. Chamber of Commerce and E. I. du Pont de Nemours & Co., Inc. A whimsical story in semi-animation explains and interprets the origin, function and significance of capital investments in our economy. Alf the Elf brews a magic sleeping potion for those who want to get away from the hectic modern world; Rick Van Winkle wants some because he feels he doesn't fit in this world of "high finance," until Alf explains to him individual capital investment. **Source: Chamber of Commerce**—purchase $110; rental $15 per month.

The Strangest Secret, 30 min., color, Nightingale-Conant Corp. A motivational and inspirational film for supervisory personnel, sales people and any other general group. A condensed version of Earl Nightingale's famous address given every year to groups across the country. **Source:** Nightingale—purchase, $250; rental, $50 per showing.

Strike in Town, 28 min, b/w, Natl. Film Bd. of Canada. Depicts events leading to a deadlock in negotiations between the management and employees of a furniture factory in a small one-industry town. Shows the normal processes of collective bargaining common to Canadian industry today and how they affect a union, a company and a community. Source: McGraw—purchase $150.

FILMS FOR MANAGEMENT:

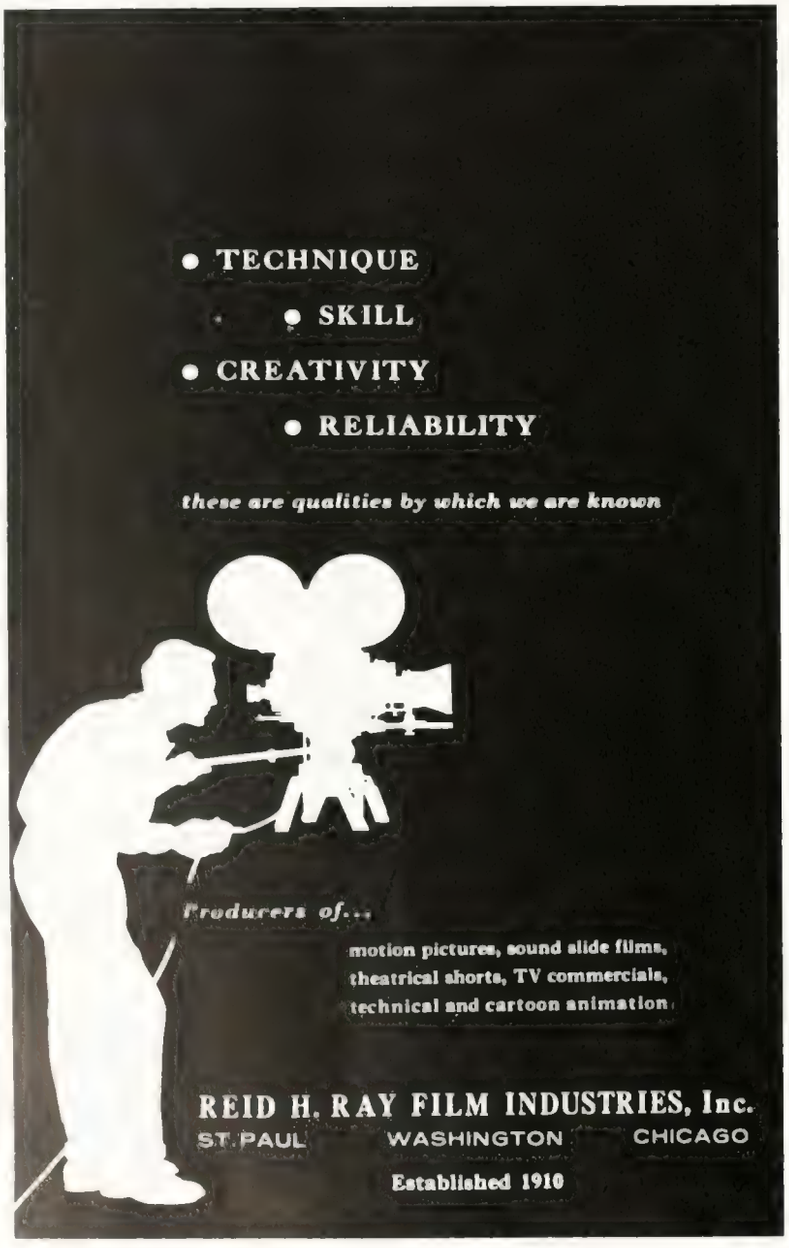
16mm Sound Motion Pictures Available for Rental and Purchase*

Telephone Technique, 9 min., b/w or color, Crawley Films, Ltd. General telephone manners, knowledge of stock, correct names and addresses and importance of descriptive vocabulary when speaking of merchandise. **Source: International Film**—purchase, color-$90, b/w-$45; rental, $4.50 a day, $9 a week.

Through the Mirror, 27 min., b/w, Jam Handy Organization. Demonstrates how a salesman may appear to best advantage in the eyes of a prospective customer. The film is designed and tested for classes in business education, distributive education, vocational guidance, and adult education; helps instructors to demonstrate the fundamentals of good selling techniques. **Source: Jam Handy**—purchase $145; rental, $25 first week, $15 second week, $10 each week thereafter.

Two Way Street, 14 min., b/w, U. S. Rubber Co. The importance of foreign trade to American life. Explains that, in order to maintain sound foreign business relations, U. S. must buy foreign goods to supply other nations with the purchasing power to buy U. S. goods. **Source: A-V Center**—rental, one day $1.50; one week $4.50.

Using Visual Aids in Training, 14 min., b/w, U. S. Office of Education. States that there is no set way for an instructor to use films in training people; the procedure must be planned in terms of the problem. Suggests that the instructor follow these general rules: preview films; know why he is using them; make sure that the trainees know why they are using them; follow through. **Source: A-V Center**—rental, one day $2; one week $6.



What Is a Chamber of Commerce 21 min., color, Chamber of Commerce. The question is posed to variety of typical people: a housewife, a businessman, a young coup a milkman, a mother. Each has on part of the whole answer. Arch Booth, Exec. Vice President of t C. of C. of the U. S., explains t many activities of the local Chamb of Commerce. Film points out t Chamber's purpose, and the impor ance of organized, volunteer bus ness leadership in a program of cor munity betterment. **Source: Chamb of Commerce**—purchase, $80; rent. one week $10.

Why Play Leapfrog With Livi Costs?, 10 min., color, Nation Education Program. Explains hc our wages affect the prices we p and how we can make the Americ free enterprise system produce progressively better standard of li ing. How wage raises without i creased productivity force pric higher—hence making wages a prices play leapfrog. **Source: NEP** purchase $125; rental $2 per sho ing plus postage.

Work Simplification in the Offic 31 min., b/w, U. S. Army. Di cusses the improvement of the pr cedures in the office and the impo tance of applying principles of tin and motion study to attain this en **Source: A-V Center**—rental, one d $3.50; one week $10.50.

Working Together—A Case Histo in Labor-Management Cooper tion, 24 min., b/w, Encyclopaed Britannica. Portrays how worke and management in an Americ industrial plant learned from ha experience that working togeth pays. **Source: EBF**—purchase, $12 rental, 3 days $4.50, $1 ea. day afte plus transportation. Free pre-pu chase preview.

The "Yes-Man" Conference, 12 mi color, Allan H. Mogensen. A cau tic showup of the "tell 'em" bo who monopolizes his staff meetin so only his yes-men participate . he figures they are the only brig ones on his team. Later, the bo realizes that he's not getting the f benefit of the organization's bra power, and starts using the staf talents. **Source: Mogensen**—pu chase, $95; rental, $6 per week.

You Are There at the Bargainin Table, 50 min., b/w, Americ Management Assn. From a close circuit telecast, this is an u rehearsed session of new-contra negotiations between Rogers Cor officials and representatives of t Internat'l. Brotherhood of Pap Makers (AFL); with conference k **Source: Amer. Management Assn.** purchase $185.

***Notes on Film Sources**

These selections provide a us ful cross-section of excellent fil reviewed in BUSINESS SCREEN a culled by our Editors. For prom service order from source neare you; consult the address list on pa 60 and note rental or purchase ter where they apply.

Sound Slidefilm Programs Available on Free Loan

The Future of America, 25 min., ssf, color or b/w, Assn. Natl. Advertisers. A positive answer to counteract negative or discouraged thinking about America's future, with a factual presentation on the tremendous changes taking place in the country and the great needs which are resulting from these changes. **Source: Assn. Natl. Advertisers**—free loan.

Management Development Program, 15 min., ssf, color, McKesson & Robbins, Inc. A presentation to management of the principles of management development and a description of the personnel tools used to carry it out. **Source: McKesson.**

People Are Our Business, ssf, Health Insurance Institute. A communications tool to bring home to insurance company management the vital importance of public relations. Shows how unfavorable attitudes are formed, what can be done to improve them, and why everyone in the health insurance field shares the responsibility for shaping individual and community feeling about this business and its public service goals. With discussion guide. **Source: Health Insurance Inst.**

Sound Slidefilm Programs You Can Rent or Buy

Communism On the Map, ssf, color, 60 min., National Education Program. Traces the expansion of international Communism and the Red plan for conquest. The full documentation of every move, every takeover by the Soviets, is presented in dramatic sequence. Activities of the United States which unwittingly aided the Communists at some important steps along the way are also documented. **Source: NEP**—purchase $42.50; $5 preview charge deductible.

Examining the Will to Work, 14 min., color sound slidefilm. Helps explain some of the most recent findings of management specialists on how people can be motivated to increase job performance and job satisfaction. Approaching the problem from the supervisor's viewpoint, the film covers many factors of human-relations skills of leadership; analyzing how men feel about their jobs, the group they work with, their immediate supervisor. Trainer's Guide accompanies film. **Source: Strauss**—purchase, $75.00.

How to Take Guesswork Out of Hiring, 12 ssf, color, Dartnell Corp. Prepared from techniques presented by Dr. Robt. N. McMurry and staff at Dartnell Executive Conferences on Personnel Selection. For executives who may be called upon to hire salesmen or other employees; for orientation to a uniform selection procedure. Each step from preliminary screening to advanced patterned interview procedures is clearly demonstrated. **Source: Dartnell**—purchase, $475 complete with workbooks, plus shipping; 5-day preview (4 slidefilms) $15.

Operations Research, set of 3 ssf, color, American Management Assn. A 3-part comprehensive, nontechnical guide to this scientific and analytical approach to problem-solving. Explanation of O. R.'s aims and techniques, as well as specific applications of O. R. to both everyday and long-range business problems. Titles: *O. R.—What It Is; O. R.—How It Works; Scope and Limitations.* With discussion guide. **Source: Amer. Management Assn.**—purchase, $110; AMA members $85.

Product Pioneering, ssf, color, American Management Assn. An introduction to methods of organizing and administering a successful new-product program. Offers an over-all view of the operations involved in developing new products, and gives research, engineering, sales and manufacturing personnel practical answers to basic questions of new-product development. Also emphasizes management principles developed in over 100 corporations with unusually effective development programs. With discussion guide. **Source: Amer. Management Assn.**—purchase, $135; AMA members, $95.

Supervisory Problems in the Office Series, ssf, color, McGraw-Hill Bk. Co. Two sets of six productions each dealing with various problems of supervising office employees. Each dramatizes a human relations problem of the type which can disrupt offices and ends with a question meant to promote discussion. Titles, Set I: *Understanding Employee Viewpoint; Error-Correction Talk; Motivating the Long-Service Employee; Orientation and Induction; Combating Job Monotony; Excessive Supervision.* Titles, Set II: *The Corrective Guidance Talk; Developing Team Spirit; Easing a Disappointment; Making Compliments Count; Overcoming Resistance to New Methods; Rating Employee Performance.* **Source: McGraw**—purchase, Set I, $80; Set II, $125.

Supervisory Problems in the Plant Series, 6 ssf, 6-8 min. ea., b/w, McGraw-Hill Co. Case studies of problems in human relations, designed for industrial management; end with discussion questions. Titles—The Cases of . . . : *The Quick Turnover* (Induction and Orientation); *Ben's Problem Workers* (Leadership); *Tim's Three Choices* (Leadership); *The Absent Clerk* (Counseling); *The Reddened Eyes* (Complaints); *The Reluctant Electrician* (Discipline). With Guide. **Source: McGraw**—purchase, set $80.

Supervisor Training on Human Relations, 8 ssf, 15 min. ea., b/w, Rocket Pictures, Inc. Basic course fits any organization to forge man-

(CONTINUED ON THE NEXT PAGE)

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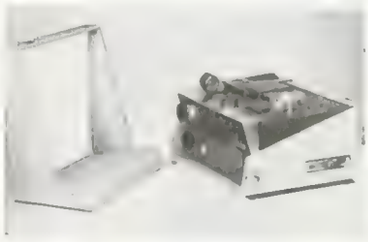
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You and Labor Law, 33 min., color, ssf. Employers Labor Relations Information Committee. An exposition in two parts: 1) History and Development of Labor Law; 2) How Landrum-Griffin Changes Our Basic Labor Laws—interpretations. Traces the evolution of labor law philosophy and principles; labor legislation; shows growth in size and power of the unions. **Source: Employers**—purchase: set $40 (parts I & II, L. P. records); each, Part I-$20, Part II-$25.

Your Attitude Is Showing, ssf, 47 frames, ICR Corporation. A training program to combat employees' negative attitudes that result in lost production, poor sales, low employee morale and absenteeism. Shows what negative attitudes are and how to turn them into positive ones. With leader's guide, aids, and planned follow-through. **Source: ICR**—$79.50, complete program.

SOURCE LIST
of Free Loan Subjects

Assn. Films—Association Films, Inc., Four Offices: Broad at Elm, Ridgefield, N. J.; 561 Hillgrove Ave., La Grange, Ill.; 1108 Jackson St., Dallas 2, Texas; 799 Stevenson St., San Francisco 3, Calif.

Assn. Natl. Advertisers—Association of National Advertisers, Inc., 155 East 44th St., New York 17.

Bell—The Bell System. Contact local Bell Telephone Company general manager or Public Relations Director or department.

Boeing—Boeing Airplane Co., P. O. Box 3707, Seattle 24, Washington.

Du Pont—E. I. du Pont de Nemours & Co., Inc., Advertising Dept., Wilmington 98, Del.

Ford—Ford Motor Co., The American Road, Dearborn, Mich.

Fortune—Fortune Films, 9 Rockefeller Plaza, New York 20.

Genl. Electric—General Electric Co., 1 River Rd., Schenectady 5, N. Y.

General Motors—Three Offices: Western States—GM Corp., 508 First Western Bank Bldg., 405 Montgomery St., San Francisco 4, Calif.; New York City Parcel Post Zone 1 and Long Island—GM Corp., Public Relations Staff Film Library, 1775 Broadway, New York 19, N. Y. All other states and part of N. Y. State not included in above—GM Corp., Film Library, GM Bldg., Detroit 2, Mich.

FILMS FOR MANAGEMENT:

Goodyear—Goodyear Tire & Rubber Co., Motion Picture Dept., 1144 E. Market St., Akron 16, Ohio.

Gravure Tech. Assn.—Gravure Technical Assn., 30 Rockefeller Plaza, New York 20.

Health Insurance Inst.—Health Insurance Institute, 488 Madison Ave., New York.

Jam Handy—The Jam Handy Organization, Inc. Four Offices: 2821 E. Grand Blvd., Detroit 11, Mich.; 1775 Broadway, New York 19; 230 N. Michigan Ave., Chicago 1; 1402 N. Ridgewood Pl., Hollywood 28, Calif.

Kodak—Eastman Kodak Company, Sales Dept., Rochester 4, N. Y.

Kraft—Kraft Foods Co., Div. National Dairy Products Co., 500 N. Peshtigo, Chicago 90, Ill.

McKesson—McKesson & Robbins, Inc., 155 E. 44th St., New York 17.

Metropolitan—Metropolitan Life Insurance Co., 1 Madison Ave., New York 10.

Modern—Modern Talking Picture Service, Inc. Five Main Offices: 3 E. 54th St., New York 22; 210 Grant St., Pittsburgh 19, Pa.; 19818 Mack Ave., Detroit 36; Prudential Plaza, Chicago 1; 612 S. Flower St., Los Angeles 17; (plus other distributing libraries in major U. S. cities; see phone book for local source).

Mutual—Mutual Benefit Life Insurance Co., 520 Broad St., Newark 1, New Jersey.

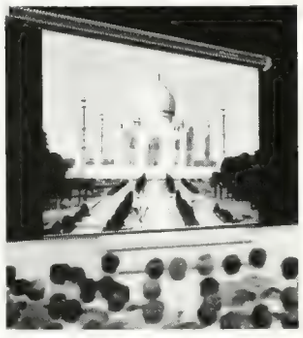
Natl. Assn. Mfrs.—National Association of Manufacturers, Film Bureau, 2 East 48th St., New York 17.

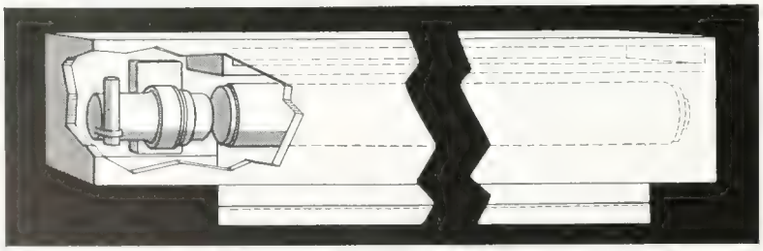
Republic—Republic Steel Corp., Commercial Research Div., 1436 Republic Bldg., Cleveland 1, Ohio.

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Sterling—Sterling-Movies U. S. A 43 W. 61st St., New York 22.

Strauss—Henry Strauss Productions, Inc., 31 West 53rd St., Ne York 19, N. Y.

Syndicated—Syndicated Films, 10 Forbes Ave., Pittsburgh 19, Pa.

Union Pacific—Union Pacific Railroad, Motion Picture Bureau, 141 Dodge St., Omaha 2, Nebraska.

U. S. Steel—United States Ste Corp., Public Relations Dept., 20 S. La Salle St., Chicago 90.

United World—United World Film Inc., 1445 Park Ave., New York 2

SOURCE LIST
for Rental or Purchase

AFL-CIO—American Federation o Labor-Congress of Industrial Or ganizations, Ed. Dept., 815 16th St N.W., Washington 6, D. C.

A-V Center—Audio-Visual Cente The City College, 17 Lexingto Ave., New York 10.

Amansco—Amansco, Div. of H. E Maynard & Co., Inc., 718 Wallac Ave., Pittsburgh 21, Pa.

Amer. Management Assn.—Ameri can Management Association, Vis ual Ed. Dept., 1515 Broadway, Ne York 36.

Assn. Natl. Advertisers—Associa tion of National Advertisers, Inc 155 East 44th St., New York 17.

Better Selling Bureau—Better Sell ing Bureau, 6108 Santa Monic Blvd., Los Angeles 38, Calif.

Calvin—Calvin Co., Inc., 1105 Tru man Rd., Kansas City 6, Mo.

Chamber of Commerce—Chamber o Commerce of the United States Audio-Visual Services Dept., 1615 H Street, N.W., Washington 6, D. C

Champion—Champion Paper an Fibre Company, Dept. of Publi Relations, Hamilton, Ohio.

Dartnell—The Dartnell Corporation 4660 Ravenswood Ave., Chicag 40, Ill.

EBF—Encyclopaedia Britannic Films, 1150 Wilmette Ave., Wil mette, Ill.

Employers—Employers' Labor Rela tions Information Committee, Inc. 509 Madison Ave., New York 22.

Fortune—Fortune Films, 9 Rocke feller Plaza, New York 20.

ICR—ICR Corporation, 635 Madison Ave., New York 22.

Institute—Institute of Life Insur ance, 488 Madison Ave., New York 22.

International Film—International Film Bureau, Inc., 332 So. Michi gan Ave., Chicago 4.

Iowa U.—State University of Iowa Bureau of Audio-Visual Instruc tion, Iowa City, Ia.

Jam Handy—The Jam Handy Organization, Inc. Four Offices: 2821 E. Grand Blvd., Detroit 11, Mich.; 1775 Broadway, New York 19; 230 N. Michigan Ave., Chicago 1; 1402 N. Ridgewood Pl., Hollywood 28, Calif.

McGraw—McGraw-Hill Book Company, Text-Film Dept., 330 W. 42nd St., New York 36.

Mogensen—Allan H. Mogensen, Work Simplification, 45 West 10th St., New York 11.

Natl. Assn. Mfrs.—National Association of Manufacturers, Film Bureau, 2 East 48th St., New York

Natl. Assn. Wholesalers—National Association of Wholesalers, 1001 Connecticut Ave., N.W., Washington 6, D. C.

NEP—National Educational Program, 815 Center Street, Searcy, Arkansas.

Nightingale — Nightingale-Conant Corp., 333 N. Michigan Ave., Chicago 1.

Reynolds—Stuart Reynolds Productions, 195 S. Beverly Drive, Beverly Hills, Calif.

Roundtable—Roundtable Productions, 8737 Wilshire Blvd., Beverly Hills, Calif.

Safety—National Safety Council, 425 N. Michigan Ave., Chicago 11.

Strauss—Henry Strauss Productions, Inc., 31 West 53rd St., New York 19.

U. A. W.—United Auto Workers, Education Dept., Film Div., 8000 E. Jefferson Ave., Detroit 14, Mich.

Wilding—Wilding, Inc., 1345 Argyle St., Chicago 45, Ill.

Wolff—Raphael G. Wolff Studios, Inc., 1714 N. Wilton Place, Hollywood 28, Calif.

Two Recent Releases Noted from Condor Films, Inc., St. Louis

An interesting motion picture recently completed by Condor Films, Inc., of St. Louis, Mo., for the Monsanto Chemical Company is a modern vehicle to show architects, builders and contractors the diverse possibilities of plastics in building construction.

Architectural Uses of Plastics, a 22-minute color film, follows the design and construction of a laboratory building from the time ground was broken through its dedication, pointing out the use of more than 80 different building applications of plastics. Distributor of this film is Swank's Inc., St. Louis.

* * *

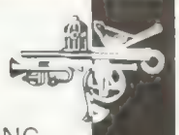
—and a Film for Purina Dealers

Purina farm products dealers are shown how to gather *Proof That Pays* for effective advertising in local newspapers, radio and tv, in a new color and sound slidefilm.

Produced by Condor Films, Inc., for Ralston Purina Company of St. Louis, the slidefilm is meant to encourage Purina dealer participation in home-office advertising programs. The film is being distributed from the Ralston offices.

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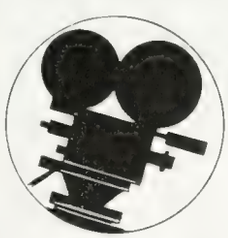
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NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Wm. E. Huston to Transfilm-Caravel as Sales Vice-President

William E. Huston has joined Transfilm-Caravel Inc. as vice-president in charge of TV commercial sales, it was announced by William Miesegaes, president



William E. Huston

of the business communications, TV and industrial film production company.

Formerly, Mr. Huston was director of international sales at Filmways, Inc., sales and promotion manager with MPO Productions Inc., and sales manager for TV commercial films at Screen Gems.

* * *

Paul Weiss to Mazin-Wyckoff as Head of Industrial Films

Paul C. Weiss has joined Mazin-Wyckoff Company as Executive Producer in charge of Industrial Films and TV Commercials. Mr. Weiss was formerly a production assistant at Henry Strauss & Co., and later, TV Commercial Production Manager at Sound Masters, Inc.

The Mazin-Wyckoff Company has been active in sales and sales training slidefilm presentations for such clients as General Motors, International Business Machines, LIFE MAGAZINE, MCCALL'S and the New York Times.

* * *

Fran Harrold, Inc., to Produce Business Films, Sales Programs

A new producing firm has been announced, entering the field of business films, sales programs and meetings. Fran Harrold, Inc., is headed up by president F. E. Harrold.

Also announced were the appointments of George L. Drake as director of creative services, and James H. Johnson as director of art and production. Fran Harrold, Inc., located at 1140 S. Michigan Ave., Chicago, is the former Chicago branch of a Detroit firm, Henning & Cheadle.

Production-Distribution Group Reset by Skinner & Associates

Charles E. (Chuck) Skinner and associates—Martin Seifert and Dorothy Mattimore—announce re-establishment of independent production-distribution firms at Republic Studios, 4024 Radford Ave., in Hollywood.

The firms, named The Filmaker Group, International; Charles E. Skinner Productions, Inc., and Charles E. Skinner Film Distributors, will handle creative writing, production and distribution-promotion of business-industrial films, television dramatic shows and theatrical features.

Charles E. Skinner, president and executive producer-director of The Filmaker Group, International, also announced that Dick Lewis was appointed midwest sales representative.

* * *

Wilson & McConnell Join Staff of Toronto's Chetwynd Films

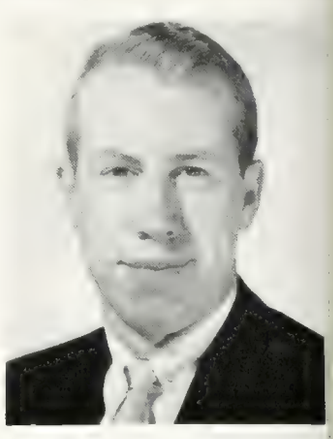
Chetwynd Films Ltd., Toronto, Canada, announces two new staff appointments. Taking over as sales manager, but also working with President Arthur Chetwynd in distribution, sales promotion and personnel management will be Bob Wilson, of the U. S. Wilson was formerly manager of Teleprompter of Canada Ltd.

Ross McConnell is Chetwynd's senior director, specializing in business and commercial films. He has had wide experience in motion picture production, having been with Bell Telephone C Crawley Films Ltd., and vice pre dent and production manager wi Briston Films Ltd. of Montreal.

* * *

R. Goodrow Joins Bell/Howell Audio-Visual Sales Promotion

Richard A. Goodrow has join Bell & Howell Company, Ch cago, as sales promotion ma ager in audio-visual sales. In h new post he will be responsib for development of advertisi and sales promotion materials, e



Bell & Howell's Goodrow

hibit coordination, and deal orientation for new product i troductions in the audio-visu equipment line sold in the educ tional, religious, and industri fields.

Before joining Bell & Howe Goodrow was on the public rel tions and advertising staff of Fo Motor Company for four-and-half years; previous to that held merchandising and prom tion positions with LIFE, Mic igan State College and the Ci of Dearborn, Mich.

* * *

S. W. Caldwell Ltd. of Toronto Names Kenneth Page V-P, Sal

Kenneth Page has been a pointed vice-president in charge sales for S. W. Caldwell Ltd., 4 Jarvis St., Toronto. Former manager of a booking agency Birmingham, England, Page al specialized in television film sal for Caldwell Ltd., where he w named General Sales Manager 1958.

* * *

Andrews Joins I. V. T. Staff

Martin "Andy" Andrews h joined the staff of The Institute Visual Communications, Inc., Writer-Producer.

Mr. Andrews began his moti picture career in 1946, writing f Paramount Newsreel. In 1951 joined Hearst Metrotone News write, direct and produce.



J. F. Becker Joins On Film, Inc., as Producer-Director-Sales Rep.

☆ John F. Becker has joined On Film, Inc., of Princeton, N. J., and New York City, as producer-director-sales representative. He was formerly with CBS and NBC, and has done production and public relations work in the medical field for American Cancer Society and March of Dimes. Becker has won recognition at the Edinburgh and Venice Film Festivals for his work in motion pictures.

* * *

Paul Guy is Galbreath Pictures' New Treasurer, Gen'l Manager

☆ Paul W. Guy was elected Treasurer and appointed to the newly created position of general manager of Galbreath Pictures, Inc., motion picture production firm in Fort Wayne, Indiana.

Guy has been with Galbreath for the past two years as assistant secretary-controller.

* * *

Pierce Joins Mecca Film Labs

☆ James M. Pierce has joined Mecca Film Laboratories Corporation, 630 Ninth Ave., New York 36, as director of sales and client relations. He was formerly head of production at Pathescope Productions in New York City,



Jim Pierce . . . to Mecca

and has had twenty years of motion picture experience including that of producer, director and film editor.

* * *

L & L Animation Offers Full Line of Effects at New Studio

☆ L & L Animation, Inc., the New York producers' service firm, has moved to new, larger offices and studios at 16 West 46th Street.

In addition to complete art and animation service, L & L will now offer a full line of optical effects. One optical bench has been installed and another is on order. Optical effects specialist Chris Grodewald has joined the firm as a full partner.

Since opening shop two and a half years ago L & L has built up a sizable clientele of producers in New York and throughout the country. The three partners have had considerable experience in all aspects of film production work.

Irv Levine, animation specialist, started as a medical animation man in 1938, followed this by experience in the Signal Corps Photographic Center and as a technical animator with The Jam Handy Organization.

Larry Lippman, originally a Max Freischer cartoonist, graduated to The Jam Handy Organization in charge of the animation camera department. Lippman also served in the Signal Corps Photographic Center and as a newsreel cameraman in Detroit.

Chris Grodewald has been active in many phases of motion picture production, learning the ropes under Ted Nemeth, then going on to the Signal Corps and the Handy Organization where he served as Assistant Motion Picture Production Manager.

The new L & L facilities will have central air conditioning, separate departments for art, animation and effects, and a layout and conference room for clients' use.

Is Your Film

- Scratched?
- Dirty?
- Brittle?
- Stained?
- Worn?
- Rainy?
- Damaged?



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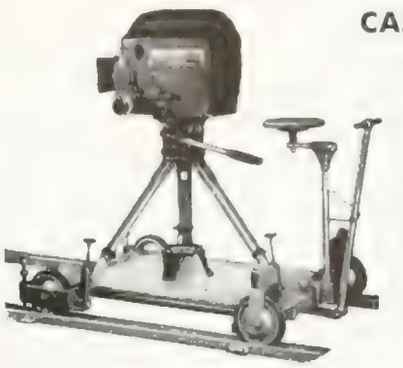
37-02A 27th Street, Long Island City 1, N. Y.

Founded 1940

Send for Free Brochure, "Facts on Film Care"

New Life For Old Film
Long Life For New Film

CAMART BABY DOLLY

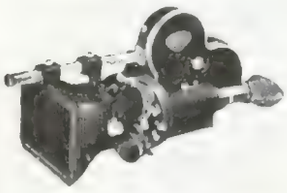


The only portable four-wheel dolly that provides balance and stability. Adjustable seat for camera man. Platform accommodates assistant.

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16mm and 35mm cameras in stock for immediate delivery. Arriflex 16mm and 35mm soundproof blimps available. 400' magazines. Synchronous motors. New and Used.

NEW DESIGN FILM BIN WITH RACK

- Rectangular Construction.
- Measures 30x24x12.
- Fits easily into corners.
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- Complete bin-rack, linen bag w skids **$45.25**
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Merriman to Write Music for Films; Forms Own Company

☆ Composer-Producer Thomas W. Merriman has formed his own production company in Dallas, specializing in the original composition and production of music for radio and television commercials, motion pictures, industrial shows and conventions, sales meetings and stage presentations.



Composer Thomas Merriman

Formerly president of Commercial Recording Corp., Merriman has a decade of experience in musical production for radio and tv.

In music production for industrial films and tv commercials, Merriman has worked with Keitz & Herndon, Inc., Jamieson Film Co. and Alexander Film Co., among others. His work also includes the musical direction of sales meetings for Lone Star Brewing Co., Texas Power & Light Co., and Genell, Inc.

Tom Merriman Productions is at 3101 Routh St. in Dallas.

LAND OF WHITE ALICE:

(CONTINUED FROM PAGE 39)

for 99% of the film-makers who have pictured the 49th state have done so in the summer. No professional actors appear in the film. Everyone is an Alaskan or a member of the Armed Forces serving in Alaska. Eskimos, students, storekeepers, pilots were all filmed performing the jobs they do every day.

Van Dyke, as he always does, has brought back an honest picture and a beautiful one. His coworkers included Graeme Ferguson and William C. Jersey, Jr., associate producers; Norman Rosten, writer; Shepperd Strudwick, narrator; and Daniel Pinkham, who wrote an original score and conducted the Cambridge Festival Orchestra for the sound track.

The Land of White Alice will be available on free loan to group audiences and television through Western Electric plants and operating companies of the Bell Telephone System.

Behind the Scene in the World of Film

Gerald Turns Audience Promotion Spots Into Big Business

☆ With little fanfare, a big business has developed for a New York film producer who has almost cornered the market for network and local station audience promotion spots.

Gerald Productions, Inc., a successful producer of sponsored films (Ciba Pharmaceutical; Boy Scouts; Smith, Kline & French, etc.) and TV spots for several years, has developed the creation of audience promotion spots to such a fine art that it is estimated that nine out of every ten seen on the air today are Gerald-made. Just to supply footage for all this business represents a weekly lab bill averaging $15,000.



The Misses *Faith, Hope, Charity in one of Gerald's TV spots . . .*

What are audience promotion spots? They are those little short films of 10-30 seconds in length which advise TV viewers not to miss Jack Benny Sunday night on WTIC, to see the election return on NBC, to watch Giants footba on CBS, NCAA football on ABC or the Play of the Week on NTA

Gerald makes some of the quite inexpensively—as low a $300. But others have run up as much as $55,000 for an in portant series.

Gerald Productions, Inc., is th lengthened shadow of Geral Auerbach, and a rapidly expand ing staff of 40 permanent film makers on West 54th Street i New York. Auerbach is a talente young man (33) in a hurry wh came out of NBC five years ag to form his own film company which is now one of the large production firms in the East.

* * *

Knight Title Moves to Larger, Modern Facilities in Manhattan

Several years ago, Bob Knigh a well-known screen actor an head of one of the country's lead ing title services for the film in dustry, decided his business ha reached a satisfactory plateau an could be easily handled as a ma order proposition.

Knight selected a nice countr location near Old Lyme, Conn built a new printing plant fror the ground up . . . and then th roof fell in. Not in Old Lyme, bu in New York—orders piled in s fast that almost overnight the Ne York plant was working nigh shifts and still bursting at th seams.

Recently, in a move to meet steadily increasing demand, Knigh Title Service has moved again While the Old Lyme building stil stands empty, Knight has move for the second time in the las five years to one of the most mod ern plants in the country in th heart of the film and televisio district at 145 West 45th Street

Among the features of the ne plant are all styles of presses fo hot press title work: Krause, Ken sol, Vandercook and C & P. Ove 100 type designs are maintained i stock—with over 700 alphabets.

Type charts are available fre on request to sponsors or pro ducers. Write Knight Title Serv ice, 145 W. 45th St., N. Y.

* * *

Form Van-Armes Productions

Van-Armes Productions, Inc. industrial film producer, has beer formed at 15 West 57th Street New York. Robert Van Houten formerly Vice President of John Carol Productions, has been named President, and Katherine Armes, Vice President in Charge of Productions at Van-Armes.

You save with CECO* 3 rentals 3 ways

Cameras: 16mm & 35mm—Sound (Single or Double System)—Silent—Hi-Speed

Lighting: Arcs—Incandescents Spots—Floods—Dimmers Reflectors—All Lighting Accessories

Sound Equipment: Magnetic Optical—Mikes Booms

Grip Equipment: Parallels—Goboes—Other Grip accessories

Dollies: Crab—Western—Portable Panoram—Cranes

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Generators: Portable—Truck Mounted

Editing Equipment: Moviolas—Viewers—Splicers—Rewinders

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Television: Closed Circuit TV

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*CECO—Trademark of Camera Equipment CO.

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New AUDIO-VISUAL Equipment

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DuKane's Slidefilm Viewer

DuKane's New Slidefilm Viewer Operates in Full Room Light

A portable, self-contained 35mm slidefilm viewer introduced by the DuKane Corporation allows the viewing of slidefilms without darkening the room, setting up a screen, aiming or focusing, or even rewinding the film.

The lightweight viewer projects a brilliant, clear picture on its own 7" x 9" built-in screen. Space is provided for cord and film storage. Slidefilms used with the viewer require no re-winding. A feature of the automatic "Redi-Wind." Snap-action permits fast viewing when desired.

For further information on the DuKane model 576-48A, write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

New 16mm Projector by CECO Features Variable Frame Rate

Camera Equipment Company, New York, announces the introduction of a new, improved and modified CECO P16-S105 Weinberg-Watson 16mm Analyst Projector. This new projector now makes possible absolutely flicker-less projection regardless of the frame rate. It has a variable speed from 2 to 24 frames per second in both forward and reverse and an electrically operated single frame advance in both forward and reverse, with instantaneous change.

This new Analyst projector can be operated completely by remote control. Four pre-set controls available for 2, 4, 6, and 8 pictures per second can be changed immediately to either 24 pictures per second or a single frame on pulse; a ball bearing frame counter adds in forward and subtracts while in reverse position. The basic design of this projector embodies electra-mechanical principles, keeping operating noise level at an absolute minimum.

The new modified Weinberg-Watson projector accepts 400 foot reels without further modification; 1600-foot reels as well as a continuous viewing loop attachment are available as accessory equipment. The projector is equipped with a 2" f 1.6 lens, 110 volt 50-60 cycle motor, and 750 watt lamp (1000 watt lamp optional). For further information and prices, write Camera Equipment Co., Inc., 315 West 43rd St., New York 36, N. Y.

* * *

Soundproof Rear-Screens For Permanent In-Wall Installation

Permanent In-Wall Lenscreen panels manufactured by Polacoat Inc., are gaining popularity and new specialized uses—projected tv and radar, air flight arrival and departure boards, automatic control center panels of electrical power distribution center, and projection of engineering drawings from the new IBM microfilm card system.

Mounted in a wall opening, these new rear projection screens, for use in full room illumination, conceal all projection facilities and isolate noise of projector fans, slide changers, etc.

The panels of specially treated plate glass and plexiglass acrylic plastic are available in different weights for various purposes. Thick, rigid Lenscreen panels isolate conversation of a closed conference from projection room personnel. The screen may be written on with a crayon for supplementary information, and may be wiped clean.

The lighter-weight, break-resistant type serves well for travelling displays and outdoor use. The Lenscreen plexiglas sheets are made in sizes up to 102" x 120". For additional information, write New Products Desk, BUSINESS SCREEN, Chicago 26.

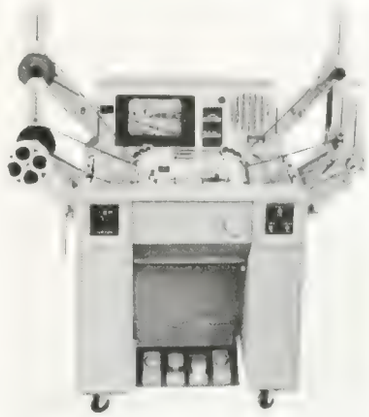
* * *

Florman & Babb, N. Y. Displays Acmade Mark II Editing Table

Intercinema Corporation is now distributing the Acmade Mark II Editing Table which has been most successful in England.

One important feature of the machine is continuous movement (rather than intermittent) which provides safety for negative or positive color viewing. Projected picture size is eight by six inches in variable or sync speeds with instant stop foot or hand controls, instant clutch action for film or sound paths.

The Acmade Mark II is supplied in 16mm and or 35mm with separate optical and/or magnetic track or any combination of either. Prices for a complete outfit including 16mm or 35mm picture with composite optical and magnetic sound plus separate magnetic sound, including footage, frame and time counters,



Acmade Mark II Editing Table

takeups and tightwinds, complete, is $2,975.

The Acmade Mark II may be seen in New York at Florman & Babb, Inc., 68 West 45th Street. Literature is available on request.

* * *

Strip-O-Matic Changer Permits Remote Control of Slidefilms

Viewlex, Inc., of Long Island City, New York, announces a new accessory, Strip-O-Matic, which will help eliminate problems of audience control and attention that often accompany slidefilm projection.

The Strip-O-Matic unit is a remote control device that advances slidefilm frames from anywhere in a room. By freeing the speaker from the stationary position beside a projector, it lets him move about to direct attention, control individuals, or move up to the screen to point out specific details.

Operation is silent, and frames are changed by the touch of a button on a control handle held in the palm. The unit also features a built-in, automatic film take-up. The regular unit is 12' long; extra 20' extensions are available.

Strip-O-Matic attaches into any Viewlex slidefilm projector, and comes installed in models V-22, V-25 and V-500. For further information and prices, write New Products Desk, BUSINESS SCREEN, Chicago 26.



Photo-Tronic's Model 800 . . .

Sound Films With Combination Tape Recorder, 8mm Projector

Well suited for narrative type sound track of sales, industrial, educational and travel movies is the Model 800 Photo-Tronic combination 8mm projector and tape recorder. Mounted side-by-side on one body, both are run by the same drive motor, giving perfect synchronization.

Features of the projector include flexible, rubber-like plastic gears and a bone fiber shuttle for considerable noise reduction; a Sylvania Truflector low voltage (21V-150W) lamp; 800-foot reel accommodation. The lens is a Simpson f 1.6, 4-element with a 3/4" focal length. Standard length 1,200-foot reel of tape will make a full hour-long accompaniment to 800 feet of 8mm film. A mixer is built in, and a fader button provided so that background music can be recorded simultaneously with voice. For full information write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

Cut-off Switch Makes Automatic Slide Changer "Burn-out" Proof

To safeguard 35mm slides and provide protection for the slide-changing drive motor during unattended operation of the Selectroslide automatic slide changer, Spindler & Sauppe, Inc., of Los Angeles, is incorporating a new thermal cut-out switch.

The cut-off switch is built into the drive motor windings to automatically shut off the current if undue heat builds up. This, combined with the Venturi blower with continuous stall protection, makes the Selectroslide virtually "burn-out" proof, and the projector may be entirely unattended.

All Standard (SL), Dual (SLD) and Junior (321) Selectroslides now coming from the plant are equipped with the new switch at (CONT'D ON FOLLOWING PAGE)

QUALITY-BILT
Film Shipping Cases



- **Best quality domestic fibre**
- **Heavy steel corners for added protection**
- **Durable 1" web straps**
- **Large address card holder with positive retainer spring**
- **Sizes from 400' to 2000'**

OTHER "QUALITY-BILT" ITEMS:
Salon Print Shipping Cases
Sound Slidefilm Shipping Cases (for Transcriptions & Filmstrips)
2" x 2" Glass Slide Cases
Filmstrip Shipping Cases (hold up to 6 strips plus scripts)

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—FilMagic Pylon Kits for Tape Recorders.
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ATLANTA 13, GEORGIA

New A-V Products:

(CONTINUED FROM PAGE 65)

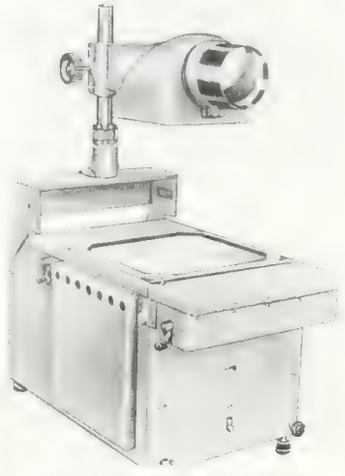
no extra cost. For further information write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

Compact Overhead Projector Removes Audience Obstruction

A shorter supporting post and more compact projection head provide a low profile for the new Master Vu-Graph 7700 overhead projector from Charles Beseler Company. The compactness virtually eliminates obstruction to eye contact between audience and instructor.

At maximum height, the projection head stands at 17½ inches, and measures only 6"x7", making it ideal for front-of-room operation. The projection stage accepts the full size 10" x 10" transparencies used in larger models, and projects a 1000-watt full color image behind the speaker to sizes as large as 13' x 13'.



Vu-Graph's Model 7700

Other features in the Series 7700 include built-in cellophane roll device, silent blower cooler, elevating legs, folding material shelf, accessory outlet and easy access for cleaning and servicing.

For additional information and prices write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

Portable Viewer Uses Overhead Projector Transparency Mounts

Overhead projector transparencies can now be put to additional use for small groups or as selling aids. The new PresentaVue transparency viewer from Columbia Graphics is a portable desktop viewer accommodating the large-size, 8½" x 11" transparencies.

The viewing area on the face of the unit lights up automatically when a transparency is dropped in front of it, and dims out when the mount is removed. The PresentaVue is lightweight, attache case size, and has storage space for mounts, pointer, extension cord, etc.



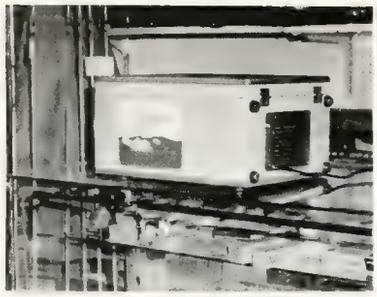
Desktop transparency viewer.

For further information and prices, write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

Automatic Processor Handles 8/16, 35mm Film Simultaneously

A combination 8/16mm and 35mm color film processor is new from Houston Fearless Corp., Los Angeles. Duplex Model 312 automatically processes 720 f.p.h. 8/16mm and 240 f.p.h. 35mm Kodachrome, or other compatible color, either simultaneously or independently, to Eastman Kodak specifications. *(cont'd next col.)*





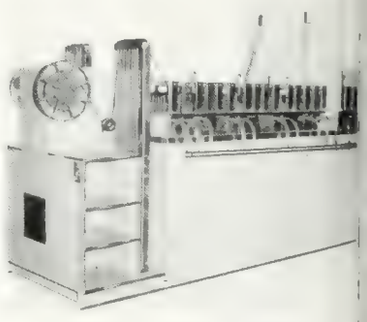
Above: the Moviematic 8mm projector in counter and desk use.

Here's Lite-Weight, Low-Cost Silent Repeater-Projector

The new Moviematic, Jr., a 12 lb. 8mm *silent-only* repeater projector offers low-cost but effective answers to product demonstrations, etc. where sound-on-film isn't essential.

The Moviematic, Jr., will run a five-minute film continuously or can be switched on and off for individual presentations. For further data and prices, write the New Products Desk, BUSINESS SCREEN, Chicago 26, Ill.

—Two separate drive systems on opposite sides of the machine, one for 8/16mm and the other for 35mm, use a common set of solution, rinse and wash tanks and dry box. Other features are



Houston-Fearless Model 312

the elimination of film tension and automatic shutoff switch.

For further details and prices write New Products Desk, BUSINESS SCREEN, Chicago 26.

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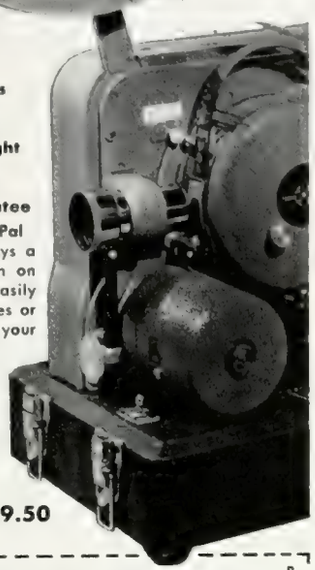
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TEXACO'S FARM FILM:

(CONTINUED FROM PAGE THIRTY)

County in that state. And Ernest Munter, an agricultural engineer of Jasper County, Indiana. Mr. Munter has been reclaiming a farm, foot by foot, from swamp—from standing, stagnant water, cattails and water moccasins to a rich fertile farm.

On Mount Hood, Oregon, David Keiser pursues his career as a Forest Ranger. The film shows his job as that of a manager of wild lands for the production and conservation of five different resources: water, wood, wildlife, forage and recreation.

In any career, the film concludes, get all the education possible, and plan to specialize.

Texaco's exceptional series of farm films include such subjects as bees, sheep, hogs, cattle, the veterinarian, etc. All are available through Texaco dealers on free loan from the 15 divisional offices located in each region.

While the annual new film gets most of the emphasis each year, older films are still in much demand and print supply on many subjects has actually been increased.

Last year, a farm family audience of 180,000 attended 1,580 Texaco farm meetings held in early spring to introduce the film. This is compounded many times over by later showings throughout the year on the 16mm circuit and via showings through numerous public service telecasts.

STATEMENT OF THE OWNERSHIP, MANAGEMENT AND CIRCULATION required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, July 2, 1946 and June 11, 1960 (74 Stat. 208) of Business Screen Magazine, published eight times annually at Chicago, Illinois, for October 1, 1960.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: O. H. Coelln, Jr., 7064 Sheridan Road, Chicago 26, Illinois. Editor, None. Managing Editor, None. Business Manager, None.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock.) Business Screen Magazines, Inc., 7064 Sheridan Road, Chicago 26, Illinois; O. H. Coelln, Jr., 7064 Sheridan Road, Chicago 26, Illinois; Robert Seymour, Jr., Box 398, Southhampton, New York; Mr. and Mrs. Dale D. McCutcheon and Catherine Baker, Evanston, Illinois.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (None).

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: 7,070.

O. H. Coelln, Jr.
Publisher

Sworn to and subscribed before me this 1st day of October, 1960.

Elizabeth M. Smith
Notary Public
(My commission expires Jan. 22, 1961.)

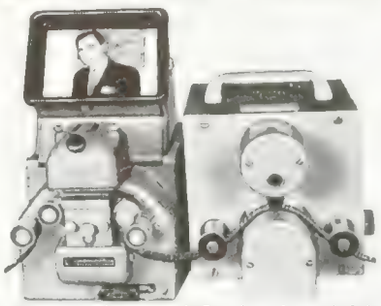
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Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 480 Lexington Avenue, New York 17, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Equipment Rental Service, International Film Center, Sales and Repairs, 1906 Market St., Philadelphia 3, LOcust 3-7949.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

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Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: JA 5-9061.

• MARYLAND •

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Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

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Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 329 Salem Ave., Dayton.

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S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

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Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

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Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

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BELL SYSTEM'S FILMS

(CONTINUED FROM PAGE 33)

gladly accepted by telephone company offices—and telephone people will go to considerable trouble to meet a booking date.

Bell Telephone companies like to have people come to them directly for films. They appreciate the opportunity to talk to customers or see them face-to-face. Many times they can make suggestions or offer substitutions of value to program chairmen.

THE STUDEBAKER SHOW

(CONTINUED FROM PAGE 37)

it was every inch a musical with much dancing and singing. But, it was also one of those business shows which held the audience throughout and, happily for the sponsor, focused the greatest attention where it belonged—on the product. Thanks to well-conceived use of film, there were no craning necks and no loss of attention during the big sell of the little items.

Gordon Crowe, vice-president and executive producer of Transfilm-Caravel, produced the Studebaker show and predicts that the techniques used will enjoy wide acceptance in industry. He firmly believes that the interweaving of stage action and film will go a long way in bringing glamour and commercial stardom to products heretofore difficult to present in business shows.

Much of the credit for the gigantic task of coordinating the Studebaker show must accrue to George Hoffman, production supervisor, and Alan North, stage manager. Theirs were the tasks of assembling, handling and shipping 18 tons of scenery and properties (exclusive of the automobiles) to the show's premiere site in Atlantic City, then to Chicago, New Orleans and finally San Francisco for a total of six performances. Coordination also involved some 60 technicians, performers and musicians, half of whom were hired in each city where the show played.

The Studebaker-Packard show was directed by Frank Westbrook and was written by Sam Dann. Music and lyrics were by Walter Marks and the musical director Frank Ventre. Costumes were by Sari.

Supporting actor Zachary Scott were Alan Dellay, Bob Simpson and Melisande Congdon, as well as a full complement of singers, dancers and other actors.

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BUSINESS SCREEN

MAGAZINE

BUSINESS INFORMATION DIVISION
JAN 19 1961



NO. 8 OF VOLUME TWENTY-ONE • PRICE FIFTY CENTS

NATIONAL JOURNAL OF AUDIO-VISUAL COMMUNICATIONS



There is a better way to distribute your business film. Use the services of MODERN. Equipment, methods and people are all film-professional. Audience knowledge and promotion know-how combine to make your business film program successful through television, theatre or 16mm audiences. For MODERN recommendations (without obligation) call or write nearest office.



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While many producers make a good film, very ew are ready to carry through an overall rogram which covers every phase of orienta- ion, product announcement, sales promotion, ales and service training, public relations, and eneral merchandising.

Wilding has been the recognized leader for the ast 20 years in the production of continuous rograms based on . . .

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Have these programs been successful?

These are just 3 of many Wilding planned and roduced continuous programs. Over the years e have worked with many varied businesses nd industries on small, medium, and large rograms, and these years of experience are ours whatever your needs may be.

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Case History
TIRE REPLACEMENT MARKET

THE NEED...
Across-the-board assistance in selling, merchandising, training, indoctrination and public relations for a major rubber company, its associate dealers, and related dealer outlets.

THE PROGRAM...

Beginning with field research on many levels, analysis is constantly being made of the research findings for immediate problems and needs. A plan is put into work and specific communication media are produced —motion pictures, slidefilms, meeting guides, training manuals, flip charts, handout materials, graphics, recordings. Each year dealer meetings are held on a nationwide basis, as a kickoff for the rest of the selling year. Many of the materials are then used for indoctrination and training.

THE RESULT ... This type of program, which began in 1945, proved so effective it has been continued every year since.

Case History
STEEL MARKET

THE NEED...
To establish closer working relations with the distributing organizations and to train distributor salesmen in the Pipe Division of a major steel company.

THE PROGRAM...

Entire distribution pattern surveyed in depth. From this, 6 two-to three-hour meetings were designed complete with motion pictures, charts, books, take-home pieces, and leaders' scripts to be conducted by Company district managers and sales representatives. Eighty meeting leaders were trained by Wilding. The program was announced to 99 percent of the distributor sales force—a total of 12,000 salesmen.

THE RESULT ... An increase in sales for this division of three-quarters of a million dollars per month and the establishment of similar programs for two other divisions of the company.

Case History
AUTOMOTIVE SELLING & MERCHANDISING

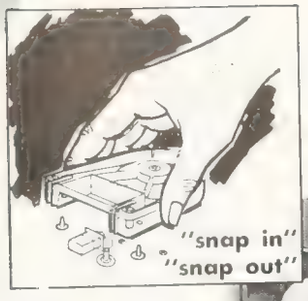
THE NEED...
To develop better sales representation and combat high turnover rate among 30,000 retail salesmen.

THE PROGRAM...

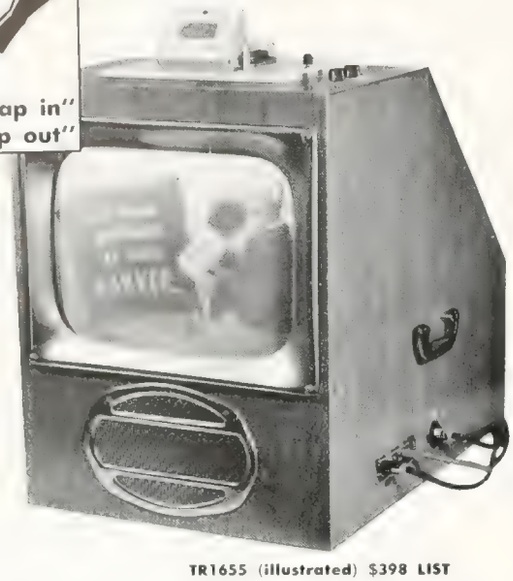
Vast research was conducted over a year to find out what successful dealers were doing and what unsuccessful dealers needed. These findings were broken down into immediate needs and long-range plans. Management seminars were developed and conducted cross-country. Every appropriate medium employed to springboard and encourage active discussion—original taped interviews, recorded shopping tours, wide-screen slidefilms, filmed panel discussions among successful sales managers, live panel discussions, skits, charts, and reminder pieces.

THE RESULT ... Profit-building results were apparent on the sales managers' return to individual dealerships. This program has developed into additional seminars and advanced selling institutes for the entire dealer sales force.

SELLS YOUR STORY 6 WAYS



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ECHO-MATIC
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2—An impulse on the tape automatically changes slides at any interval desired.

3—Remote push-button control changes the slides to keep pace with your commentary. Microphone hook-up amplifies voice to any volume with no distortion or hum. Ideal for sales training courses.

4—Telephone hook-up relays your message through up to 20 phone sets. Slides and message synchronized, operates continuously.



5—High-fidelity musical background repeats every 20 minutes while 16 slides automatically change every 9 seconds.

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Klaeger Film Productions Acquired by Transfilm-Caravel, Inc.

TRANSFILM-CARAVEL INCORPORATED has acquired Klaeger Film Productions, Inc., it was announced in December by William Miesegaes, president of the New York company.

Robert H. Klaeger, former president of his own firm, was named president of Transfilm-Caravel's newly formed Film Production Division and a senior vice-president of the company. These moves follow the purchase of the Klaeger firm by The Buckeye Corporation, parent company of Transfilm-Caravel.

Film production personnel and facilities of the two organizations, under Mr. Klaeger, will be consolidated at Transfilm-Caravel's studios located at 20 West End Avenue in New York City. Executive offices and other divisions of the company will remain at 35 West 45th Street, New York City, until February, 1961, when they will be moved to larger quarters at 445 Park Avenue where the firm has leased one and a half floors, 13,000 square feet of space.



Robert Klaeger, *president of T/C Film Production Division*

The increased volume of production resulting from the merger will negate any major changes in the company's creative and technical personnel, according to Miesegaes. The company is now forming a Training Program Division to handle all such assignments heretofore spread among the other divisions.

Transfilm-Wylde Animation, an affiliate of the company, will continue to operate at the firm's studios under Klaeger's Film Production Division. Also under Klaeger's immediate jurisdiction is Government Services, a production unit headed by Andrew L. Gold, vice-president.

Klaeger is not entirely new to the Transfilm-Caravel operation Before starting his own company in 1957, he was vice-president o Transfilm and head of film production for more than ten years Two years after he left the firm Buckeye Corp. purchased Transfilm, then Caravel Films, to form the present company. Buckeye also owns Flamingo Telefilm Sales and Pyramid Productions.



President William Miesegaes *(l and Robert Klaeger study term of recent merger agreement.*

* * *

Modern's Capital Office Serves Company's Southern Division

☆ Modern Talking Picture Service, Inc., nationwide film distributors, opened a southern sales division office in Washington o January 3, 1961, it was announced by Frank H. Arlinghaus, president.

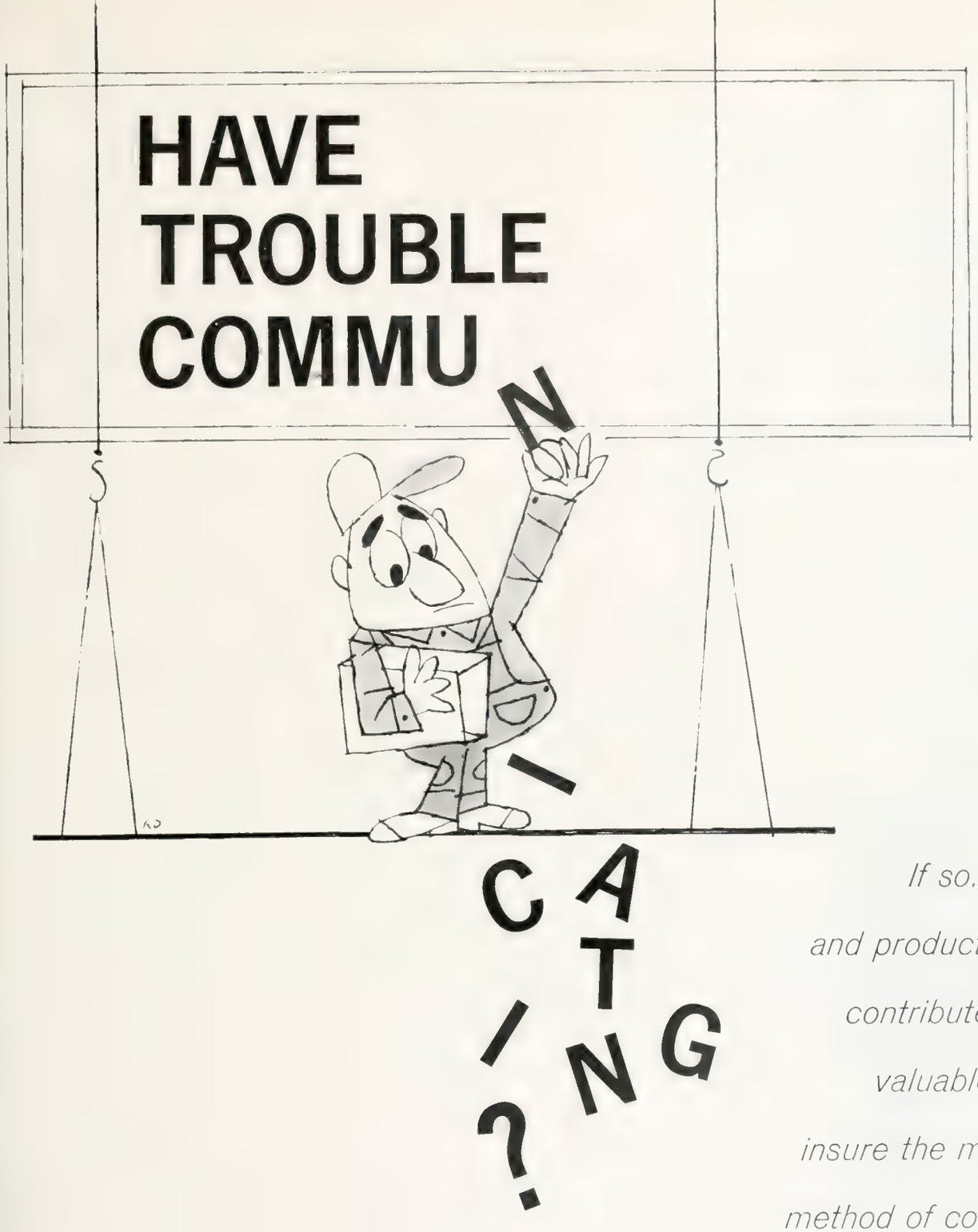
The new area headquarters a 1710 H Street N.W., Washingto 6, D. C., will provide service t



Jack Lalley—*to Washington, D. C*

commercial and industrial firm and to federal agencies with film programs intended for schoo club, employee and televisio audiences. Modern's film librar at 927 Nineteenth Street, N.W will continue to serve film audiences in the area.

John B. Lalley, vice presider of Modern's southern sales division, heads the new office. Befor joining Modern in 1952, Lalle was active in film production an public relations.



If so, our creative and production staff can contribute unique and valuable services to insure the most effective method of communicating ideas to audiences through better motion pictures.

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THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO AND VISUAL COMMUNICATIONS FOR INDUSTRY—EDUCATION AND GOVERNMENT

Number 8 • Volume 21

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Telephone: DUnkirk 7-2281

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THE BUYERS Look to BUSINESS SCREEN

Camera Eye

THE EDITORIAL VIEWPOINT

1961: a Time of Great Opportunity for New Thinking and Better Films

THE SOBERING SIXTIES bring us to the threshold of the second year in this challenging decade. Strong winds, common to both Nature and to the laws of economics, have taken down soft, rotted timber in the field of film production, as in other lines of business. Those who remain are stronger, deeper-rooted, prudent in their affairs.

But prudent men must also possess *vision* and *imaginative fire* to awaken those who need the powerful media of motion pictures, slide-films and related audio-visual tools. Business, trade groups *and* governments must bring understanding to millions *as never before*. Labor-management relations, training and retraining for jet-paced technologies, public interpretation of governmental actions, problems of minorities, world trade and emerging independent nations . . . the list of opportunities for the film medium is endless!

The practical internal use of films as simple tools within the plant is a *one-by-one* opportunity; but exploding populations, mass and special problems, and worldwide communications demand *hundreds of new pictures worthy of thousands of prints per title!*

15,000 theatres in the U. S. alone o[ver] their screens for *genuinely-interesting* sh[ort] subjects; more than a half-million 16[mm] sound projectors in the schools, churches, [ur]ban and rural halls give access to adult [and] youth groups who are the *decision-maker[s]*. Television penetrates the vast majority [of] households and viewers include the discri[m]inating as well as the over-tolerant.

So, look to tomorrow with a pair of fr[esh] eyes! Sponsors . . . have the vision to gu[ide] your future with genuine concern for [the] limitless possibilities of films which will t[ru]ly serve millions who await them! Producers . . . abandon the trite, tired formulas of the p[ast] and dare to open up your lenses to scenes t[hat] reach into minds *and hearts!*

* * *

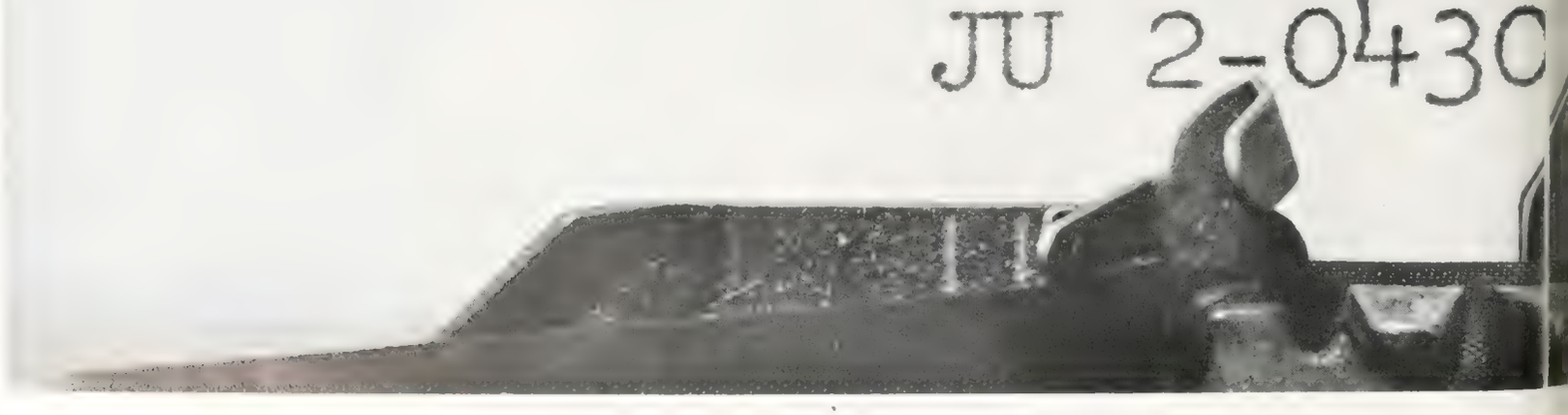
The Kinds of Pictures *and Ideas* This World of Change Urgently Needs

Speaking of pictures: the need of better [un]derstanding of the world's peoples is being [an]swered by some good new films. The Cr[edit] Union National Association has a new do[cu]mentary produced (by Fenton McHugh P[ro]ductions) in the British Crown Colony [of] Fiji. *The People of Kolevu* shows how [the] credit union idea, the *ideas* which Ame[rica] should be exporting to Africa, India and e[lse]where, has brought financial salvation to th[ese] simple islanders. The impact of credit uni[ons] in Fiji has been heart-warming. New e[x]

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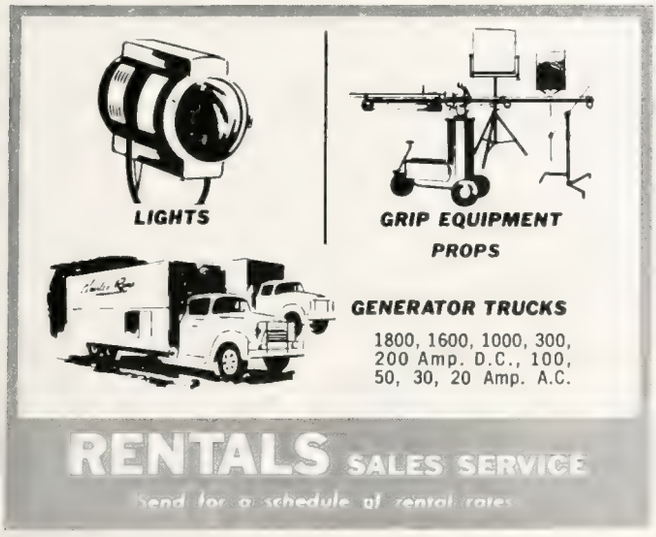
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WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

Martin Film on "Dyna-Soar" for Worldwide AF Showing

☆ For 50 years, The Martin Company has been a leader in America's aircraft industry. On December 20, 1960, as a result of their complete transition into missiles and spacecraft, Martin delivered to the Navy the last airplane the company will build. Appropriately and simultaneously, they announced plans to sponsor an Air Force film on the "Dyna-Soar," one of the most radical new glider type vessels on our space drawing boards.

The Dyna-Soar story (to be produced by Washington's Norwood Studios) will be integrated into the Air Force *Commander's Call* program of internal information and will also be distributed throughout the world through Air Force channels.

* * *

Sperry, Hammond Pictures to Join Air Force Film Library

☆ The Sperry Gyroscope Company, a division of Sperry-Rand Corp., announces that it will produce a film for the Air Force Sponsored Film series on astronautics, which already includes such successful pictures as *Down to Earth*, *Out of This World*, and others. Sperry's picture will cover the story of space navigation in this group of aerospace films.

The Hammond Organ Co., Chicago, is producing *The World Is Our Parish* for the AF Sponsored Film program. The objective of this television-length film is to show civilian parents of youths in the military that the services provide equal, if not better, opportunities for religious education in all denominations and faiths for their young men. Dallas Jones Productions, also of Chicago, is producing this film for showings through the Chaplain's Service of the Air Force all around the globe.

In other Air Force news, North American Aviation Company's Los Angeles Division is completing a 27½-minute documentary on the fabulous X-15.

* * *

Commeree Joins ICA Staff as Film Production Chief

☆ Vic Commeree has been appointed Motion Picture Production Officer for the International Cooperation Administration in Washington. At the Naval Photographic Center for 15 years, Commeree's new assignment will coordinate with ICA's Communications Media staff, backing up all overseas missions in under-developed countries. ICA production units shoot how-to-do-it films abroad to aid in technical assistance programs.

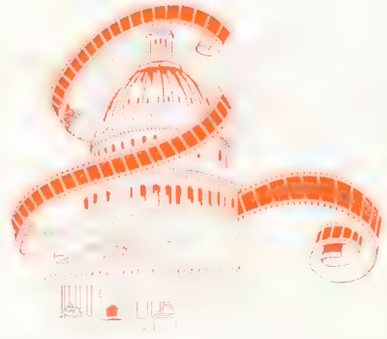
Commeree describes the ICA operation as a "deeds" program, much as USIA is a "words" program.

* * *

Defense Coordinates Visual Coverage for the Inauguration

☆ Plans are well underway for the official Armed Forces pictorial coverage of the 1961 Inaugural ceremonies, similar to coverage by the services of the 1953 and 1957 events.

Colonel Bertram Kalisch of the Department of Defense has been appointed government coordinator of the Joint Inaugural Pictorial



Committee, of which the co-chairmen are William J. Forsythe, Robert Menaugh and Thomas J. O'Halloran. The committee handles all motion pictures, still photos, television and radio coordination, including assignment of positions on the various stands and key spots from the Capitol to the White House.

The five services—Army, Navy, Air Force, Marine Corps, and the Coast Guard—will pool their cameramen under the direction of Col. Kalisch and his two deputies, Norman Hatch and Robert Harvey. Official film coverage will be in color, concentrating on the swearing in of the new Commander-in-Chief and the military participation in the inaugural parade. This motion picture film will be used in the *Armed Forces Screen Magazine* series and will also be made available to the National Archives.

Coordinated coverage under Defense will eliminate duplication and over-assignment of cameramen from the individual services. Approximately 20 Armed Forces lens-men, half of them behind motion picture cameras and the others on still coverage, will be working in pairs at key spots allocated to the media.

* * *

Post Office Department Has Three Valuable New Pictures

☆ There were 4,600 new post offices built in the U. S. during the first six months of 1960, varying in size from small structures to 20-story skyscrapers. To show the necessity of modern design for the many buildings still in the planning stages, the U. S. Post Office has sponsored a 22-minute color motion picture titled, *Engineering the Modern Postal Plant*. The film is directed to architects, engineers and builders, shows how specifications are drawn up for the new "electronic" post offices which will handle the mails of the future.

The Post Office Department has also completed a 35-minute black & white film, *Machines for Processing Tomorrow's Mail*. This picture describes the development and use of 29 new machines such as electronic sorters, automatic bundle-tying machines, "cullers," package sorters, etc. Prime purpose of the picture is to aid firms bidding for contracts to manufacture the new machinery which the Department has developed.

For the Public Relations office of the Department, Wilding, Inc., recently completed a 13½-minute color film titled, *An American Credo*. The picture opens with beautiful color shots of Mt. Vernon and deals, in part, with six recent stamp issues which were designed after quotations of such famous Americans as Washington, Lincoln and Patrick Henry.

Other *Credo* sequences include the story of the "Champions of Liberty" series of stamps which commemorate foreign-born freedom fighters such as Masaryk, Bolivar and Magsaysay. It is noteworthy that some of these latter stamps are considered "non-admissible" by Iron Curtain countries; in Hungary, for example, 4c and 8c freedom fighter stamps are "illegal" and bring up to $8.00 on the black market.

By showing how stamps carry the message of freedom to the rest of the world *and* by showing Americans how stamp subjects are selected, drafted and printed, *An American Credo* reveals another important function of our government's Post Office Department.

* * *

Aero-Space Agency Holds a Two-Day Photo Conference

☆ The National Aeronautics and Space Administration recently held a two-day meeting at its Washington headquarters for NASA Photographic and NASA Prime Contractor Photographic representatives. At the meeting were 30 delegates from the major aircraft companies, from General Electric and Western Electric, Eastman Kodak, and Byron Motion Pictures.

Also meeting with members of the Headquarters Motion Picture Unit staff at this discussion of current research and development photographic problems of the space agency were representatives of various NASA Research Centers.

* * *

Rickman Production Mgr. at WVP's New Larger Studios

☆ There's a new address in the District for Washington Video Productions (24 F Street, N. W.) and president George F. Johnston of WVP announces that former actor-narrator Bob Rickman is taking over the post of Production Manager for the new and expanded studios at that location.

Rickman, who has just completed a military stint overseas, has had a wide range of experience as writer, director and actor. During his recent hitch, he narrated in English for film companies in France and West Germany.

* * *

Mental Health Film Guide Issued by National Institute

☆ The Office of the Director, National Institute of Mental Health has just published a comprehensive, revised film guide to mental health motion pictures. In addition to brief reviews of some 500 mental health films, the selective guide contains notes on the use of films for mental hygiene education, on agencies designed as state mental health authorities and lists principal distributors of these films as well as other sources. Copies of the new guide are available at 35c each from the Superintendent of Documents, Government Printing Office, Washington 25, D. C. Ask for Public Health Service Publication Number 218.

(CONTINUED ON PAGE TEN)



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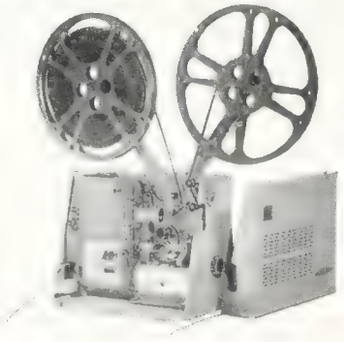


New Kalart/Victor Makes Sound Come to Life in 16mm Programs

Everyone who has used the new Kalart/Victor agrees that its sound quality is unsurpassed. Music and voices actually seem "live". The reason? New amplifiers featured in Kalart/Victor projectors are audio-engineered for greater power and low distortion to meet specifications of the finest in high fidelity equipment.

The new Kalart/Victor is equally impressive on many other counts. It is the *quietest running* 16mm sound projector ever built. Light output is increased by at least 12%. The exclusive *door-mounted speaker* can be left closed on the projector while in operation—or detached and placed next to the screen. Still picture projection is flickerless and *five times brighter*, thanks to special glass heat filters provided as standard equipment. And lubrication is required *only once a year.*

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WASHINGTON

(CONTINUED FROM PAGE EIGHT

Public Stock Issue Planned for National Film Studios

☆ National Film Studios in the Capital is re-capitalizing the company and offering stock to the public. Underwriting for the program is being handled by R Baruch and Company of Washington.

* * *

Complete Details on the 13 "Planet Earth" Pictures

☆ The first film series produced by the National Academy o Sciences ("Planet Earth") originated in the interest of students teachers and the public in the International Geophysical Year just concluded. Extensive film footage was shot for the series in all parts of the world, both during and after the IGY.

Although the inspiration of the program came from the IGY, the films present a rounded picture of man's quest for knowledge in each field, outlining the principal discoveries and ideas, raising the questions that still challenge science in regard to the cosmos and the earth itself.

Specialists in each of 13 fields were called on for guidance in the production of the films, representing all sections of the country and from lands abroad, thus insuring the scientific soundness of their content. Because many of the ideas in geophysics are abstract animation has been judiciously used. Live footage ranges from lab experiments to field activities; film crews were dispatched from the tropics to the poles to capture scientists at work.

Dr. Hugh Odishaw of the National Academy acted as director of the series; Lothar Wolff of Louis de Rochemont Associates Inc., was the producer. The "Planet Earth" series was produced by the Academy in cooperation with the WGBH Edu-

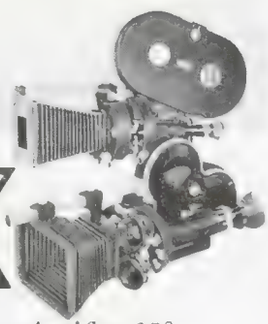
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WASHINGTON

(CONTINUED FROM PAGE TEN

cational Foundation, Cambridge Mass.

Of the 13 films, three are de voted to the solid earth: *The Hid den Force* (seismology); *Th Shape of the Earth* (geodesy); an *The Force of Gravity*.

Three other titles explore th interface environment between th solid earth and the high atmos phere: *The Inconstant At* (weather and climate); *Secrets o the Ice* (glaciology); and *Cha lenge of the Oceans* (oceano graphy).

Seven films are concerned wit the upper atmosphere and space *Our Nearest Star* (the sun an solar activity); *The Flaming Sk* (aurora); *Magnetic Force* (th earth's magnetic field); *Radi Waves* (including the ionospher and radio astronomy); and *Scienc in Space* (satellite and space prob research).

* * *

Growing Overseas Markets for U. S. Films, Equipment

☆ The foreign market for U. S produced motion picture film an equipment is growing continuous ly and is greatly stimulated b home movie enthusiasts, accord ing to a recent report from th Business and Defense Service Administration, U. S. Dept. o Commerce.

An analysis of Bureau of Cen sus statistics by BDSA's Scien tific, Motion Picture, and Photo graphic Products Division showe that exports of motion pictur film and equipment for the firs nine months of 1960 amounte to $34,949,305, representing 9.6 per cent increase over th corresponding total of $31,875. 389 a year ago.

Largest dollar volume was i unexposed, sensitized film (ra stock) including 35, 16 and 8mm film, both positive and negative accounting for $15,063,690 i sales. Exposed and developed fea ture film brought $7,783,380 and equipment, $12,102,235.

The equipment category in cludes cameras, studio, projec tion and sound equipment ship ments, with the amateurs' fa vorite, 8mm cameras, projector and screens accounting for a larg share.

The Division reports that whil Canada is the principal marke for U. S.-made film and equip ment, distribution of these prod ucts generally is worldwide.

(SEE FEATURE ON PAGE 31

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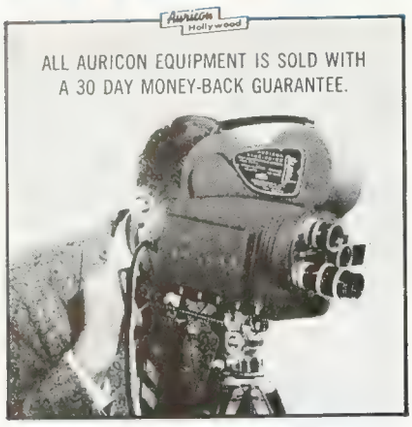


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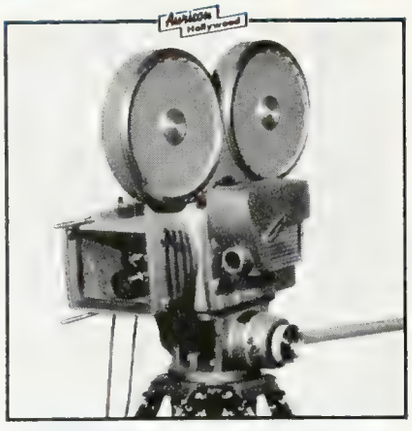
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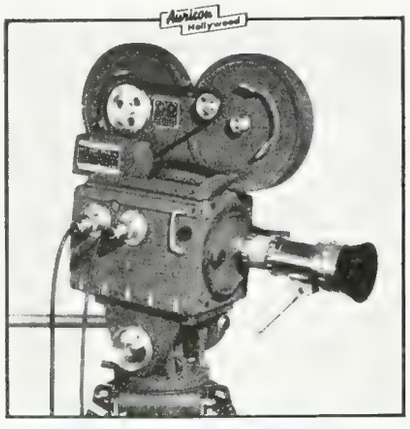
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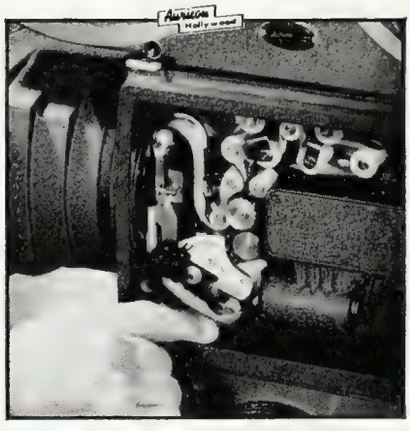
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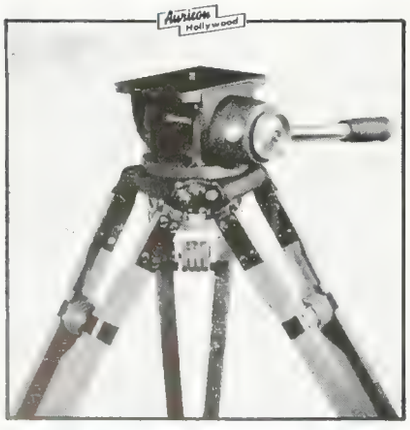
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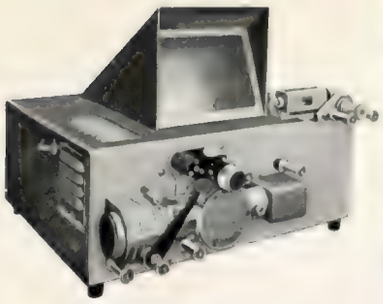
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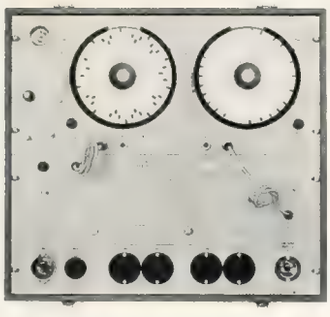
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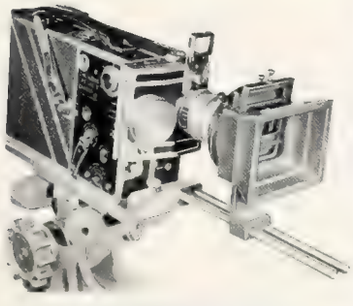
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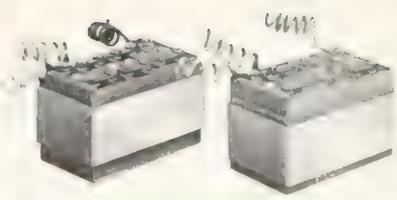
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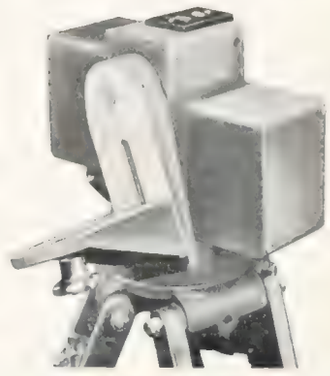
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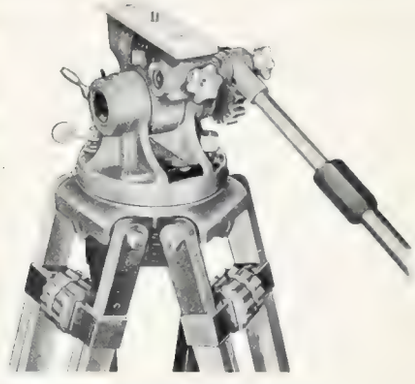
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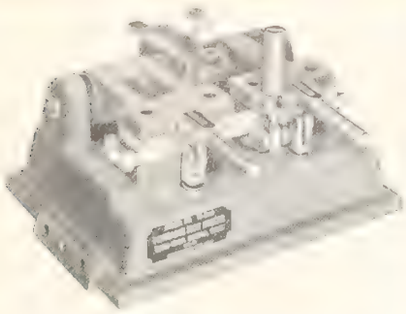
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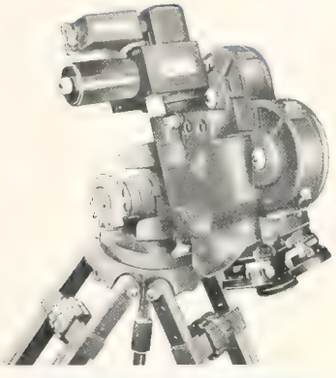
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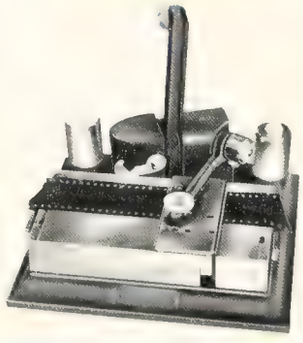


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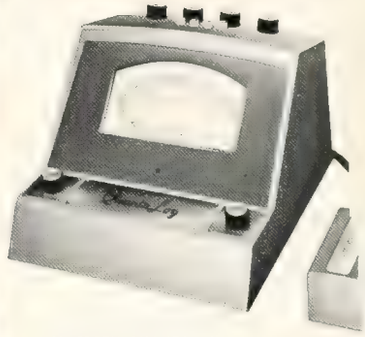
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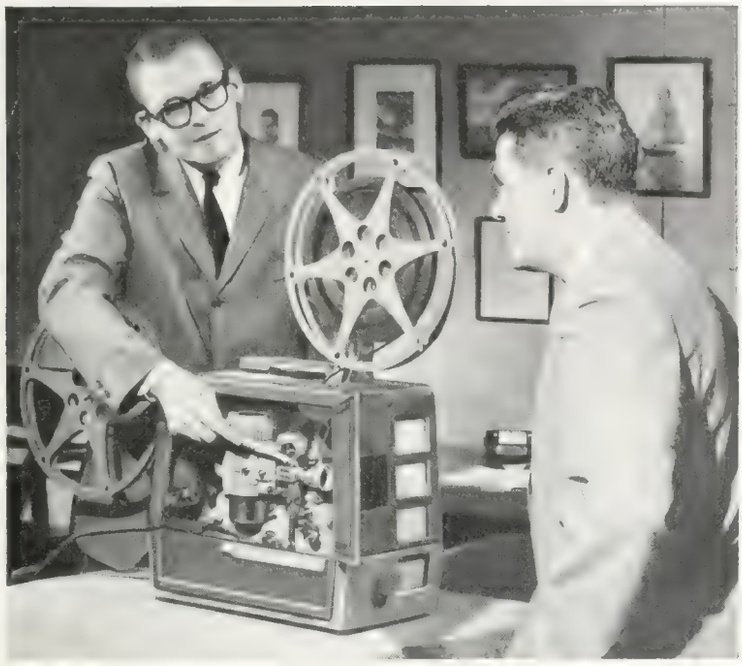
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2. New Holland salesmen presented the new farm equipment line on film at local dealer meetings throughout the U.S. and Canada.

Local delivery, training, and service performed by world's largest Audio-Visual dealer network

New Holland Machine Company planned a closely timed introduction of its new line of farm equipment with a special film presentation to its dealers throughout the nation.

Problem: getting film projectors into the hands of salesmen in all parts of the country; and training them in their use . . . *all in two weeks' time!* Bell & Howell met the deadline. A nationwide timetable was established—projectors were rushed to New Holland salesmen throughout the U.S. and Canada. Immediately, local Bell & Howell Audio-Visual Representatives followed up with personal, on-the-spot operating instructions. Only Bell & Howell, with the world's largest Audio-Visual dealer network, has the manpower and coverage for such a job. The power of Bell & Howell Audio-Visual Service can work for you, too. Call or write and we'll be glad to show you how. There's no obligation.

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"THE CASE OF
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A 20-minute color film to persuade high school girls and young housewives of the "good life" that will reward proper family nutrition practices. A charming and witty story that is a bit offbeat, yet informative and convincing. (The Carnation Company)

* * *

"LOCKED ON"

A dramatized color documentary to key the Reliability program for the Atlas Missile. An "attitude changer," featurette-length. Shot at San Diego facilities, Cape Canaveral, and on Parthenon's stage. Possibly one of important pictures of year. 55 min. (Convair Astronautics)

* * *

"INTERMITTENT
PERITONEAL DIALYSIS"

A straightforward medical film in color to illustrate a new operative technique developed by Dr. Morton Maxwell of UCLA. Actual surgery and its explanation is handled by Dr. Reynolds of USC. (Baxter Laboratories, Inc.) 20 minutes.

* * *

"SELECTING, FITTING,
AND SHOWING DAIRY CATTLE"

A straight-to-the-point sound strip film in color directed to dairy cattle breeders to outline exactly what officials look for when judging livestock shows, and how productivity can be increased. (Albers Milling Company)

* * *

"HEADLINE FOR HARPER"

A dramatized color documentary dedicated to the men of American communities engaged in Public Works whose activities enable their fellow citizens to live together in safety, in comfort and in health. (International Harvester) 29 min.

* * *

"DARTMOUTH VISITED"

An up-dated version of one of the best of the "portrait of a college" films.

* * *

Screening prints of the above films and other Parthenon productions—all designed to solve sales, educational, training, public relations or morale problems—are available to interested companies.

PARTHENON PICTURES
Cap Palmer, Executive Producer
2625 Temple St. • Hollywood 26
In Chicago: Phone RAndolph 6-2919
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"Bridge to the Future" Is Shown as

Harvester Premieres Glen Canyon Film

THE MAGNITUDE OF the dam-building project in Glen Canyon in northern Arizona is reflected in newly-released motion picture records filmed during construction.

Begun more than two years ago, in the summer of 1958, work preparatory to the dam construction was filmed by International Harvester and the motion picture *Taming a New Frontier*, covers the building of the world's highest steel-arch bridge—a 1,271-foot-long structure over the Colorado River—the establishment of the community of Page, Colo., and preliminary construction of diversion tunnels.

Shown at NRA Convention

Bridge to the Future, a second film salute to the building of the gigantic dam, was premiered at the annual convention of the National Reclamation Association in November at Bakersfield, California.

A 30-minute color production by International Harvester, this picture documents the intermediate phase of work being performed under the largest single prime contract award in the history of the U. S. Department of Interior's Bureau of Reclamation —a $108 million undertaking by Merritt-Chapman & Scott Corporation.

During the two years preceding mid-1960, when the first bucket of concrete for the dam proper was placed, Glen Canyon was the scene of one of the greatest blasting and tunneling operations of recent times. In order to excavate the river bed and pour foundations



W. O. Maxwell *of Harvester (l) presents print to Bureau of Reclamation Comr. Floyd Dominy.*

for the dam, two giant diversion tunnels were constructed—41 feet in diameter and penetrating more than a half-mile through rock.

Glen Canyon Dam, representing 35 years' planning by the Bureau of Reclamation, will rise 710 feet above bedrock, higher than a 70-story building, and will be 1,500 feet wide at its base. The powerhouse output of 900,000 kilowatts will take care of the electrical needs of a city with a million population.

Second Largest U. S. Dam

Among U. S. dams, it will be the second largest; on a worldwide basis, it will be the fourth largest concrete structure. In addition to furnishing electrical power, the dam will create Lake Powell—the result of backing up the Colorado River for 186 miles, making it one of the world's largest man-made lakes—thus providing water to irrigate tens of thousands of new acres.

The Glen Canyon project calls for one of the largest fleets of

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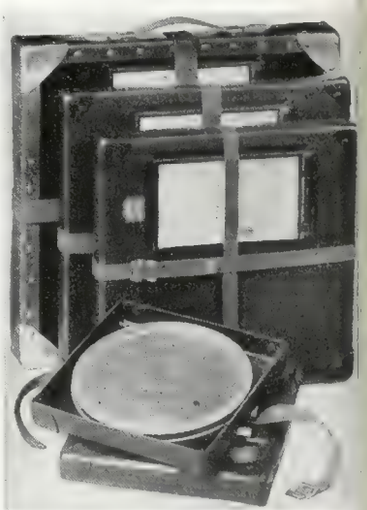
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TRADE FIBERBILT MARK SHIPPING CASE
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notorized equipment ever assembled for a single peacetime construction job. Included are International crawler tractors, International off-highway Payhauler units and International motor trucks.

Chet Huntley, television network commentator, is narrator.

Bridge to the Future can be obtained on loan from Consumer Relations Department, International Harvester Company, 180 N. Michigan Ave., Chicago 1, Illinois, or by visiting an International construction equipment distributor.

* * *

United Camera, Providence, R. I. Sponsors Arriflex Show, Clinic

A special Arriflex show and clinic will be held in Providence, Rhode Island, January 30 and 31, 1961, at United Camera, Inc.'s New England Industrial Division.

On display will be the latest Arriflex 16 and 35mm cameras. The Arriflex 35 in a new model IIB-S, designed for operation to 80 FPS, will be demonstrated, as well as new designs in motors and other equipment of special interest.

Additional information is available from Thomas F. Riely, Industrial Sales Manager, United Camera, 9 Pleasant Street, Providence.



Deere exec. Glenn Rohrbach *(ctr.) presents Golden Tractor award to vice-presidents Cliff Weake (l) and Jim Constable, of Wilding.*

Deere Golden Tractor Award Presented to Wilding, Inc.

In appreciation of the teamwork and efforts of its entire staff which resulted in the successful "Deere Day in Dallas" on August 30, 1960, a special Golden Tractor Award was presented to officials of Wilding, Inc. at ceremonies held at the company's Chicago studios last month.

Wilding president H. Williams Hanmer and vice-presidents Cliff Weake and Jim Constable received the award from Glenn Rohrbach of Deere & Company. Wilding, Inc. produced the major product presentation for the Moline firm.

N. Y. Film Producers, Actors Guilds Agree on Extras' Pay

THE NEW YORK Film Producers Association, Screen Actors Guild and the Screen Extras Guild have issued a joint announcement on terms arrived at during the recent successful conclusion of negotiations for a new collective bargaining contract governing the employment of extra players in television commercials.

For the first time, the extra players contract sets special rates for extras who demonstrate or illustrate products and services and also provides additional payments for re-use.

A new classification of extra player, to be known as "product extra player," is established, with a minimum rate of $55 a day retroactive to November 16, 1960, and rising to $70.83 a day on July 1, 1962. The original payment to the extra compensates him only for 13 weeks' use of the commercial, unless he is paid an additional 75 per cent for unlimited use when first employed. Otherwise, for use after 13 weeks, the extra will be paid an additional 100 per cent of his total original compensation.

On and after July 1, 1962, all extra players working on TV commercials will come under the same plan of additional percentage payments for re-use after 13 weeks as the product extra player. Rates for these other extras will be identical with those in the contract signed in Hollywood between the Screen Extras Guild, the Association of Motion Picture Producers and the Alliance of Television Film Producers. Examples of these rates are General Extra, $24.26 a day effective June 1, 1960, increasing to $25.47 July 1, 1962; Dress Extras and Riders, $31.94, increasing to $33.54; Stand-Ins, $22.47, increasing to $23.59.

The New York extra players contract calls for a contribution by the New York producers of an amount equal to 5 per cent of all extra players' earnings for pension, and health and welfare plans, beginning November 16, 1960. The contract runs to June 30, 1964, with reopening rights on tv commercials in 1963.

In addition to the New York Film Producers Association, the television networks and advertising agencies participated in the negotiations.



What we promise . . .

Close Entry Lists January 16th for Canadian Film Awards

TELEVISION FILMS, including tv commercials, will be included in the 13th Annual Canadian Film Awards competition for the first time in 1961. Entries for the all-Canada judging close January 16th for all professionally-produced motion pictures eligible.

The competition for the best motion pictures made in Canada *during 1960* was announced by Charles Topshee, chairman of the Management Committee. The Canadian Film Awards are jointly sponsored by the Canadian Association for Adult Education, The Canada Foundation and the Canadian Film Institute.

Non-Theatrical Categories

Categories in the non-theatrical division include films for Public Relations, Sales and Promotion, Training and Instruction (for adults), Travel and Recreation, and General Information (general interest films not covered under other categories).

New techniques in the motion picture medium—including new animation techniques—and films about the fine arts may be entered in the Arts and Experimental category. Films for children, both educational and entertainment, are in a separate category.

The new division for television films will accept films produced primarily for video showing, excluding kinescopes. Films of any length are acceptable in the informational and entertainment sub-categories.

TV Commercials Are Eligible

Commercials may also compete, and will be judged as films—technical excellence and artistry being the criteria; the worth of the film to do the job intended will also be considered.

Theatrical films in 35mm, produced primarily for showing in motion picture theatres, are classified as features (60 minutes or longer running time) and shorts (less than 60 minutes).

Closing dates for entries are January 16 for professional films and January 31 for amateur. Closing dates for receipt of films are February 15 for professional and February 28 for amateur.

For further information and entry blanks write: The Canadian Film Awards, 1762 Carling Avenue, Ottawa 3, Ontario, Canada.

* * *

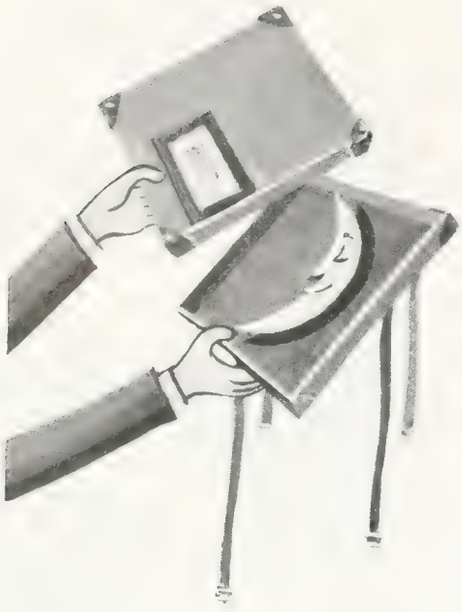
Announce Awards Program for Jewish Audio-Visual Media

Special awards will be presented to the outstanding motion picture and slidefilm dealing with Jewish subject matter released during 1960, by the National Council on Jewish Audio-Visual Materials, it was announced by Dr. Samuel D. Freeman, chairman of the Board of Review of the NCJAVM.

The NCJAVM, sponsored by the American Association for Jewish Education, is a coordinating body of 39 national and local Jewish organizations active in the field of culture and education, whose program is to evaluate audio-visual materials of Jewish interest, distribute information about these media, and stimulate interest in the utilization of such materials in Jewish schools, clubs, synagogues and organizations.

A committee of prominent educators and film-makers will make up the board of judges. Awards will be made at the 11th Annual Meeting and Workshop of the Council in May, 1961.

Deadline for entries was set by the committee at January 9, 1961; headquarters are at the National Council on Jewish Audio-Visual Materials, 101 Fifth Avenue, New York 3, N. Y.



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We're proud to announce the acquisition of Klaeger Film Productions and the appointment of Mr. Robert H. Klaeger as president of our newly formed Film Production Division and a senior vice-president of our company.

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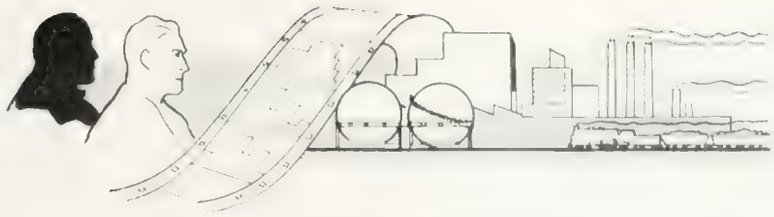
and MPO camera crews travelled over 25,000 miles to get the pictures for Gulf Oil Corporation's film "Unseen Journey".

Into the desert by helicopter, by paddle boat up the Louisiana bayous, by plane, truck and launch, the MPO team followed the flow of oil from the wells to the refineries, tracing the often complicated, always unseen product. Reviewing "Unseen Journey", the New York Times said: "A pounding, graphic and splendidly photographed documentary...whose (Gulf Oil) plugs are jolly well justified." For quality motion picture production, more and more quality accounts have found that it costs no more to trust their film projects to a *creative* producer . . . MPO.

For further information regarding MPO's creative staff and studio facilities, or to arrange a screening of recent MPO productions, call Judd Pollock at MU 8-7830 in N. Y.

MPO

MPO Productions, Inc., a division of MPO Videotronics • 15 East 53rd Street, New York 22, N. Y. • also in Detroit, Chicago, Hollywood



The Case for the Company Film Specialist

Better Audio-Visual Results Can Be Achieved With an Integrated Program, Says Tom Willard

DURING THE PAST 30 YEARS there has appeared on the business scene a new phenomenon: the integrated audio-visual program, administered by a film specialist.

By "audio-visual program" we mean *more* than motion pictures and slidefilms; we include every type of auditory and or visual aid from lecture facilities to still pictures. Our concern, moreover, extends through the whole range of business applications: public relations, employee relations, sales promotion, training, and the like.

Complete Department—or Just One Man

This new phenomenon takes on a number of different forms when translated into corporate structure. There may be a complete audio-visual department, possessing all the means for production and headed by a specialist who thus becomes a department manager; or there may be only a single individual whose duties are to coordinate and advise. There are all varieties of corporate arrangements between these two extremes.

One of the more popular approaches calls for a very small unit, usually one responsible man aided by a secretary. This unit supplies three essential ingredients—*initiative, knowledge*, and *vigilance*—to every phase of a company's audio-visual activities.

The important thing is that the *company* specialist, as distinguished from the specialists on the producer's staff, is company-informed and company oriented. He of course serves as the prime point of contact between company and producer.

Why Companies Integrate Audio-Visuals

The reasons why many companies have integrated their audio-visual activities, under a film specialist, are the same as those which influence management decisions everywhere:

(a) They want to save money;

(b) They want to improve results. In order to save money, however, it is evident that a company must do a *total* amount of audio-visual work sufficient to occupy the time of one man. At this point two questions must be asked:

(a) Are the total activities *really taken into account?* Many companies carry on a surprisingly large amount of audio-visual work in separate corners of the organization. Considerable effort is expended, but there is no coordination of aims or material. Films from outside sources (which can play a vital role in many programs) are used, but in a hit or miss fashion. They are brought in as someone happens to hear of them.

(b) Are the audio-visual activities which have been undertaken in the past sufficient to match the company's progress and plans for the *future*, especially in the modern field of communications? Would the introduction of a much more vigorous program help the company?

The answers to these questions will go far toward determining whether or not a company should review its thinking in the audio-visual communications area.

There is, indeed, a strong trend in the direction of the consolidation of which we speak. A leading example is General Dynamics, which just last winter created the post of "Audio-Visual Supervisor" at the corporate level.

In *what way* can a film specialist save money and improve results for his company? I shall divide the answer into six parts:

(1) PROCUREMENT

• The key factors in Procurement are: (a) the specifications, and (b) the evaluation of performance. Neither of these tasks is simple in the case of an audio-visual presentation. Production techniques are complex; the criteria for measuring effectiveness are imprecise.

It is comparatively easy to write the specifications for and then measure a piece of hardware, but how do you do this with a script, a scene, or a bit of editing? Only a man who lives with these things daily is competent to deal with matters such as this.

He Must Understand Film Production

Someone loyal to the company should of course have a thorough knowledge of *production costs*, both for planning a program and for approving bills.

To take one example, let us assume plans for a motion picture are being drawn up, and there is a question regarding economy of photography in various factory areas.

In cases like this the cost often depends upon a complex relationship between room size, available power for lighting, increase in film grain with speed, and at least three other pertinent variables.

There should be a *company* man on the spot, familiar with all the possible rooms, with company schedules, etc., who *also* has the technical knowledge to deal with such problems.

Or taking another example, let us now assume production is finished and a 35mm color negative is ready for printing. Should the 16mm prints be made by the direct imbibition method, or via a 35mm positive, with a 16mm reversal print being made from that? A decision here calls for more than technical understanding—which the producer could supply. It calls also for day-to-day familiarity with the company's future plans.

(2) SUBJECT RESEARCH

• Someone must confirm the central purpose behind any plan for a visual presentation and collect quantities of just plain facts. This *can* be done by lay personnel on the company staff, or indeed by the producer's scriptwriter.

The point is that the company specialist, essential on other counts, can save his employer money in this area also. He knows exactly what to look for in surveying a subject, saves the time of middle echelon personnel less well equipped for this task, and can more efficiently do some of the preliminary digging which the professional scriptwriter would otherwise do—and charge for.

Most importantly, he accumulates a thorough knowledge of company policies and the subject matter of each film, so that he can save top company officials many hours of time and inconvenience after production starts. This brings us to his duties under LIAISON, which is our next concern:

(3) LIAISON

• There must be *one* man in the client's organization to whom a producer can turn for information, routine approvals, and to get help with arrangements.

The prime requisite is that this man be *available*. I have known producers to increase their contingency when making a bid, because they knew from experience that, with a particular client, they would be dependent for liaison on hard-to-reach executives. These executives, with the best will in the world, are often too busy to make themselves available as needed.

Ready Answers to Producers' Problems

If in addition to *availability*, the liaison man is familiar with production processes, we have a condition for maximum efficiency. Questions repeatedly arise during production which require a *balancing* of client considerations and technical film considerations, one against the other.

For example, let us assume that photographing a scene in a certain manner will interfere with factory operations, and cost a client money for that reason. There is an alternative way, but the producer says it won't give as good results. (A producer must be "tough" in situations like this, because it is he that will be held responsible for the final effect.)

How can a question like this be resolved except by a man who, in the first place, knows

(CONTINUED ON THE FOLLOWING PAGE)

THE CASE FOR THE COMPANY FILM SPECIALIST:

(CONTINUED FROM THE PRECEDING PAGE)

film, so that he can visualize and judge the loss of effectiveness which will result, and who at the same time knows the *client's problem*, so he can assess the inconvenience?

Neither party, standing alone on either side of a gulf created by differences in primary purpose and in technical understanding, can make an intelligent decision without at least the counsel of a man who has knowledge of both operations.

There is also a very important dividend to be derived from this arrangement. The film specialist is frequently the only man who can and does suggest a *third* alternative, which will not have any of the drawbacks of the other two. Being intimately familiar with all features of the client's situation, *and* with all the resources of film, he can shift the two sets of factors about in his mind until he fits them together in acceptable fashion. No one else can do this.

It's the old case of placing a man in a position where he can function as a "bridge" between two groups pursuing the same ends, but operating in different areas. Nothing could be more commonplace (or more *practical*) in management philosophy and practice.

(4) COORDINATION

• The concept of the "clearing house" is common to any business. A company should have a clearing house for matters pertaining to film.

More than one department usually makes films or has an interest in films; more than one type of film is usually made; there may be several producers involved, in the present or in the past. To compensate for this divergence, there should be a single office where information pertaining to all of these activities is collected and filed, where schedules and operations are coordinated to avoid conflict, and where people can go to ask *any* questions relating to the film sector.

In addition, there are thousands of individual scenes, pieces of art, sound track, etc., which constitute the building blocks for the films which are made. Many of these can be made to do double or triple duty, by being used in a production other than that for which they were originally designed—*provided* there is a central agency aware of their existence and location.

Stills can frequently be used in movies; 35mm movie frames can sometimes be used as stills; both can be used for making 2 x 2 slides and vu-graph slides. This only begins to cover the exchange of uses which is possible. It suggests the money which can be saved by COORDINATION.

(5) SUPERVISION

• Supervision is among the most important functions of the film specialist.

Client supervision of a subcontractor *can* be excessive and harmful, but *applied at the right times and in the right manner*, it is, of course, essential. Lack of supervision does not work in this field one bit better than in any other field.

The necessary supervision can be provided either by an official of the company who is not a film professional, in time taken from other business—or it can be provided by a film specialist. The time of the latter is no more expensive than that of any other capable executive, and he can do a much better job in this area.

(6) KEEPING ABREAST OF AUDIO-VISUAL DEVELOPMENTS

• Equipment, materials, and production methods in the audio-visual industry are being improved so rapidly that no man can keep up with them on a "now-and-then" basis. It takes continuous contact with the field. Moreover, if a company is to maintain an advanced position in respect to communications, internally and externally, it *must* keep abreast of these developments.

This can be done most economically by a film specialist on the company staff, because he will automatically keep informed in the course of his other work. He will gather information from audio-visual suppliers, from film producers as he associates with them in conferences and on the set, and from everyone and everything he comes in contact with.

His acquisition of knowledge will benefit from his multiple activities, but in addition to

(CONCLUDED ON PAGE FIFTY-FIVE)

A Word About the Author



☆ The author of this article has been associated with the film industry for 28 years. In 1932 he founded Willard Pictures and produced several hundred training and industrial films from the period 1932 to 1955.

In the latter year, he joined American Bosch Arma Corporation to inaugurate and manage a motion picture program (as a "film specialist," of course!). As this issue goes to press, Tom Willard has returned to the production side of the street, but still retains his interest in audio-visual management problems.

THE EDITORS

General Foods Presents a

Colorful and Appetizing Look Into Test Kitchens

SPONSOR: General Foods Corporation

TITLE: *Someone's in the Kitchen*, 20 min color, produced by On Film, Inc.

☆ General Foods wants its big customer—"The American Homemaker"—to know th the link between the Corporation and its proc ucts and her home kitchen is General Fooc Kitchens—130 home economics experts s up along with a monumental array of range and refrigerators at White Plains, N. Y., an instructed to prove that every General Fooc product and recipe will turn out as it is sup posed to 100% of the time.

General Foods doesn't disparage Grandma old-time victuals, but says there is an easi



Kitchen's busy *as On Film's crew prepares fo close-up for new General Foods' film.*

way. *Someone's in the Kitchen* is the vicariou proof of the pudding. It is doubtful if the have ever been so many delightful, entertai ing cream puffs on the screen at one time as this epic of modern home cookery. Not on are cream puffs heavily featured, but fanc layer cakes and mountains of tempting pean butter and jelly sandwiches. And waffles. Ar chocolate eclairs. Please pass the Metrecal.

Two nice home kitchen sets—warm ar solid, not too dainty—are counterpoised in th General Foods Kitchens by limbo bacl grounds of utter white with unfocussed lens aimed at pastiches of Jello. They threw awa the mold in this high-key, wonderfully origin film.

The sound track is all wild—stuff th seems as if picked up kitchen-side almost an where. The screen shows some General Fooc vanilla pudding samples: a woman's voic says, peevishly, "It may taste okay, but who going to stand there and stir it for fiftee minutes."

The point is that you don't have to st pudding very much any more. The 130 ladi at General Foods Kitchens have fixed tha

Other scenes show such examples of fine modern cookery as the delicious television-style dinner trays—the kind with the tin-foil gravy. All of this food photography is close-up, tightly cropped, very McCall'sie.

Everybody at On Film seems to have taken a hand in the production. Screen credits list almost the whole staff. General Foods makes special mention of Tracy Ward, wife and partner of On Film's president Robert Bell, and Charles Lisenby, who together designed the sets and special effects; William Neff, producer (this film was his first); and Ellen Currie, script writer.

Someone's in the Kitchen will be available to interested group audiences through all offices of Association Films, Inc., 347 Madison Avenue, New York.

B. F. Goodrich Picture Gives

A Look-Ahead for Youth on Careers of Space-Age

A word of advice on choosing careers is now being offered to teenagers in a film from the B. F. Goodrich Company—and the word is, "try a space career."

The recently premiered motion picture which carries the suggestion is *Tommy Looks at Space*. It traces the development of space suits from famed pioneer pilot Wiley Post's first use of a high-altitude suit in 1934 to current models that can take a man into space and bring him back alive.

Produced primarily for teen-age high school audiences, but also interesting to most adults, the 19-minute entertainment-educational film uses live action and animation to illustrate the major hazards man must overcome if he is to travel safely in space.

For authenticity in the story of space suit development, the film was shot on location, including scenes at the Smithsonian Institution, Washington, D. C., and the Naval Air Test Center, Patuxent River, Maryland.

General Jimmy Doolittle, chairman of the board of Space Technology Laboratories, Inc., Los Angeles, appears in the film from Los Angeles to relate his association with the first space suit. Sequences shot in B. F. Goodrich's Akron, Ohio, plant show highlights of current-day space suit manufacture.

Tommy Looks at Space emphasizes the message that the 20th century's newest, most glamorous, and, perhaps, most rewarding careers—space scientist and astronaut—are open only to those young people who are willing to work hard in high school on subjects that qualify them for science courses in college.

Atlas Film Corporation, Chicago, produced the film for B. F. Goodrich. Local B. F. Goodrich representatives will handle arrangements for school showings and for other interested groups.

The space film is a continuing chapter in B. F. Goodrich's program of public service films and cartoon books (free teaching aids). Other titles are *Tommy Gets the Keys*, a highway safety film, and the informational *Tommy Looks at Farming*.

Ethyl Films Contribute to Oil Refinery Safety

Two Useful Titles on Air, Water Dangers Meet Vital Training Need

SPONSOR: The Ethyl Corporation.

TITLES: *Danger! Water!* and *Danger! Air!*, 30 min. and 35 min., color, produced by Audio Productions, Inc.

Water and air, necessities of life and important to so many manufacturing operations, can be terrible dangers in the processes of oil refining. When water or air are where they shouldn't be—in pipes and tanks, especially during start-ups and shut-downs—they can cause explosions and other serious accidents which can be damaging to equipment and potentially dangerous to refinery employees.

As a part of its continuing service to the oil industry, Ethyl Corporation has prepared companion films on these two dangerous elements of refinery operation. *Danger! Water!*, introduced two years ago, proved to be so useful to oil refiners all over the country that the second film, *Danger! Air!* has just been released to take a similar place in the training operations of refinery management, engineers, operators and safety men.

Demonstrate "Water Shots" and "Foam Overs"

In *Danger! Water!*, the tremendous expansion that takes place as water changes to steam is shown by animation. "Water shots" and "foam overs" are demonstrated on a laboratory scale. Actual case histories showing the disastrous results of "water shots" are shown in animation.

Since water generally accumulates at various points in process units during shut down, there is a greater water hazard during the initial phases of "start up." The viewer is taken through a typical "start up" procedure on a catalytic cracker and shown the steps taken to expel water and place the unit safely "on stream."

Since "foam overs" have caused some of the most costly refinery fires on record, a tour through the tank farm points out precautionary procedure in this end of the operation. The viewer is even allowed a glimpse of repairs inside a hot oil storage tank.

Shows Basic Principles of Combustion

Danger! Air! begins with a brief review of some of the basic principles of combustion. It is shown by laboratory demonstration that naphtha vapor mixed with air in the flammable range readily explodes. When pure oxygen is used a much more violent explosion takes place. A large glass tube is used to show how flame speed increases when a more explosive mixture is ignited. This leads the audience to the fact that when flame speed reaches the speed of sound, a super-explosion or detonation occurs. Animation is used to explain the mechanism of the tremendous force of detonation—the cause of some of the major refinery disasters in recent years. The ability of detonation to reproduce as long as fuel and air are present is shown by field demonstration and aerial views of a pipeline that blew out for 27 miles.

Rigorous control of air is necessary with a process where air is required as part of the operation—the example taken is the fluid catalytic cracker. Animation takes the viewer inside the unit to show how a balance between air and oil is established during start-up and maintained during operation.

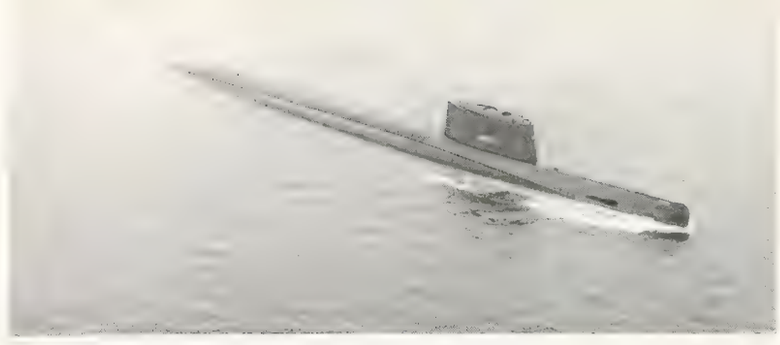
Ethyl Library Now Includes 26 Pictures

Danger! Water! and *Danger! Air!* are part of the extensive Ethyl film library now composed of 26 films—all designed as a service to the oil industry. These films range in subject from basic instruction in automotive engine principle to recruiting films for service station personnel, refinery training films such as the

(CONTINUED ON PAGE FIFTY-FIVE)

Aftermath of an avoidable refinery accident: scenes like this are pictured in Ethyl's films.





USS Triton leaves General Dynamics' shipyard at Groton, Conn.

Triton's Historic Voyage Re-Lived on Film

Nuclear Sub's Undersea Global Cruise Shown in "Beyond Magellan"

SPONSOR: General Dynamics Corporation.

TITLE: *Beyond Magellan*, 27 min., color, coordinated by the sponsor from footage by Photographer's Mate Meadows.

☆ The world's largest submarine, the atomic-powered USS Triton, dived under the waters off Montauk Point, New York, last February 16, sailed around the world submerged, and came back to the surface off the coast of Delaware, 84 days later.

Triton's now famous voyage followed the course of Ferdinand Magellan in 1519-1521. Starting at St. Peter and St. Paul Rocks off the Eastern tip of Brazil, Triton rounded Cape Horn and proceeded west via Easter Island, Guam, the Philippines, through the Makassar Straits, round the Cape of Good Hope and back to St. Peter and St. Paul Rocks, the reference point for the 61-day, 27,324-mile circumnavigation. The ship thence paid a brief broaching call at Cadiz, Spain, before returning home.

Aboard the Triton was Ray Meadows, Ph 1 c, U.S.N., assigned to the ship as photographer a few days before the trip began. During the epic voyage, Meadows, who had reported aboard expecting duty only during a short shakedown cruise, shot some 7,000 feet of 16mm Ektachrome film—a complete record of the cruise and its high points.

Using this material—all of excellent quality—General Dynamics Corporation, whose Electric Boat Division built the Triton, has prepared a new 27-minute film, titled *Beyond Magellan*, for presentation to the Navy.

Some of the most impressive scenes in the picture, which was prepared under the supervision of General Dynamics' audio-visual director, Sheldon Nemeyer, are periscope shots of the historic landmarks which the ship passed during the journey. Considering the difficult conditions for photography, the periscope scenes of Easter Island, Guam, Bali, Cape Horn and the Rocks are remarkably clear.

Triton approached close enough to shore on one occasion that a member of the crew, Steward Mate Edward C. Carbullido, was able to get a good look at his home on Guam. In the Makassar Straits, Captain Edward L. Beach, Jr., the ship's commander, raised periscope and found himself looking right into the eyes of a Filipino fisherman—the sole unauthorized person to detect the Triton during her entire voyage—and the fisherman, it was later determined, thought the periscope was a sea monster.

Beyond Magellan shows the crew at work and during off-hours. Careful psychological notations were made of morale during the voyage. High points include celebrations on crossing the equator, periscope liberty periods during which the entire crew could see such sights as Cape Horn and Easter Island.

Also shown are scientific observations of water temperature, salinity, currents, and depth of ocean floor along the route. During one two-week period the ship was "sealed"—no air was taken on from the surface, and breathing air was "made" by purification techniques and by liberation of oxygen from "candles" made of sodium chlorate and powdered iron.

General Dynamics Corporation, which supplied editing, narration and music to Photographer Mate Meadows' footage, turned over the completed film to the Navy for use as a public information vehicle. It is expected to have wide circulation on television and will be available to group audiences through the various Naval Districts.



Left: *an unexpected meeting at sea as Triton's periscope looks straight into eyes of a Filipino fisherman in Makassar Straits. This fisherman was sole unauthorized person to detect Triton on its long voyage . . .*

Smith, Kline & French Presents:

A Medical Visualization of Nausea and Vomiting

SPONSOR: Smith, Kline & French Laboratorie

TITLE: *The Mechanism and Control of Nau sea and Vomiting*, 28 min., color, Produce by Audio Productions, Inc.

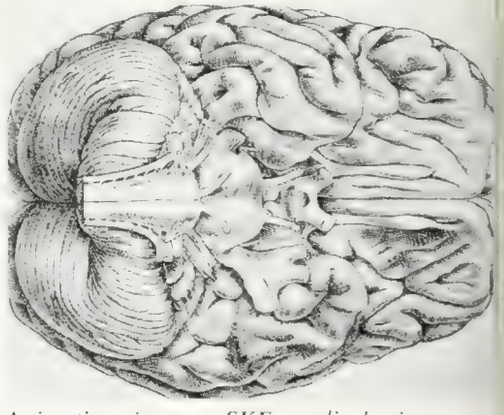
☆ When nausea and vomiting—two of th most common symptoms of disease—occu the physician generally takes the followin steps:

(1) he makes a provisional diagnosis to ac count for the vomiting;

(2) he stops the vomiting to relieve the pa tient's distress and apprehension, and to pre vent dehydration.

Unfortunately, while nausea and vomitin are frank and unmistakable symptoms of dis ease—and can generally be quickly relieve by present-day antiemetic agents—their spe cific cause is often obscure. This film deal with these symptoms in the light of significar new knowledge obtained during the past te years.

The film was designed to urge conservativ management of nausea and vomiting, becaus



Animation *in new SKF medical picture wa stylized like that of etched illustrations in cla sic medical books.*

of its importance as a diagnostic sign, and t describe the use of phenothiazines in antieme tic therapy.

To accomplish these purposes Smith, Klin & French planned a film that reviews some c the disease states that cause vomiting, illus trates the roles of the gastro-intestinal, res piratory, and central nervous systems in th vomiting act, and describes the experiment evidence obtained during the past ten years o the separate functions of the vomiting cente and the chemo-receptor trigger zone.

The film also describes the pharmacologica rationale for the control of vomiting wit phenothiazine drugs, and the place of phenc thiazine antiemetic agents in conservativ therapy is discussed.

Artwork and animation for the film hav been stylized from the familiar etched illustra tions of classic medical textbooks, and are a unusual and effective approach to the subjec

Because nausea and vomiting are diagnosti signs of conditions which are mainly seen i general hospitals, the film is intended fc

showing to surgeons, anesthesiologists, interns, residents and other specialists, general practitioners, residents and interns at staff, departmental and residence training meetings in general hospitals.

Prints of *The Mechanism and Control of Nausea and Vomiting* are currently available free of charge from SK&F representatives, and from the SK&F Medical Film Center in Philadelphia.

American Title Assn. Shows

Safeguards to Property Through Title Insurance

SPONSOR: American Title Association.

TITLE: *A Place Under the Sun*, 20 min., color, produced by Jamieson Film Company.

Probably everyone wants to own a piece of this earth, his "place under the sun"—but once he buys it, how can he be sure that it's really his?

A title to a given piece of land is inherently full of complications, and the means to keeping things straight lies in title insurance and title experts.

The aim of a new animated motion picture created for the American Title Association is to explain the little understood background and function of title insurance.

A Place Under the Sun traces the ownership of land and shows how that ownership can get snarled in the process of succeeding sales from one owner to another, thus pointing up the need for the title expert.

Put into layman's terms, the 20-minute film also dramatizes the fact that the value of land depends not only on its size, but also, to a great extent, on its usefulness.

Animated sequences describe some of the things that complicate the title to a piece of land, for instance the fact that there are many, many ways to transfer title—by sale, gift, court decree, inheritance, etc.—and the fact that all kinds of partial interest in a piece of property may be sold or transferred, such as the mineral rights and an easement above or below ground.

Produced by the Jamieson Film Company of Dallas for the Title Association's headquarters in Washington, D. C., *A Place Under the Sun* will be made available for public showings through member companies of ATA across the country.

Title investigator *searches all the records skillfully to guarantee a title.*





J. Edgar Hoover's report *of the San Francisco affair identifies one of this group as attending the party's 17th convention.*



Archie Brown *(gesturing above) is a veteran longshoreman and a former member of the party's national committee, says the report.*

The Stormy Path of "Operation Abolition"

Strong Feelings, Pro & Con, Greet Sound Film of Student Riots

ONE of the hottest subjects in Washington—indeed across the nation—is a 27-minute black and white film which has been praised, on one hand, for its courageous message to free Americans, and has been dubbed, on the other hand, "a curious little film fraud," "mendaciously distorted" and "forgery by film."

The motion picture is called *Operation Abolition*. It received its title from a current communist drive which has been, according to the chairman of the House Committee on Un-American Activities, specifically designed to destroy that committee and to undermine J. Edgar Hoover, the FBI, and the security laws of our Government.

Pictures Student Riots in San Francisco

The film is about student riots in San Francisco on May 13, 1960. It is sobering, exciting and shocking. It is the story about a day when demonstrations against the House Committee on Un-American Activities (HCUA) caused, in J. Edgar Hoover's own words, "what experienced West Coast observers familiar with Communist strategy and tactics have termed the most successful Communist coup to occur in the San Francisco area in 25 years."

There is raging controversy over the film. Those who are stalwartly pro-*Operation Abolition* say an incredible smear campaign has been leveled towards the HCUA. Those who violently *oppose* the film intimate that narration and editing deliberately distort the facts and suggest that the student riots were Communist inspired when, in fact, they were merely student demonstrations against the unfair tactics of the government committee.

Over 600 Copies of Film Already Sold

George F. Johnston of Washington Video Productions, who produced the film on speculation for the HCUA—with their footage and their technical supervision and advice—reports that over 600 copies of the film have already been sold and there is no indication that interest in it is waning.

Those who are ordering copies include the Who's Who in industry, churches, universities and service organizations; WVP has even received "down payments" for copies from patriotically-fervent individuals.

Here are examples of the furor which has been raised by this controversial picture:

The WASHINGTON POST has carried a series of editorials and has devoted a great deal of space in the "letters to the editors" column about the film which they have called a "propaganda movie" and a "flagrant case of forgery by film." Post reporters did not view the film until after two editorials were written against it and four letters to the editor were published.

The WASHINGTON STAR has carried glowing accounts of the film and have stated that they have seen the film as well as a report by FBI Director Hoover on the incident, and that they have concluded that the film and the facts are closely allied, and the film serves a useful purpose and should be exhibited.

Arlington, Virginia, school board officials are debating inclusion of the film in high school social studies classes. Harvard liberal students have protested the film.

Hoover's Account an Important Preface

David Lawrence of the NEW YORK HERALD-TRIBUNE, when praising the film, said it is far more sensational than news dispatches of the demonstrations indicated. Herblock of the WASHINGTON POST, in a cartoon titled "Cutting Room Floor" shows Truth being stabbed in the back by a HCUA committee member carrying a can of "doctored film" riots.

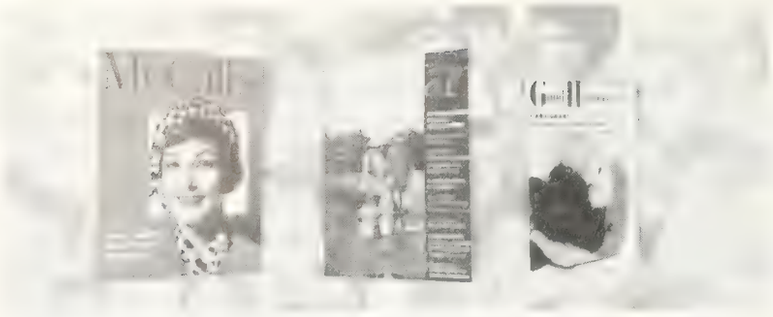
It can only be suggested that two things be kept in mind.

First, that J. Edgar Hoover's dramatic, readable account of the riots which occurred during these hearings in San Francisco, May 12-14, 1960 be read by serious viewers of the film before opinions are formed.

Second, those who are quick to belittle Communist infiltration in our schools and universities should remember the recent student riots in Japan, the demonstrations in South America, and the growing pattern of unrest with student groups in Cuba, Panama and elsewhere.

On first day of riots, *a college daily said riots were "sparked by students"; on second day, it said crowds were "passive" and there was "police brutality."*





Editorial pages in these magazines help sell brand name products.

McCall's Presents a Wide-Screen View of Its Sales Power in the Women's Field

"Pages That Sell" Shows Women's Interest in Advertising

McCALL'S IS EASILY the magazine of the year. It tops its field in advertising revenues, up 50% over 1959. It has now tied its perennial competitor—Ladies' Home Journal—in circulation, with a guarantee of 6.5 million.

Two reasons for this dramatic rise stand out. The magazine, itself, continues to be excitingly beautiful issue after issue. And McCall's is estimated to spend over a million dollars a year on smart, heads-up promotion. The old "Togetherness" theme that McCall's coined a decade ago has been abandoned. McCall's now says it is for women only, takes dead aim on such dual-audience books as Life, the Saturday Evening Post, Look and the Reader's Digest.

Coast-to-Coast Showings

One important method of carrying the new promotion to agency guardians of the ad dollar is a new wide-screen presentation, *Pages That Sell*, which has recently traveled the country to 18 cities, playing before many major media buyers and advertising managers from coast to coast. *Pages That Sell* was produced for McCall's by Visualscope, Inc., which also does yeoman service for such other magazines as Ladies' Home Journal, Life, Time, and the Saturday Evening Post.

The new presentation, written by McCall's promotion director, Joseph Heller, points out that the editorial pages in the women's service field—McCall's, the Journal and Good Housekeeping—sell hundreds of brand name products to the most gigantic customer the world has ever known—the American Woman.

Prime Target for All Media

But pity, for a moment, poor woman—prime target for *every* sales force in *every* media. From early morning to late at night woman is besieged with hundreds of advertising messages—one after another. Much of what she hears, however, she doesn't listen to—she sees without watching—she surrounds herself in a wall of selective disinterest. She watches the same TV programs week after week and remembers *everything* about them—but the name of the sponsor.

Benefits of McCall's *"Pages That Sell" are outlined by narrator as Detroit agency audience views the Visualscope-produced presentation.*



Except, the presentation says, when woman embraces a women's service magazine and turns to the advertising in the medium as eagerly as she turns to the medium, itself. *Pages That Sell* goes on to explain that advertising constitutes a vital part of the service of McCall's, the Ladies' Home Journal and Good Housekeeping, as it does not on TV, or in the mass dual-audience magazines. The proposition is that the dual-audience magazines would be just as good without advertising, as was the Reader's Digest, but that in the women's service magazines advertising and editorial pages g hand-in-glove.

Pages That Sell was show throughout the country by tw traveling units. Live narration wa supplied by McCall's advertisin representatives Warren Erhar and Bill Dunn. Technical opera tions were carried out by Visua scope representatives Marvi Green and Ed Rasch.

The presentation has been s successfully received in its origin wide-screen version that it has no been released in standard size fo general use in individual presenta tions by McCall's spacemen.

Bright Picture of the Woman's Day Audience

Aimed to Stimulate Media Buyers' Study of Roper Report

SPONSOR: Fawcett Publications, for WOMAN'S DAY

TITLE: *A Number of Things*, 14 min., color, produced by Elektra Studios, Inc.

Earlier this year, Fawcett Publications, which bought the big supermarket magazine, WOMAN'S DAY, two years ago, brought out a thick compendium of statistics gathered by Elmo Roper called *A Study Among Certain Buyers of Woman's Day*. The story goes about showing that the typical WOMAN'S DAY reader is well-heeled, oriented to hearth and home, and in all, a most desirable customer.

High on the Interest Factor

A Number of Things is a filmed capsule of the story—designed to titillate its media buyer audiences rather than bowl them over with facts and figures. The film strives to avoid the pitfalls of being too cute and contrived—afraid of all the numbers in the study, yet it shuns, also, the straight graph and chart. It asks for no decision, but consideration.

Some of the facts to consider: that the magazine is 100% in single copy sales; circulation is over four million—about double the figure of two years ago; and it is now sold in 12,000 supermarkets, up from 4,200 in 1958.

The film is mostly in stop motion, using such live objects as real daisies (a recurrent theme of the WOMAN'S DAY reader), watches and rag dolls, all of which represent items in the study.

Effects to Achieve Style

Elektra's bag of tricks are rarely performed on the optical bench. Entirely in the studio, and on the animation stand, producer Robert Yung, director Jac Goodford and crew have pro duced unique effects that enhanc the story line as well as provid a real sense of style to the setting

Example: when a particularl imposing statistic is mentioned i



Daisy *was used to exemplify the Woman's Day reader.*

the narration the figure is simul taneously shown on the screen— for one frame. It is a funny spoo on the subliminal, but it gets th message across with conviction.

The script, by Lawrence Ra vitz, has humor; the design, b Paul Harvey, has style; and th music, by jazzman Don Elliot provides just the right back ground. Elliot is featured on th original track as mellophone play er, and doubles on the rhythmi adding machine, to boot.

Won a Festival Citation

Fawcett representatives who ar taking the film into advertising agencies and to advertisers, fin it does an excellent job of stirrin up interest in the Roper Study.

A Number of Things won a Honorable Mention at the recen San Francisco Film Festival.

THE LANGUAGE OF PICTURES

HELPING BUSINESS FILMS to "speak" effectively to their intended audiences are skillful production techniques like these, used to interpret key situations, to add emphasis and achieving better understanding through adroit use of symbolic sets, lighting effects—often well within budget limitations.

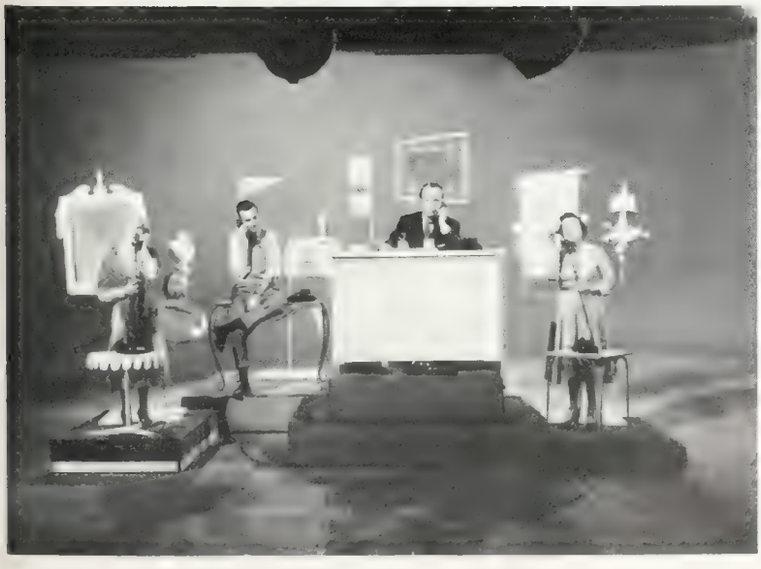


In this film on the principles and problems of inter-personal communication, physical backgrounds which might distract were literally sliced to barest suggestive minimum, so that audience attention was focused on people. Color lighting effects were also used for the same purpose in PAA's "Speaking of Words."



That freedom from regular work routine can be a terrifying kind of imprisonment is suggested with visual power by an abstract setting and "effects" lighting. The scene is from "A Man Is a Job" produced for the United States Employment Service.

Highly-stylized symbolic backgrounds were among novel photographic techniques used in Bell System training film "Four Steps to Sales." Purpose was to encourage women who sold telephones—by telephone—to visualize homes of prospective customers without restrictive realism in settings.





Physical details of the airline stewardess' job frequently tend to obscure all-important personal human relations aspects of her work. In PAA's "Roses for Routine," physical backgrounds were stylized to highlight passengers and to put them in stewardess' emotional foreground.



Intimate knowledge of his territory is essential indoctrination for the salesman. This visual device (from PAA's "Anatomy of a Salesman") graphically, quickly pin-points key elements of territory knowledge and presents each one as a study topic for subsequent discussion sessions.



To cover a country as vast as the United States, both geographically as well as in the historical context that shaped its culture, is a difficult problem. Solution (from PAA's "U.S.A.") was found in the use of artwork vignettes which re-created the flavor of the American past.

ALL PRODUCTION SCENES COURTESY OF HENRY STRAUSS & CO.



Among Bay State's guests *at open house were (l to r) Mr. and Mrs. Dean Waite (Simplex Time Recorder Company) shown with staffer Gene Bunting (at right) during a pleasant interlude.*

December 9th: GOOD Day at Bay State

Happy Holiday Open House for 200 as Annual Film is Unveiled

ABOUT 200 FRIENDS and customers gathered at Bay State Film Productions' big Studio "A" in Agawam, Mass. on December 9th for the Annual Christmas Open House.

A main attraction, and one which regularly draws guests from all over New England, was the annual fun film presented at this time every year. The 1960 epic, billed as "a film you'll want to forget," was titled *A Bad Day at Bay State*, and featured president Mort Read and vice-president Dave Doyle playing themselves on the hectic day that prospective client George P. Bixby, played by VP Harold Stanton, arrives to inspect the premises. Chaos reigns supreme as nothing goes right during one horrible episode after another. *A Bad Day at Bay State* provided a wonderful 15 minutes for Bay State's uproarious guests at the Christmas party.

Leading up to this feature, other films had Lowell Thomas as a newscaster telling of the big doings at Agawam, short subjects featuring bloopers by such Bay State performers as Eva Gabor, and on-the-spot color movies made of the guests at last year's open house.

Studio "A", site of this year's frolic, is a most interesting room. Because of jet noises from nearby Westover Field it is a room within a room within a room . . . it's real quiet. Every vent and outlet —even air-conditioning units are completely sound-trapped. On the walls of an adjoining passageway



Walter Brakey, *Monsanto executive, at open house.*

are extraordinarily beautiful Ektacolor prints of scenes from Bay State films made by staff color technician Peter Volstadt.

Business executives concerned with films and audio-visual activities of over 40 of New England's largest industries turned out for the party, and a jolly good time was had by all.

Bill Arnold of LIFE (l) and Harris Stanton, Bethlehem Steel Co. (r)



A Current 28-Minute Sound Picture Shows

How Social Security Serves the Nation

"Before the Day" Depicts Years Before and After Legislation

TWENTY-FIVE YEARS ago America took a big stride forward, a step that would guide its citizens out of the financial chaos of the troubled Thirties toward a more financially secure future.

Social security was one of the major programs achieved for citizens in 1935, and in commemoration, the Social Security Administration has put on film the dramatic story of the beginnings, the operations and the benefits of that legislation.

Before Social Security . . .

Before the Day documents the years before social security, and the conditions of squalor and need in which people found themselves when they were unable to find employment, unable to feed or care for themselves with no source of income.

Stock footage from the past quarter-century of the nation's history shows the opportunities that were available when families could head West and make a living off the land, producing crops and lumber, meat and . . . gold. Then with the growth of the urban areas, people swarmed to the cities, working in industry and relying on their salaries.

But when they got too old to work, they were out of a job;



Irene Ridgeway, *stricken with polio, has learned to draw and paint despite her great handicap . . .*

when they become physically disabled, they were out of a job; when industry slowed down, salaries stopped, and they were left out in the cold . . . literally.

Today, 11 Million Benefit

Today, with the government-sponsored protection against financial hazards of old age, disability, death and unemployment, some 14 million people have an assurance that they can rely on some protection to keep going. They know that the system is working for them long *before the day* of need arrives.

Well-filled with documentary historical footage, plus shots of the up-to-date electronic computer systems used to keep tab on the people receiving social security benefits, this black and white film was scripted by Eric Barnouw and Gene Starbecker with William Garroni directing.



Robert McQuiston's *life is devoted to caring for his deceased niece's seven children . . .*

Also included are several short interviews with people typical of the many who depend on that monthly check being in the mail box (see illustrations).

The original musical score, excellently geared to the tempo of the film, was composed by Ron Nelson of Brown University and performed by the U. S. Air Force Symphony Orchestra; narrator is Norman Rose.

Milner-Fenwick, Inc., of Baltimore, Maryland, produced the 28½-minute motion picture. Showings may be arranged through the nationwide regional offices of the Social Security Administration.

13,000 Showings in 1960

Social Security people estimate about 13,000 showings of *Before the Day* in 1960 will bring the picture to an estimated audience of 2½ million people. 40% of these showings are in commercial theatres—account for 50% of this audience. Other millions were reached by an NBC network telecast on August 14, 1960, the 25th anniversary of the signing of the Act by President Roosevelt.

The Editors of BUSINESS SCREEN present

A Souvenir Folio of Original Music from Current Pictures

Through the years, the music of many composers has brought enjoyment and new understanding to the sound tracks of sponsored pictures. In this and subsequent folios, the Editors of BUSINESS SCREEN present brief excerpts for piano or organ rendition at home or in the studio . . .

1. Excerpts from the Coca-Cola Film "WONDERFUL WORLD"

Original composition by Samuel Benavie for The Jam Handy Organization production in Eastmancolor. Recorded by a 56-piece concert orchestra for this colorful Coca-Cola panorama of global vignettes.

2. Music from the Republic Steel Film "THE NEW WORLD OF STAINLESS STEEL"

Original composition by Lloyd Norlin for the Wilding, Inc., production in Technicolor. Scored for four trombones, piano, bass, drums and vibes in modern tempo for this exciting new Republic Steel motion picture.





Excerpts from "WONDERFUL WORLD"

"LA CARRETA" - URUGUAY

(RITMO DE TANGO)

col 8va

8va

MOROCCO (SLOWLY)

MANHATTAN (ALL° VIVACE)

Excerpts from "THE NEW WORLD OF STAINLESS STEEL"

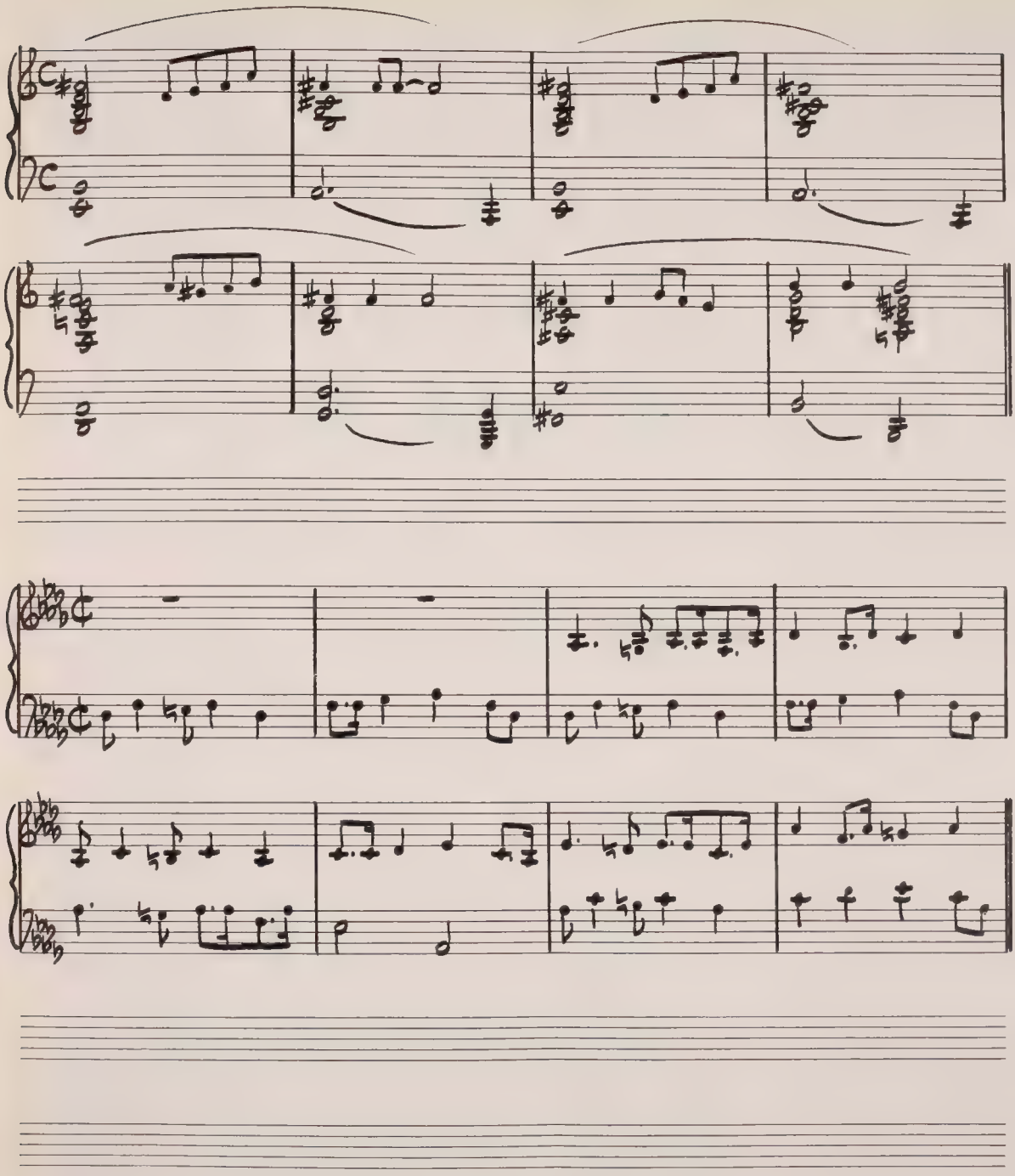
PIANO

SCORED FOR FOUR TROMBONES, PIANO, BASS, DRUMS, VIBES

SOLID-4 ♩ = 80

Copyright 1960 by
Wilding, Inc.

Excerpts from **"THE NEW WORLD OF STAINLESS STEEL"**







ability, death and unemployment, some 14 million people have an

anniversary of the signing of the Act by President Roosevelt.



A "wonderland" sequence takes this youngster on a joyous shopping spree . . .

An Imaginative Portrait of a Vibrant City

"Mural - Midwest Metropolis" a Sperry and Hutchinson Film Tribute to Chicago

THE DEDICATED TALENTS within a Chicago film studio — writers, director, cameraman, editor, art director, production manager, narrator and composer— have come together to paint on film this mural of their vibrant city and they have brought to the screen some rare qualities of imagination and understanding.

To every Chicagoan who sees it, *Mural-Midwest Metropolis*, is *his city* come to life. This visual tribute to the town beside the Lake was sponsored by the Sperry and Hutchinson Company on behalf of its neighbor-merchants and produced for the "Green Stamp" founder by Chicago-born Fred A. Niles Productions, Inc.

The lens-eye of *Mural* sweeps from a seaman's view of a world port to a window-washer's on a tall skyscraper, looking down, and of a conventioneer, looking up. It follows the eyes of those who tour the city on a sightseeing bus, who romance on a lake-front beach and window-shop "in the marketplace of imag'nation." The men who paint a poster-mural of huge proportions know that *"she is all these things and more, she is Chicago!"*

This picture of a typical Chicago day begins with the hustle and bustle of thousands who enter the city from all directions. The sound track eavesdrops on fragments of their conversations while its visuals form a kaleidoscope of colorful bits to symbolize the thoughts and dreams of those who live and work in the city and of those who visit its shops, theatres and places of recreation.

Sequences take fanciful flight in the amusing pantomimes of Paul Sand, who portrays a living manikin in a State Street show window. A wonderful bit of fantasy, seen in distortion, has an Alice-in-Wonderland quality as it follows a young boy and girl through the magic of colorful displays—all their very own for a fleeting hour . . .

Gordon Weisenborn directed *Mural* from the script which he, Selma Weisenborn and Mark Benny wrote. Andy Costikyan "painted" behind the camera and original music was composed by Sid Siegel (his "Chicago Modern" suite *is* memorable). The music was arranged and conducted by Dick Boyell.

Editing by Frank Romolo and art direction by Orville A. Hurt merit special mention as does Robert Henning's sound work. The entire production was managed by Niles' Bill Harder and narrated by Jerry Kauffher, with vocal interpolation by Len Dresslar.



Billboard mural symbolizes *the spirit of both city and film as its words begin to form . . .*



. . . this inspiring challenge by which Chicagoans live and work in the midwest metropolis!





Innovations in automatic music are pictured in Seeburg's slidefilm.

Chicago Company's Nationwide Distributors Turn First Showings of Sound Slidefilm Into Orders

Sound Slidefilms' "Fast Draw" Helped Seeburg Increase Sales of Music Service

Uses Salesmate's Quick Setup to Show New Model, Program

When Jack Gordon, vice-president for sales of the Seeburg Corporation, took over his new duties last year, he was faced with a difficult sales problem—how to increase sales of his company's phonograph division in an industry that had become hardened to the usual sales calls by juke-box distributors and their operators.

Gordon's problems could be stated like this:

(1) He wanted to introduce a new Seeburg juke-box that featured an "Artist of the Week" program conceived by Seeburg. The entire face of the machine had been redesigned to quickly inform customers that the latest selections on 33⅓ rpm by leading artists were now available, and that the "Artist of the Week" would be changed frequently to encourage greater playing by patrons.

(2) He wanted to announce to location owners that through a new patented mechanism the Seeburg machine could play both 33⅓ and 45 rpm records interchangeably, and thus bring in more customers.

Meets New Public Demand

This was an important merchandising innovation in the juke-box business, for competitive machines could only play 45 rpm records. The important point being that the public has been shifting in its buying habits from 45's to 33⅓'s, Seeburg wanted to stress that patrons now could play the 33⅓ records that they were buying for their home use.

The problem was complicated by the fact that, in the past, distributors had been reluctant to disclose where their locations were, such being the nature of the business. But Seeburg could bring this important message directly to the locations only with wholehearted distributor cooperation.

Nature of the Challenge

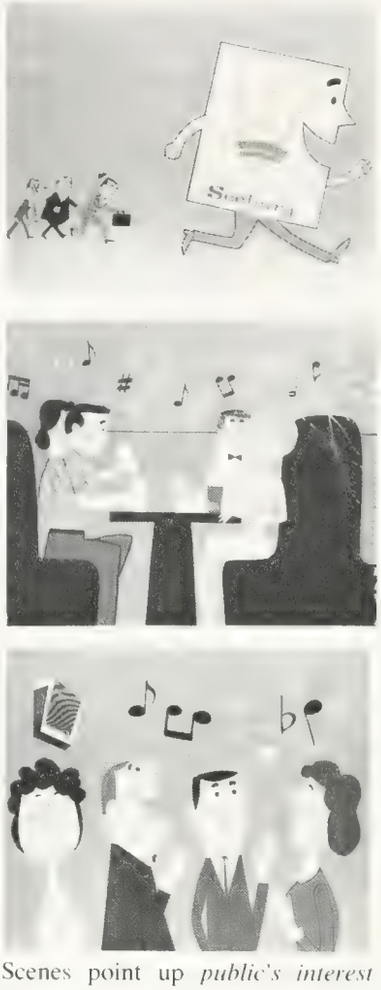
In short, Jack Gordon had to prepare a program that would stimulate Seeburg distributors, and in turn its operators and location owners on the new Seeburg machines as well as the special musical programs available with them. And the program had to be ready to go within four weeks for an important series of company sales meetings.

The problem was a challenging one. Gordon turned it over to Visual Communications, Inc., New York, who had come up with a winning proposal to package a sound slidefilm presentation in a portable attache case, the Salesmate.

The advantages, as pointed out to Seeburg management, were that the unit could easily be taken into bars and other establishments and all that was required was to plug it in and it was ready to go. The screen folded out and by just pushing a button the Seeburg story would be told—effectively and interestingly, in color and sound.

There would be no psychological barriers for the salesmen putting on the show—for there was no screen to set up, no focusing of film, no separate record to play, no darkening of the room or carrying excess amounts of equipment. And at the conclusion of the show, the machine would turn itself off automatically. With its special features, the program was all set to go again at the flick of a button.

The next step was to design a program that would convince the distributors that Seeburg had a major merchandising and marketing plan for the 1960's that their operators could use directly and successfully at locations.



Scenes point up *public's interest in "Artist of the Week" records.*

Shorter Version for Locations

Two programs were written and produced, the first being directed at the distributor. This show had a running time of 11 minutes. Near the end, reference was made that a shorter version, lasting six minutes and designed for location showings, would be shown after a discussion break. When the first film turned off automatically there was a discussion period, and then by pushing the starter button on came the short show.

This type of distributor meeting was held throughout the country, and the results were all that Seeburg management had hoped for.

Once the distributor was sold on the job that Seeburg could do with the film at the locations, permission was given to a Seeburg representative to accompany the operator to his locations.

One of the major factors to write into the script was that the latest recordings from such artists as Mitch Miller, Johnny Mathis, Kay Starr, Peggy Lee and other juke-box favorites would be available on the "Artist of the Week" program. This music in the presentation assured attention by all those viewing it.

—and Here Are Some Results

Results have been so good that the Seeburg distributors (supplied with the Salesmate and presentation throughout the country) have been pouring in sales success stories to Jack Gordon, who reports that the program has been a fabulous success. A distributor in Houston reports that in nine calls made there were nine sales. Five calls in Los Angeles resulted in five sales. Good results have been reported from Indianapolis, Dallas and other areas.

Perhaps some of this sales success can be attributed to the manner employed in presenting this story to the locations. Because the Salesmate is so easy to set up the Seeburg man can place it on the bar with a minimum of fuss and announce to the patrons that they will see a short, entertaining film. While this may be a captive audience it is one that has really paid off . . . for when the program has been shown there is usually a loud clamor from the patrons to the owner to get a Seeburg machine. In many cases the location owner has signed up immediately.

The success of the 1960 Seeburg program has resulted in a new order to Visual Communications, Inc., to design a new technique for the company's sales campaign in 1961.

* * *

Ed. Note: also currently in use is a Seeburg Salesmate program, narrated by Dave Garroway. It demonstrates background music for cafes, markets and offices.

A New 14-Minute Color Film Shows

How Life Insurance Works and Serves

Basic Principles Explained by Institute of Life Insurance

SPONSOR: The Institute of Life Insurance.

TITLE: *Life Insurance—What It Means and How It Works*, 13 min., color, sound, produced by Visualscope, Inc.

A basic explanation film on life insurance—how it works and what it means to American families—has been produced for the Institute of Life Insurance by Visualscope, Inc.

Live-action vignettes are employed to show how life insurance helps people of all ages, engaged in different occupations and living in different parts of the country. Animation is used for a clear presentation of the principles upon which life insurance is based.

How the risk-sharing principle of life insurance is developed, and how mortality tables are used are described in the 13-minute color motion picture. There is a discussion of the calculation of premiums, leading logically to an explanation of the level premium plan, and why premium levels are different for people of different ages. Savings values and the significance of interest earnings on policyholders' funds are also explained.

A series of correlated booklets are available for use with the film in high school, college and adult education courses. Published by the Institute of Life Insurance, the booklets are distributed free in classroom quantities by the Institute.

Since the approach of *Life Insurance—What It Means and How It Works* is at an adult level, the film is also appropriate for screenings by community organizations such as service clubs, women's groups and others, as well as for television programming. The Institute anticipates that life insurance companies will use it in home office orientation and agency training courses.



Clarence J. Myers, *Chairman of the Institute, speaks at recent premiere of insurance film.*

Companion-piece booklets with the same title for audience distribution, giving most of the narration and some illustrated highlights from the cartoon artwork and live-action shots, are available from the Institute at 3c per copy.

Association Films and Modern Talking Picture Service are distributing *Life Insurance* . . . on a free-loan basis. Prints may be purchased for $75 from the Institute of Life Insurance, 488 Madison Ave., New York 22.

The scene: *life insurance can be used to help finance a college degree.*





4-H'ers recite their club pledge in this scene.

The 4-H Movement and America's Youth

An Inspired New Picture Shows Meaning of Farm Organization

WHEN SAM ORLEANS undertook the production of his third film for 4-H Clubs of America, he followed his previous pattern and shot footage of the 4-H National Conference in Washington, D. C. But the results, when reviewed in his screening room, were unsatisfactory . . . it was just the same type of "meeting film" that had been done before.

Sam Orleans decided he wanted something different. He wanted a motion picture that would have meaning for and about *youth* in general, including community service, citizenship and fellowship, with the thread of a 4-H theme running through it.

4-H Leader Aids on Script

Consequently, Stanley Schneider, a writer from the Orleans' staff, got together with Ed Aiton, National Director of 4-H Clubs, and came up with a script that suited the needs and provided a searching look at 4-H work.

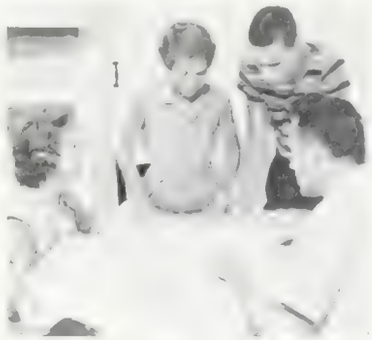
With this new production, Sam Orleans has captured on film the spirit of the 4-H Clubs, the dedication of *head, heart, hands* and *health* to betterment of self and community, and growth—physical, moral and spiritual—as an important influence on America's youth and the future of our country.

Story of a Typical Family

Man Enough for the Job is the story of what happened when 4-H entered the lives of a very normal family. Concerned over his son's apathy and indifference toward life and activity, a father finds himself at the point of losing something dear to him . . . the deep, spiritual joy of a man watching his son grow to be a man.

When the father's job makes it necessary for the family to move to a small rural community, the boy comes in contact with the local 4-H Club through friends at school, and becomes interested in what the Club has to offer.

Through the projects he undertakes as a member, he receives some of the first sense of satisfaction and self-worth he has ever experienced. A gardening project, for example, draws him and his family closer together, and interests his young sister in becoming a 4-H member.



The film's family *learns that they must leave the city and move to a small rural town . . .*

From better family relations the boy moves to closer participation in community life, helping with local problems and earning a feeling of civic pride.

The boy's attitude matures quickly and he shows his potential leadership after a visit to the Nation's capital. He realizes his heritage in living terms and feels a personal pride and responsibility in helping to carry it on.

A Boy Finds Way of Life

Working through the 4-H Club and taking on its goals—to stand tall, live tall, think tall, and "to make the best better"—the boy finds direction and drive, and is preparing to take his place in the world.

The father is now confident that no matter what the future

(CONTINUED ON NEXT PAGE)



Dedication *of the National 4-H Center by President Eisenhower is pictured in film . . .*

SPIRIT OF THE 4-H: (CONTINUED FROM PAGE 43) holds, his son is *Man Enough for the Job.*

Featuring a 4-H cast, the 25-minute color motion picture was filmed on location in Tennessee and Washington, D. C. Part of the Washington sequence, in addition to views of 4-H'ers at government buildings and national monuments, is the dedication of the National 4-H Center, attended by President Eisenhower.

Adapted for Each State

On the steps of the Center, a "home away from home," the President charges the 4-H Clubbers to be "agents of knowledge and inspiration to Americans of today, tomorrow and the decades to come."

One of the highlights of the film is the provision for footage to be inserted into the film showing each state's delegates to the Washington convention. When the film is shown in a particular state, the appropriate footage will be included.

The excellent narration is handled by Robert Gerringer, actor from Broadway, off-Broadway, summer stock and major television dramatic shows.

How to Obtain This Film

Organizations may purchase prints of the film as part of a community relations-public service program, and as a contribution to the 4-H movement in local areas. These prints will be identified with the organization's name, the product or service, and the address of the purchaser in the title credits . . . plus the footage of that state's 4-H group at the Washington conference.

For showing to schools, churches, civic, business and service groups, *Man Enough for the Job* is available for $250 from Sam Orleans Film Productions, Inc., 211 West Cumberland Avenue, Knoxville 2, Tennessee.

A "FIRST" FOR THE SPONSORED FILM MEDIUM

Hold World Premiere at the South Pole

Lockheed's "Rendezvous—90 South" Shown in Base Theatre

"Now hear this. Now hear this. The world premiere of 'Rendezvous—90° South' will be held in the station theatre at twenty hundred hours."

BOOMING THROUGH the Naval Air Facility, McMurdo Sound, Antarctica, this salty bulletin heralded a new first for the frozen continent, as well as the motion picture industry. For the first time in history, a new sponsored motion picture was being premiered at the South Pole.

Fur parkas were in profusion as the dignitaries arrived for the premiere—but there was not a mink in the crowd. Rear Admiral David M. Tyree, Commander, U. S. Naval Support Forces, Antarctica, led the entourage of dignitaries who debarked from two snow weasels and entered the already crowded makeshift theatre.

Overhead, a ten foot banner proclaimed "World Premiere—McMurdo Sound, Antarctica" while a nearby poster ballyhooed the present attraction, *Rendezvous—90° South.* As the assembled audience stood at attention, Admiral Tyree led his guests to their seats.

The visitors included Congressman O. Clark Fisher of Texas, member of the House Armed Services Committee; Sir Arthur Neville, Director, Civil Aviation, New Zealand; Captain William H. Munson, Commander of the Navy's famed VX-6 Squadron; Lt. Colonel Foy B. Frost, Commander 9th Troop Carrier Squadron; and Captain Jack A. Eady, Chief of Staff to Admiral Tyree.



Church services *under the wing of a Hercules C-130 transport at the base on the Ross Ice Shelf near McMurdo Sound . . .*

Local photographers and cameramen added to the festive occasion as John E. White and Pete Roton formally presented print number one of *Rendezvous—90° South* to Admiral Tyree on behalf of Lockheed/Georgia Division and the Motion Picture Unit.

The Story of Their Lives

Bearded men, hungry for contact with the outside world, watched with trigger-like anticipation as the film unfolded the story of their daily struggle with the forbidding elements of Antarctica. Blizzard scenes at the Pole Station caused parkas to be drawn closer and produced a noticeable reaction from the men of the "Deep Freeze Sixty One" Task Force.

Rendezvous—90° South is a comprehensive survey of the activities of a typical "Deep Freeze" year at Antarctica. Drawing on the historical footage of the U. S. Navy, Lockheed's Motion Picture Unit has interwoven the old with the new for what responsible Department of Defense officials have called ". . . the best picture ever made on Antarctica."

Lockheed's Set the Pace

Lockheed's interest in Antarctica stems from the record-shattering performance of Lockheed-built Air Force C-130 "Hercules" transports during early "Deep Freeze 60." Equipped with both wheels and skis, the prop-jet cargo carrier is at once the largest aircraft ever to land at the South Pole and the first jet-powered aircraft to operate in Antarctica. A new, improved version of the ski-equipped Hercules, the C-130BL, is now flying ski-lift in Antarctica for the Navy.

Spontaneous exclamations of



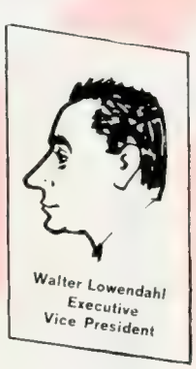
On its twelfth anniversary dynamic announces a total communications service for merchandising and marketing in business and industry

On the job and supervisory training ■ Sales training and programming ■ Distributor and dealer promotion ■ Industrial, financial and community relations

Under the combined direction of—



Nathan Zucker
President,
Dynamic Films, Inc.



Walter Lowendahl
Executive
Vice President



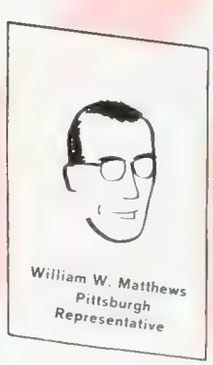
Sol Feuerman
Director,
Medical Dynamics



Milton Perlman
Creative Producer



Mal Middlesworth
Mid-West Manager



William W. Matthews
Pittsburgh
Representative

Dynamic FILMS INC. 405 PARK AVENUE, NEW YORK 22, N. Y. PLAZA 1-7447

(CONTINUED FROM PAGE 44)

"marvelous," "thrilling," "wonderful" and "outstanding production" were heard over the ovation at the end of the 27½-minute film. Numerous requests were made of the Lockheed representatives to "be sure they see that" in . . . "Alaska" . . . "New Zealand" . . . "Texas" and "Kansas."

Admiral's Warm Response

Admiral Tyree expressed himself as being highly pleased with the film and indicated that he was extremely proud that Antarctica was selected for the world premiere.

Lockheed Cinematographer Joseph M. Shelton accompanied the first C-130's to the South Polar regions early in the beginning of "Deep Freeze 60." Working closely with Writer/Director J. Kermit Echols, the two men have succeeded in creating a highly entertaining as well as informative motion picture on Antarctica. Robert Strickland, Manager of film production at Lockheed/Georgia was producer.

How to Obtain This Film

This 27½-minute, 16mm color/sound film has been cleared for non-theatrical as well as television showings. Prints are available on loan without charge to any responsible group. Requests for bookings should be sent to Lee Rogers, Director of Public Relations, Lockheed/Georgia Division, Marietta, Georgia.

* * *

Niles & Brunswick Intl. to Roll Worldwide Strike for Bowling

The sport of bowling and its history—from the days of ancient Egypt when it originated, through duckpins, down to the present-day game of tenpins as it is known to Americans—is getting the treatment of animation and live action in an effort to promote bowling throughout the world with motion pictures.

Now under way at Fred A. Niles Productions, Chicago, is a 15-minute featurette for Brunswick International, C.A. In addition to the history angle, the film will also emphasize bowling as a sport of fun for everyone—young, old, family and friends.

Planned for overseas release the first of the year, the film's sound track will be available in seven languages: German, Spanish, Italian, Portuguese, Japanese, French and Swedish.

The script for the Brunswick picture was written by John Bancroft; director is Gordon Weisenborn, Academy and Edinburgh Festival Awards winner.

AT LOCKHEED'S ANTARCTIC FILM PREMIERE



Rear Admiral David M. Tyree, *Commander, U.S. Naval Support Forces, Antarctica (r) accepts first print of "Rendezvous—90° South" from Pete Roton (ctr) and John E. White (l) on behalf of Lockheed and the Georgia Division Motion Picture Unit at world premiere.*

Scratches on Film

Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately, scratches can almost always be removed — without loss of light, density, color quality, sound quality, or sharpness.

Write for brochure

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

Godfrey in New Cancer Film; Answers Most-Asked Questions

Arthur Godfrey, radio and television personality and honorary education chairman of the American Cancer Society's 1961 Crusade, has contributed his time and talents in a film that answers a lot of questions about cancer.

Godfrey takes the role of interrogator in directing questions most frequently asked about cancer to a panel of authorities: Dr. Thomas F. Dougherty, professor and head of the Dept. of Anatomy, University of Utah College of Medicine, Salt Lake City; Dr. Jonathan E. Rhoads, professor of surgery at the University of Pennsylvania, Philadelphia, and Lane W. Adams, New York City, executive vice president of the American Cancer Society.

Dr. Dougherty is also special consultant to the U. S. Surgeon General and director of the Radio-



Above: *Arthur Godfrey interviews Lane W. Adams and Dr. Jonathan E. Rhoads for new Cancer picture.*

biology Laboratory, University of Utah. He has pioneered in cancer research, especially in the field of leukemia, and is currently working under an ACS research grant.

Dr. Rhoads, in addition to other duties, is engaged in surgical research and is a delegate from the Philadelphia Division to the ACS.

In the film, to be released in April, which will be designated as Cancer Control Month by the President of the United States, Godfrey and the experts stress the importance of early diagnosis of cancer.

Godfrey, speaking from experience, urges all people to have an annual health checkup and be alert to cancer's danger signals.

The ACS says that the film will be used throughout the country by the Society's 61 Divisions over local television stations.

The film was directed by Charles Christensen and produced by John Becker, director of special productions and films for the Society, with the aid of Anthony A. Termini, president of Termini Video Tape Services, Inc.

A Vision of Springtime:

Holland's Bulb Growers Show "Magic Carpet of Tulipland"

SPONSOR: The Bulb Growers of Holland

TITLE: *The Magic Carpet of Tulipland*, 27 min., color, produced by D.P.M. Productions.

Although it is probable that horticulturists almost anywhere could produce satisfactory flowering bulbs for export, few do—the Dutch have been doing it so efficiently for so many centuries the market is practically all theirs. And deservedly, for with the in-born knack of the individual grower, the extensive associated research organizations and rigid quality control, the Dutch bulb is almost always better.

Now Has Library of Five Films

This story is told regularly in the United States with many forms of promotion carried on by the Bulb Growers of Holland. One of the more extensive is a film program encompassing a library of five films now available in this country, which is added to with regularity every year.

The newest film, *The Magic Carpet of Tulipland*, was released last year as part of the fall planting season activities of the growers. It is a vivid panorama of The Netherlands, ranging from the bustling port of Rotterdam, the world's second largest, to the brilliant fields of bulb flower farms that grow along one hundred miles of Holland's coastline.

An excellent and informative script by Caroline Russ paces highlights of the film, which illustrate that the Dutch are still as industrious pioneers as they were five hundred years ago. Scenes of greenhouses and research laboratories maintained by the bulb growers to assure new varieties and constant high quality supplement other views showing the magnificent parades of floats created from bulb flower petals.

How to Obtain This Color Picture

Shots of old windmills and canals and new apartment houses and shopping centers provide a contrast throughout the film, which will be available free of charge to adult groups of fifty or more people through Films of the Nations Distributors, Inc., 62 West 45th Street, New York.

EDITORIAL VIEWPOINT:

(CONTINUED FROM PAGE SIX)

nomic status and self-respect are not given, they are earned. *A truly good film of a tremendous idea.*

Fred Niles, Chicago producer recently returned from a world-circling trip, will release a new film on the impact of CARE in the far east; Billy Graham's 17,000 mile trek through Africa is being shown in *Africa on the Bridge*.

* * *

8th International Advertising Film Festival at Cannes from June 12-16

The 8th International Advertising Film Festival will be held at Cannes, France from June 12th to 16th. This event is limited to theatre screen advertising playlets and to television commercials. Europe's leadership in the theatre ad field is being challenged by the U. S. within recent years, notably by the Alexander people, but in the newer form, tv commercials, U. S. entries are predominant. President of the sponsoring International Screen Publicity Association this year is Bill Annett, managing director of Rank Screen Services, Ltd. The Festival jury includes 15 members of whom two represent the U. S.

* * *

Film Equipment Makers Sponsoring Symposiums on Production Problems

Three of America's leading manufacturers of film production equipment are sponsoring a series of symposiums on production in 1961. Arriflex Corp. of America; Natural Lighting Corp. and Magnasync Corp. have joined to present the "Lights, Sound Camera, Action!" meetings and demonstrations which are open to all industrial, commercial and independent motion picture producers. First show is slated for Kansas City on February 14-16, at the Prom Motor Hotel. Subsequent meetings will be held on Feb. 20-21 at the Sheraton-Jefferson Hotel in Dallas; March 31-April 1 at the Miramar Hotel, Santa Monica, Cal. Other cities for later dates include Salt Lake, San Francisco and Seattle.

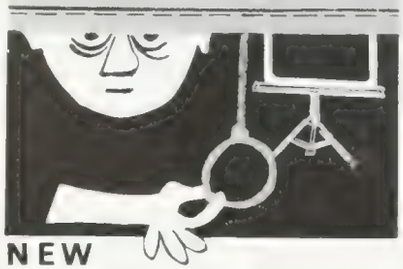
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"Behind the Scenes" in Distribution

The business of sponsored films ought to take its own prescriptions more often. We're glad to report that Modern Talking Picture Service, Inc. has completed a useful sound film on the distribution of sponsored films. It's titled *People Into Audiences* and more on this in a subsequent issue!



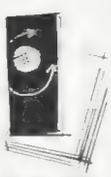
DON'T "GLOOM UP" ROOMS



NEW projection screen now enables you to view pictures in semi-darkened rooms

It is true that you can project better pictures in darkened rooms—but there are many times when room darkening is inconvenient, difficult and costly. Now, with the new Radiant exclusive "truly lenticular" screen, which controls **both** horizontal and vertical light reflection, you can project slides and movies effectively in normally or partially lighted rooms where no unusual lighting conditions prevail. For industry and business—this permits projection in shows, conventions and offices where room darkening is not practical.

Send for Illustrated Booklet which gives the complete explanation of this new truly lenticular screen, also catalog giving specifications and prices of Radiant's complete line of lenticular and glass-beaded screens of every type for every purpose.



RADIANT Lenticular SCREENS



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Gentlemen: Please rush me free copy of your booklet "The Miracle of Lenticular Screens" and complete Radiant Screen Catalog.
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WHAT'S NEW IN BUSINESS FILMS

Maytag's "Eddie, Inc." Aims to Explain Business to Teens

In a recently produced "message" film, the Maytag Company of Newton, Iowa, has set about to tell the junior high school public the facts of life of American business.

An amusing little story has been concocted around the incorporation of a lemonade stand by an 11-year-old entrepreneur.



Eddie *(l) learns about business from his friend, the lawyer.*

Both the concession and the film are simply named *Eddie, Inc.*

Equating the lemonade stand and Big Business, a friendly lawyer-neighbor gives Eddie the lowdown on the role of the investor, profit-sharing employee relations, labor disputes, marketing, community relations — each in turn as Eddie experiences junior-size headaches in all of these departments.

Eddie realizes the importance of a quality product, learns of the responsibilities to his shareholders and that he can't keep all the profits, and his two partners discover they can't convert profits into candy bars until they have helped earn them.

Interspersed in the film are visits to Maytag as the lawyer explains, and the camera illustrates, large scale examples of the situations causing Eddie so much frustration.

Filmed in Hollywood and Newton by Columbia Pictures, the 30-minute color motion picture features 11-year-old Charles Herbert, who starred in *Please Don't Eat the Daisies.*

The film will be available to tv stations, schools, and civic and service organizations, distributed through the nationwide offices of Association Films, Inc.

* * *

11th Production Review Next!

Complete data on film producers and distributors will be provided in the 11th Production Review, publishing next in Mid-February, as our Issue One.

Union Pacific's Salute to Steam in "Last of the Giants"

A pictorial tribute by the Union Pacific Railroad to one of its greatest locomotives *and* a farewell to steam power on this pioneer transcontinental line, *Last of the Giants* is a film produced by and for railroaders who cherish the memory of the steam engine.

Best known by rail fans as "Big Boys," Union Pacific's locomotives of the 4000-series were the last, and the largest, steam engines to operate on the western route.

Big Boy: Best of His Day

The 23-minute film tells the saga of the Big Boys—how they evolved from a parade of progressively larger locomotives, what they could do, how they were maintained, what made them run, and subtly, their shortcomings.

Although the avid railroading aficionado might find the close-up descriptions a bit general, *Last of the Giants* will not fail to please rail fans, for it is all the handsome brawn of the steam engines—no diesels are seen, and there's not even a passing glance at the mighty gas turbine locomotives.

Cites Film's Historic Value

"This is by design," says William R. Moore, the railroad's general director of public relations and executive producer of its films. "We feel this picture will be even more valuable in 25 years than it is today. For by then we'll have still better locomotives than we do now, and we didn't want to date the film."



The age of steam *on the rails is now history . . . brought to life by UP in a new color picture*

Combined with the rich western colors seen in the actual runs of the Big Boys is effective animation explaining how the locomotives were developed and improved as they became larger and larger to pull the ever-increasing loads.

A roundhouse sequence shows the engines being completely dismantled for cleaning, overhauling and a spectacular fire-fitting process to put new steel tires on the huge wheels.

The colossal boiler is filled with 25,000 gallons of water, enough to fill an average-size home swimming pool, and the coal hopper is filled with 28 tons of the black fuel, more than enough to heat a home for many seasons—but only enough for the first half of a 57-mile run over Sherman Hill, Wyoming. Voracious appetites, these giants have.

Three Years in the Making

For the production crew, it was a spare time project and "a labor of love." Even after work on the picture was begun, shooting had to be done whenever steam engines were put back to work during rush periods.

"It took us three years to get in six weeks of shooting," said Vincent H. Hunter, manager of the company's motion picture bureau, and producer.

Writing and direction were handled by Allan Krieg, assistant director of public relations for Union Pacific, and processing was by Pacific Color Film.

How to Borrow This Film

Interested groups may obtain *Last of the Giants* on free loan from the Motion Picture Bureau, Dept. of Public Relations, Union Pacific Railroad, 1416 Dodge Street, Omaha 2, Nebraska.



ilter Magic Slidefilm Trains obbers, Teaches Sales Magic

A problem common to most anufacturers—getting jobbers nd distributors to spend more me and energy selling their roducts—is in many ways at its orst in the automotive field, here jobber salesmen handle housands of items in their calls on service stations, garages and fleet truck operations.

Purolator Products, of Rahway, New Jersey, maker of oil, air and gas filters, had their specific version of the problem—getting jobbers to spend more time on *filters*, and *Purolator* products in particular.

Travel With Jobber Salesmen

The first step taken by sales vice-president James B. Lightburn in tackling this problem was to encourage his sales force to accompany jobber salesmen on their calls, to build the Purolator image and get across their product and quality story. But satisfactory coverage was virtually impossible because of the size of the sales force.

A better approach, it was thought, would be to concentrate on the jobbers and strengthen their desire and ability to sell Purolator. Reason? With 14,000 jobbers in the country, even a small improvement in individual sales effectiveness would be magnified in a big effect on sales.

Call in TFI Productions

TFI Productions of New York was called in by advertising and sales promotion manager John Puth to develop sales training materials, with the goal of making jobber salesmen more enthusiastic and effective members of the Purolator sales team.

TFI conducted a field survey, including actual sales calls with jobber salesmen, which provided data on specific areas in which the typical jobber salesman needs sales training help. Added to this was detailed information on everyday sales problems furnished from personal experience by Purolator's Jobber Division sales manager, John Bury.

Designed to Help Jobbers

The result was a program built around a sound slidefilm entitled *Filter Magic*. Not simply a promotion piece on Purolator's products, the film was designed to help jobber salesmen to a better all-round selling job.

Filter Magic explains sales magic: knowing the right tricks of the trade, and getting plenty of practice. Once a salesman learns the successful approaches and practices them long enough, he too can perform sales magic. Ideas and service, the film says, are the bases of most successful approaches.

Recently released, the training film is now being used effectively in jobber sales meetings across the country.

THE BULLETIN BOARD

Write for special rates on advertising in this column

A SUBSTANTIAL INCREASE IN EARNINGS

s offered to a man who controls usiness through a partnership ar-angement in the production of icture or pictures he controls. He will have no financial responsi-ility—make no investment. The New York area producer who of-ers this opportunity has a long erm record of producing high quality pictures for scores of lead-ing industrial companies, govern-ment agencies and other sponsors.

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FILMS IN AUSTRALIA

American Producer-Director conversant with latest film and video tape techniques moving to Sydney, Australia in early 1961. Over 20 years film experience in the American market, specializing in Industrial, Educational and films for television. Will be available for the making of motion pictures or video tape recordings or any phase of their production. Inquiries invited. Write to:

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EQUIPMENT SALE

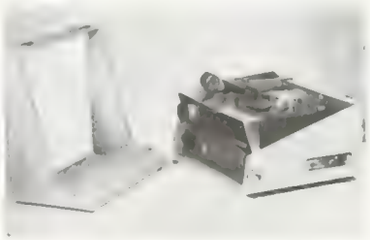
Animation and optical equipment, including Saltzman Stand. 9-foot zoom, B&H 35mm camera #1175; B&H 16mm camera #1203, many extras. About one-half original cost. Phone: Joe Zuckerman, Videart, Inc. MUrray Hill 2-2363. 480 Lexington Avenue, New York 17.

LaBelle Combines Film-strip and Tape in the

"Tutor" Automatic Audio-Visual Projector

Introduces a New Dimension for Creative Imagination!

Think of it—no records to break, change, jump, wear out or cause accidental tripping of the picture change due to similar frequencies on the recording. Think of it—no tape threading . . . simply slide in cartridge and go. The story unfolds continuously and automatically . . . the story you so proudly produced is presented with brilliant pictures—high fidelity sound—fully automatic.



LaBelle "Tutor" with cartridge—also in reel type tape

Unleash your bold new ideas for punch and drama. Sequence shots add animated action, charts built up in separate scenes save the punch picture for the punch line. The silent signal on a separate track on the tape commands a new picture to appear . . . always in perfect synchronization to the sound.

No longer is "Costs too much!" a deterrent. Now this type of live, actionized-projection program can be made to meet the most restrictive budget. No longer is "Not ready yet!" a valid reason for delay. Now story and pictures can be brought up to the minute and inexpensively at that, whether there's a new addition being planned, or a new executive starting soon, or a new product going to be introduced, or a change in packaging or design planned.

See and hear a LaBelle "Tutor" . . . get the facts—arrange for demonstration. Write to LaBelle Industries, Inc., Dept. B, Oconomowoc, Wisconsin. *(Adv.)*



BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Norm Lindquist . . . to Niles

N. Lindquist Named V-P for Industrial Sales at Fred Niles

☆ Norman C. Lindquist was appointed vice president in charge of the Industrial Sales division of Fred A. Niles Productions, Inc., of Chicago. He shares sales responsibilities with Max Pride, vice president in charge of the Agency Sales division.

Lindquist was previously with Ziv-United Artist Inc.'s Chicago office, where he was responsible for network and regional sales for the midwest territory and the West Coast.

A pioneer in the tv film field, he was one of the three founders of Television Advertising Productions, the first film and live show production company in the Middle West. He has also held executive sales posts with Atlas Film Corp. and Wilding Inc.

* * *

Minor Joins Transfilm-Caravel; Outline Agency Service Policy

☆ Joining Transfilm-Caravel Inc. as an account executive in the TV commercial division is Paul A. Minor. Formerly with Grey Advertising Inc., he also spent several years in the TV department of Benton & Bowles, Inc. as a producer of Procter & Gamble commercials.

In a new Transfilm-Caravel method of servicing agency clients, Minor will be teamed with Peter A. Griffith, vice-president and account executive, to combine advertising and film company backgrounds to service agencies.

* * *

Reisman Is Production Manager of Pelican's Live Action Div.

☆ David Reisman has joined Marc Statler in the new live action division of Pelican Films as production manager. He was formerly associated with Vidicam Pictures Corp. in a similar capacity, and most recently with Video Pictures, Inc., as technical director.

As Pelican's production manager, Reisman will take charge of technical planning and quality control.

* * *

Veteran Animator Ed De Mattia Joins Staff of Animation Inc.

☆ Ed De Mattia, veteran animator, has been added to the staff of Animation Inc., it was announced by Earl Klein, president of the Hollywood studio.

De Mattia, with more than 20 years' experience as an animator for major entertainment producers, will join the permanent staff at Animation, a pioneer firm in development of humorous animated commercials for television.

Filmaster Names Exec. Producer of Commercial, Industrial Films

☆ John Murphy has been appointed executive producer of Filmaster Inc.'s TV commercial and industrial divisions by President Robert W. Stabler.

He will be headquartered at Filmaster's New York offices, and will utilize the company's Hollywood and Florida studio facilities.

Before joining Filmaster, Murphy held positions as vice president of television and radio production for Kenyon & Eckhardt advertising agency, and production manager for United World.



Here's how leading industrialists convey ideas successfully!

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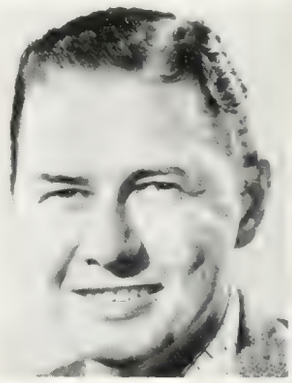
Da-Lite®

SCREEN COMPANY, INC., WARSAW, IND.

K. Marthey, B. Spielvogel Join On Film in Executive Posts

☆ Kenneth C. Marthey has joined the staff of On Film, Inc., of Princeton, New Jersey, and New York City, as a Producer-Director, according to Robert Bell president.

Marthey has been a TV producer and group head at both McCann-Erickson and Benton and Bowles advertising agencies



Ken Marthey . . . joins On Film

In fifteen years as a writer, producer and director he has done work on industrial motion pictures and tv commercials in staff capacities and as a free-lancer.

He received the first Robert Flaherty Foundation Award for cinematography as the cameraman for *And Now—Miguel*, an award-winning documentary.



Bert Spielvogel . . . at On Film

☆ Bert Spielvogel has been named director of cinematography at On Film, Inc. He will supervise all camera work, including the animation department and the aerial image projector effects department.

Spielvogel recently operated a motion picture and advertising photo studio in Washington, D. C. His credits include a number of theatrical and television features and work for the government. His early experience covers work with Robert Flaherty and the original Cinerama group, and he has been Instructor in Cinematography at the American University, Washington, D. C.

Bruce Henry, Free Lance Screen Writer, Takes West Coast Office

Bruce Henry, free lance motion picture writer headquartered in Chicago for the past fifteen years, has moved to the Hollywood area with an office at 17329 Castellammare Drive, Pacific Palisades, California.

In addition to continuing his work as a writer of sponsored films, Henry is undertaking theatrical and television film writing assignments under the management of the Mitchell J. Hamilburg Agency of Beverly Hills.

Along with the new West Coast base, Henry will maintain his Summer Workshop at Lac Court Oreilles, Wisconsin.

* * *

Pete Burness New Director at Playhouse Pictures, Hollywood

Pete Burness has joined the staff of Playhouse Pictures, Hollywood animation studio, as a director, according to President Adrian Woolery.

Burness, with several academy award credits to his name, has animated or directed over 500 short subjects since beginning his career in the animation film industry in 1931.

During his ten years with U.P.A. as a producer-director, Burness supervised the *Mr. Magoo* theatrical cartoons, for which he received five academy award nominations and two Oscars for direction.

* * *

Robert Lawrence Prods. Names Emanuel Gerard Art Director

Emanuel Gerard has been named art director of Robert Lawrence Productions, New York.

For the past six years, Gerard has been art director of Elliot-Unger-Elliot. He has designed numerous stage productions on and off Broadway, in summer stock, and for community theatres.

Morgan-Swain, Florida Film Studios Announce Staff Changes

Duncan J. Morgan, president of Morgan-Swain, Inc., and Florida Film Studios, announced the appointment of Richard N. Slayton as sales promotion director. Slayton has been chief narrator and production coordinator for the studios, and will assume duties formerly handled by Hack Swain, who has resigned as a vice-president.

Morgan also announced that Jack Camp, award-winning director and script-writer, has joined the studio's production staff from Chicago. Other assignments will remain the same for key staff members LeRoy Crooks, director of production and photography; Ernest Whitman, sound engineer and recordist, and Tony Swain, musical director.

* * *

Chicago Producer Oberly Signs With London's Halas & Batchelor

John C. Oberly, independent Chicago motion picture producer, has been contracted by Halas & Batchelor Cartoon Films, Ltd., of London. Oberly is a producer of a number of scientific educational films and television pictures.

Halas & Batchelor studios include in their current productions a continuation of a new paper-sculpture technique which won first place in the TV category of the 1960 Venice Film Festival. Credits for special techniques in *Cinerama Holiday* also go to H & B.

Offices of Halas & Batchelor will accompany those of Oberly, Suite 1300, 134 N. LaSalle, Chicago 2, Illinois.

* * *

Straayer is Production Mgr. of Vogue Film Prods., Louisville

Charles M. Straayer has been appointed production manager of Vogue Film Productions, Inc., Louisville, Ky., according to Hal Vinson, studio president.

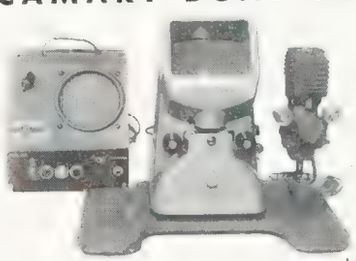


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CAMART DUAL SOUND EDITOR



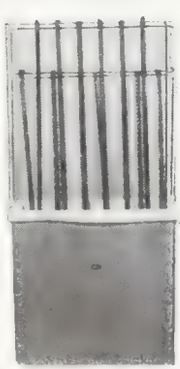
Edit single and double system 16mm or 35mm optical sound. Edit single system Magnastripe or double system magnetic sound. Use with any 16mm motion picture viewer to obtain perfect lip-sync matching of picture to track. Works from right to left or from left to right. Magnetic or Optical model.

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NEW DESIGN FILM BIN WITH RACK

Rectangular construction measures 30 x 24 x 12. Fits easily into corners. Easy to view strips of film. Hard Vulcanized fiber with reinforced metal frame. Complete bin-rack, linen bag **$42.25**

With easy to roll wheels. **$51.75**



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Only ball bearing tightwind. Eliminates cinching or abrasions. Winds film evenly—NO SLIPPING. Fitted to any 16 or 35mm rewind.



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Urban League Film Tells Problems of Negro Youth

SPONSOR: The National Urban League.

TITLE: *A Morning for Jimmy*, 28 min., b/w, produced by Himan Brown.

☆ This film portrays the experience of Jimmy, a teen-age Negro boy who becomes discouraged because of his encounter with racial discrimination while seeking a part-time job. At home, he is torn between the bitter feelings of his father, who, although trained as a bookkeeper earns a living as a red cap, and his mother, who admonishes Jimmy to keep trying in spite of handicaps.

Jimmy is aided by the wise counsel of his school teacher who explains that there is a place for Negroes with proper training. "The Negro in this country is under great pressure. But the total picture in the last 100 years is one of great progress," the teacher says.

Jimmy's grandfather encourages him by stressing the importance of education. He gets an opportunity to see and talk with several Negroes in a variety of jobs. These men and women are portrayed in their real life occupations, through the courtesy of their employers: the architectural firm of Kahn and Jacobs, the Hilton Hotels Corporation, IBM Corporation, Trans World Airlines, and Memorial Hospital.

A portrayal of the problem of guidance and incentives faced by many minority youth, this film presents a strong case for Negro young people to remain in school and get an education for the ever-widening career opportunities becoming available. The film ends on a note of hope with Jimmy's words: "There really isn't anything in the future for me unless I work for it. And then there still might not be anything there. But, I guess I'll have to try, and try real hard."

Jimmy is played by James Pemberton, a student in the New York High School of Performing Arts. The film was written and directed by Barry K. Brown. The special musical score was composed by Billy Taylor. Full cooperation in the motion picture was extended to the National Urban League by the five firms mentioned above, the New York Central Railroad, and the New York City Board of Education.

Prints of the film are available from Association Films.

A PHARMACO FILM TURNS HISTORY'S PAGES TO SHOW

Medicine's Progress Through the Ages

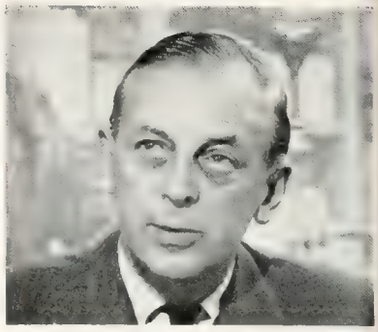
SPONSOR: Pharmaco, Inc.

TITLE: *69.3*, 13½ min., b/w, produced by the Institute of Visual Communications, Inc.

With Alistair Cooke, familiar narrator of *Omnibus*, as host, this interesting new film provides a capsule history of medicine from cave man to the present day. The "commercial," carefully subdued and of short duration, is on behalf of medicated chewing gum. (Pharmaco, a subsidiary of White Laboratories, makes such products as "Feenamint," "Chooz," and "Medigum," among others.)

69.3, which represents the average life expectancy at birth today, details the efforts of physicians, pharmacists, medical research scientists and nurses who comprise the army in the fight against disease. It tells the story of medical progress since prehistoric man ranging through the Egyptian, Greek and Roman eras, through the Dark Ages and in many lands up to today.

Mr. Cooke tells about weird rites, startling medical formulas, cures that alchemists stumbled over while searching for the elixir of life, and how pirates contributed to medical advancement. The horrors of the Black Death which swept all Europe in the Middle Ages, are depicted, as well as some types of ancient treatments.



Alistair Cooke narrates "69.3"

The film's technique is to show the developments of medicine in terms of old graphic materials. We see the Egyptian hieroglyphic: "for baldness take thus: the backbone of a raven, burnt hoof of ass, the fat of a blacksnake. Plaster the scalp with this."

We see the humor. But consider also that the Egyptian priest-physicians prescribed bread mold for wounds, opium for pain, and castor oil . . . as we do today.

Compare today's life expectancy figure with that of former years: 200 years ago, the figure was barely 30 years' life expectancy; 100 years ago it was 40; even in 1910 it was little more than 45 years.

As Mr. Cooke says—"this came about because men willed it to be. For no other reason. They struggled . . . and worried . . . and cursed their own stupidity. But in the end created a science called medicine."

69.3 is available on free loan from the Institute of Visual Communications, 40 East 49th Street, New York. Shipments of the film will be made from the nearest IVC distribution center in 20 major cities throughout the United States.

* * *

Aid to Small Business' Growth, Expansion Told in I.D.B. Film

☆ Starting small business enterprises and encouraging expansion by small manufacturers in Canada is the subject of a new motion picture for the Industrial Development Bank.

The Independence of Dave Barnes shows how a small manufacturer with an "idea" for expansion but no way of raising all the capital required through normal means was able to develop his project with the help of the Industrial Development Bank.

The Independence of Dave Barnes, in English or French versions, is available for showing to interested groups from offices of the Industrial Development Bank in major cities across Canada.

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Lighting: Arcs—Incandescents—Spots—Floods—Dimmers—Reflectors—All Lighting Accessories

Sound Equipment: Magnetic—Optical—Mikes—Booms

Grip Equipment: Parallels—Goboes—Other Grip accessories

Dollies: Crab—Western—Portable Panoram—Cranes

Lenses: Wide angle—Zoom—Telephoto—Anamorphic

Generators: Portable—Truck Mounted

Editing Equipment: Moviolas—Viewers—Splicers—Rewinders

Projection Equipment: 16mm & 35mm—Sound & Silent—Slide Continuous

Television: Closed Circuit TV

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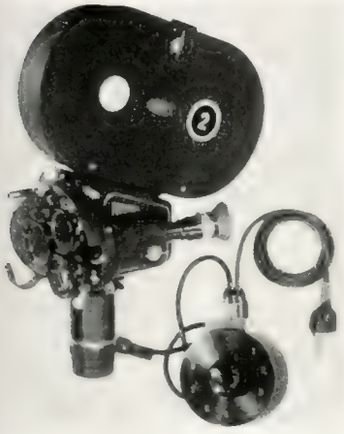
New AUDIO-VISUAL Equipment

Recent Product Developments for Projection and Production

Arriflex Offers Special Model 35mm Camera for Higher Speeds

Arriflex Corporation of America announces a special model of the Arriflex 35, available in limited quantities for immediate delivery and designated as the Arriflex 35-IIB-S.

The camera is equipped with a specially selected and balanced movement, and a special 32-volt DC motor, for operation to 80 frames per second. Other features include an external rheostat for speed control, a circuit designed to maintain high torque even at lower speeds, and a special tachometer calibrated to 80 FPS.



The Arriflex 35-IIB-S

The Arriflex 35-IIB-S will accept all Arriflex 35 standard accessories, and is expected to find important applications where a fine 35mm camera with high capability in both instrumentation and documentation uses is needed.

For further information and prices, write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

Electrical Converter Provides Improved Photography Lighting

A new, low-cost and compact converter that provides a means of utilizing ordinary household lamps in black-and-white and color photography is announced by Natural Lighting Corp.

The ColorTru Converter brings regular 120-volt lamps up to the correct color temperature for exposing film balanced for 3200° and 3400° Kelvin, without the use of photoflood lamps. A special interlocking switch provides for a brief warm-up period to extend the life of lamps used with the unit.

Any household lamps in the 100 to 200-watt range may be used with the Converter to obtain increased, better quality light while consuming less current than other lighting systems. The unit is rated at 900 nominal watts, which permits using nine 100-watt, 120-volt lamps or equivalent wattage in any combination.

For additional information, write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

Overhead Projector Uses All Sizes of Slides and Slidefilms

A multi-featured overhead projector has been introduced by Projection Optics Co., Inc., of East Orange, New Jersey. The Projex 1010 can accommodate many sizes of transparencies—single or double frame 35mm slidefilms, 35mm, 2″ x 2″, and $3\frac{1}{4}$″ x 4″ slides, plus any other size up to 10″ x 10″.

A wide range of accessories are available, giving virtually any desired magnification to all popular size slides. Versatility is afforded with a 360-degree rotating head, and a hide-away transparent cellophane writing roll.

Other features include a 3-position operating switch, folding material shelf, hinged access doors, and full illumination with a 1,000-watt lamp.

For further information and prices, write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

Slidefilm Sticking Eliminated; Viewlex to Share Research Data

A problem which has plagued both users and manufacturers of slidefilms for years — slidefilm sticking—has finally been solved after a costly, years-long research program at Viewlex, Inc., of Long Island City, New York.

When slidefilms are used in projectors there is the possibility of transmitted heat from the projector affecting moisture in the film and causing the film to stick to the aperture plates with resultant film damage.

The solution had to be found in projector design, and the result of research at Viewlex is the development of Anti-Hesive® Aperture Plates, which permit advancing any slidefilm without the possibility of adherence.

To avoid needless duplication of research, Viewlex is offering to

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- British Film Institute

from France:

- Tours Film Festival (2 Awards)
- Cannes-Annecy Film Festival

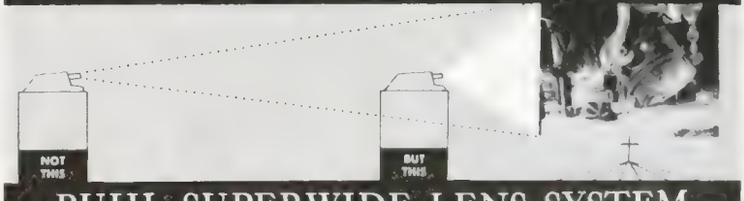
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NEW A-V PRODUCTS:

(CONTINUED FROM PAGE 53)

other projector manufacturers free consultation with Viewlex engineers on methods of producing the new aperture plates.

Anti-Hesive[R] Aperture Plates are standard equipment on all new Viewlex projectors, and their design permits interchangeability on all Viewlex projectors made since 1950. Replacement plates are available at the regular replacement cost of $2.80.

Further information may be had by writing New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

Da-Lite Electrol Screens to Carry Underwriter's Endorsement

The Underwriter's Laboratory label of endorsement will now appear on all Da-Lite Electrol Senior Projection Screens made after November 21, 1960, according to officials of the Da-Lite Screen Company, Warsaw, Indiana.

This is one of the first UL approvals of its kind extended to any manufacturer of electrically operated projection screens. The approval applies to the unit as a whole and not just to component parts.

Installations of the Da-Lite electrically operated Senior Electrol wall and ceiling screens may now be made in areas formerly excluded because of tight electrical codes regulations.

* * *

Syncro-Korder Adds Sound to Silent 8, 16mm Motion Pictures

Synchronized sound can be added to any 8 or 16mm movie projector with a new Model 8 16 Syncro-Korder by American Research Labs. This special purpose tape recorder has a 4-inch "strobe" disk mounted on the top pane. The recorder is placed directly in front of the projector, and when some of the fringe light hits a special light "sampling" wire, the spinning "Syncro-Disk" is illuminated so that it can be readily observed in a darkened room. Speed may be set at exactly 16 or 24 fps depending on which of the printed patterns on the disk are being adjusted.

The Syncro-Korder plugs into the projector for simultaneous stopping and starting. Microphone and phonograph inputs are provided; also a "fader" button for automatically reducing background sound or music volume while recording speech. Can be used in preparing and editing a tape for later recording on a magnetic sound projector. Dimensions: 12 x 5 x 8 inches, weight 17 lbs. Retail price, $129.50. For full information, write New Products Desk, BUSINESS SCREEN, Chicago 26.

* * *

Bell & Howell Names Quateman Gen'l. Mgr., Professional Div.

Joseph I. Quateman has been appointed general manager of Bell & Howell's professional division, according to Malcolm G. Townsley, vice president, engineering development.

In addition to assuming the new post, Quateman continues as director of special products engineering.

James L. Wassell continues as director of marketing for professional equipment, and Dr. Hans C. Wohlrab as chief engineer of the division.

Chief products of Bell & Howell's professional division include printers for black and white and color motion picture film, program perforators used in conjunction with professional printers, 35mm motion picture cameras, and Vidicon projectors for television screening of motion pictures.

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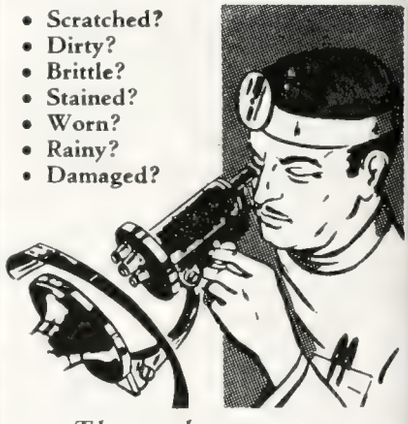
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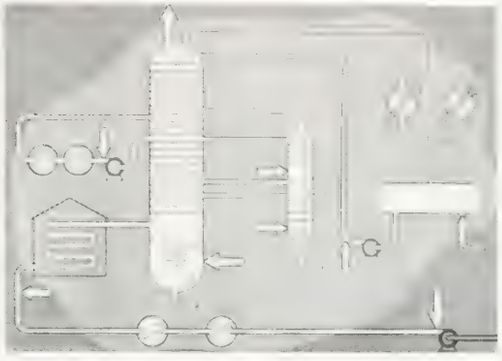
CASE FOR FILM SPECIALISTS:

(CONTINUED FROM PAGE TWENTY-EIGHT)

this his knowledge, once acquired, will serve in multiple phases of the communications work. Each improvement in a visual medium (a new film, for example) is apt to have applications across a wide range of audio-visual processes.

CONCLUSION

• This *amplification* of individual effort comes close to the heart of the matter. By consolidating activities which otherwise would remain fragmentized, the film specialist makes sure that efforts and events in his sector *reinforce* one another, instead of being dissipated in separate corners of the organization.



PETROLEUM SAFETY PICTURES:

(CONTINUED FROM PAGE TWENTY-NINE)

two *Danger!* films, and pictures on overall market expansion for the industry.

Ethyl first started providing the petroleum industry with films in 1934. The first title, *The Long Road*—on the development of the automobile engine—was also made by Audio Productions, Inc., and is still actually being used.

"It still stands up as a very good film," says Russell B. Weston, Ethyl advertising manager, who is in charge of film activity for the corporation. "If it were in color, and the cars weren't out of date, we'd use it even more, today."

Both *Danger! Water!* and *Danger! Air!* are based on Standard Oil Company (Indiana) publications on the same subject. Filming, under Audio producer-director Alex Gansell, took place at six refineries of various oil companies. Accident case histories were contributed by the Cities Service Oil Company, Socony Mobil Oil Company and Standard Oil Company (Indiana). Shell Oil Company contributed valuable film clips.

Both films are available on free loan from Ethyl Corporation, or may be purchased for print cost.

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- Sound Cameras
- Striping Machines
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- TEL-Amatic Printer
- TEL-Animastand
- Tripods, Camera
- Viewers, Sound Readers
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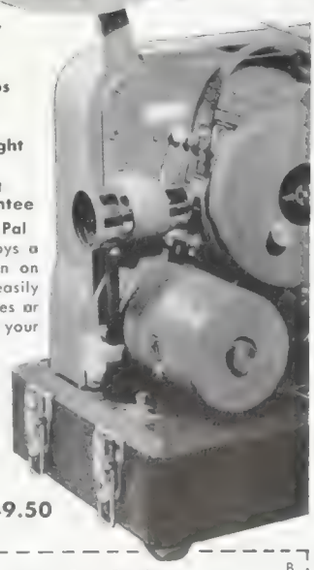
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Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 480 Lexington Avenue, New York 17, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Equipment Rental Service, International Film Center, Sales and Repairs, 1906 Market St., Philadelphia 3, LOcust 3-7949.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

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• GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: JA 5-9061.

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Bill T. Helton is the new mar ager of the New York film librar at 21 West 60th Street. He wa formerly manager of the Dalla library.

* * *

Marathon Int'l Productions Nev Name of New York Company

☆ "Marathon TV Newsreel" ha changed its corporate name t Marathon International Produc tions, Inc., to more accurately re flect its current activities, accord ing to company president Kon stantin Kalser.

Under its former name, the firn has been a producer of publi information and news film for bot U. S. and overseas industry fo the past 12 years. Kalser sai that under the new corporate align ment, news operations would b handled by Newsfilm, Inc., a affiliated company.

* * *

Videart Marks Tenth Year With an Expansion Program

☆ Videart, Inc., New York art animation and effects firm, is now marking its tenth year in busines with expansion plans well unde way for 1961. In January, Videar will install a new animation stanc which will incorporate many prac tical features to better serve the company's film producer clients.

Currently being assembled by Animation Equipment Corpora tion, the new Oxberry stand will have such features as five-speed operation, high-speed rewind, in terchangeable 16mm to 35mm operation with both single and bi pack magazines, automatic dis solver from eight frames to eight feet, 16mm and 35mm follow focus, variable speed automatic zoom and other innovations.

* * *

Miss Maxine Haleff Heads Film Research Dept., Kayfetz Prods.

☆ Victor Kayfetz Productions, Inc., of New York City, has re cently formed a Film Research department, under the direction of Miss Maxine Haleff. The de partment is currently conducting extensive research on several of the company's motion picture projects in coordination with pro duction planning.

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